

The Marble Hands

By Bernard Capes

We left our bicycles by the little lych-gate and entered the old churchyard. Heriot had told me frankly that he did not want to come; but at the last moment, sentiment or curiosity prevailing with him, he had changed his mind. I knew indefinitely that there was something disagreeable to him in the place's associations, though he had always referred with affection to the relative with whom he had stayed here as a boy. Perhaps she lay under one of these green-ing stones.

We walked round the church, with its squat, shingled spire. It was utterly peaceful, here on the brow of the little town where the flowering fields began. The bones of the hill were the bones of the dead, and its flesh was grass. Suddenly Heriot stopped me. We were standing then to the northwest of the chancel, and a gloom of motionless trees overshadowed us.

'I wish you'd just look in there a moment,' he said, 'and come back and tell me what you see.'

He was pointing towards a little bay made by the low boundary wall, the green floor of which was hidden from our view by the thick branches and a couple of interposing tombs, huge, coffer-shaped, and shut within rails. His voice sounded odd; there was a 'plunging' look in his eyes, to use a gambler's phrase. I stared at him a moment, followed the direction of his hand; then, without a word, stooped under the heavy, brushing boughs, passed round the great tombs, and came upon a solitary grave.

It lay there quite alone in the hidden bay—a strange thing, fantastic and gruesome. There was no headstone, but a bevelled marble curb, without name or epitaph, enclosed a gravelled space from which projected two hands. They were of white marble, very faintly touched with green, and conveyed in that still, lonely spot a most curious sense of reality, as if actually thrust up, deathly and alluring, from the grave beneath. The impression grew upon me as I looked, until I could have thought they moved stealthily, consciously, turning in the soil as if to greet me. It was absurd, but—I turned and went rather hastily back to Heriot.

'All right. I see they are there still,' he said; and that was all. Without another word we left the place and, remounting, continued our way.

Miles from the spot, lying on a sunny downside, with the sheep about us in hundreds cropping the hot grass, he told me the story:

'She and her husband were living in the town at the time of my first visit there, when I was a child of seven. They were known to Aunt Caddie, who disliked the woman. I did not dislike her at all, because, when we met, she made a favourite of me. She was a little pretty thing, frivolous and shallow; but truly, I know now, with an abominable side to her. She was inordinately vain of her hands; and indeed they were the loveliest things, softer and shapelier than a child's. She used to have them photographed, in fifty different positions; and once they were exquisitely done in marble by a sculptor, a friend of hers. Yes, those were the ones you saw. But they were cruel little hands, for all their beauty. There was something wicked and unclean about the way in which she regarded them.

'She died while I was there, and she was commemorated by her own explicit desire after the fashion you saw. The marble hands were to be her sole epitaph, more eloquent than letters. They should preserve her name and the tradition of her most exquisite feature to remoter ages than any crumbling inscription could reach. And so it was done.

'That fancy was not popular with the parishioners, but it gave me no childish qualms. The hands were really beautifully modelled on the originals, and the originals had often caressed me. I was never afraid to go and look at them, sprouting like white celery from the ground.

'I left, and two years later was visiting Aunt Caddie a second time. In the course of conversation I learned that the husband of the woman had married again—a lady belonging to the place—and that the hands, only quite recently, had been removed. The new wife had objected to them—for some reason perhaps not difficult to understand—and they had been uprooted by the husband's order.

'I think I was a little sorry—the hands had always seemed somehow personal to me—and, on the first occasion that offered, I slipped away by myself to see how the grave looked without them. It was a close, lowering day, I remember, and the churchyard was very still. Directly, stooping under the branches, I saw the spot, I understood that Aunt Caddie had spoken prematurely. The hands had not been removed so far, but were extended in their old place and attitude, looking as if held out to welcome me. I was glad; and I ran and knelt, and put my own hands down to touch them. They

were soft and cold like dead meat, and they closed caressingly about mine, as if inviting me to pull—to pull.

'I don't know what happened afterwards. Perhaps I had been sickening all the time for the fever which overtook me. There was a period of horror, and blankness—of crawling, worm-threaded immurements and heaving bones—and then at last the blessed daylight.'

Heriot stopped, and sat plucking at the crisp pasture.

'I never learned,' he said suddenly, 'what other experiences synchronized with mine. But the place somehow got an uncanny reputation, and the marble hands were put back. Imagination, to be sure, can play strange tricks with one.'

Mariana

By Fritz Leiber

Mariana had been living in the big villa and hating the tall pine trees around it for what seemed like an eternity when she found the secret panel in the master control panel of the house.

The secret panel was simply a narrow blank of aluminum—she'd thought of it as room for more switches if they ever needed any, perish the thought!—between the air-conditioning controls and the gravity controls. Above the switches for the three-dimensional TV but below those for the robot butler and maids.

Jonathan had told her not to fool with the master control panel while he was in the city, because she would wreck anything electrical, so when the secret panel came loose under her aimlessly questing fingers and fell to the solid rock floor of the patio with a musical *twing* her first reaction was fear.

Then she saw it was only a small blank oblong of sheet aluminum that had fallen and that in the space it had covered was a column of six little switches. Only the top one was identified. Tiny glowing letters beside it spelled TREES and it was on.

When Jonathan got home from the city that evening she gathered her courage and told him about it. He was neither particularly angry nor impressed.