



Schalken the Painter

Le Fanu, Joseph Sheridan

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About Le Fanu:

Sheridan Le Fanu was born at No. 45 Lower Dominick Street, Dublin, into a literary family of Huguenot origins. Both his grandmother Alicia Sheridan Le Fanu and his great-uncle Richard Brinsley Sheridan were playwrights. His niece Rhoda Broughton would become a very successful novelist. Within a year of his birth his family moved to the Royal Hibernian Military School in Phoenix Park, where his father, an Anglican clergyman, was the chaplain of the establishment. Phoenix Park and the adjacent village and parish church of Chapelizod were to feature in Le Fanu's later stories. Le Fanu studied law at Trinity College in Dublin, where he was elected Auditor of the College Historical Society. He was called to the bar in 1839, but he never practised and soon abandoned law for journalism. In 1838 he began contributing stories to the Dublin University Magazine, including his first ghost story, entitled "A Strange Event in the Life of Schalken the Painter" (1839). He became owner of several newspapers from 1840, including the Dublin Evening Mail and the Warder. In 1844 Le Fanu married Susanna Bennett, the daughter of a leading Dublin barrister. In 1847 he supported John Mitchell and Thomas Meagher in their campaign against the indifference of the Government to the Irish Famine. His support cost him the nomination as Tory MP for County Carlow in 1852. His personal life also became difficult at this time, as his wife Susanna suffered from increasing neurotic symptoms. She died in 1858 in unclear circumstances, and anguished excerpts from Le Fanu's diaries suggest that he felt guilt as well as loss. However, it was only after her death that, becoming something of a recluse, he devoted himself full time to writing. In 1861 he became the editor and proprietor of the Dublin University Magazine and he began exploiting double exposure: serializing in the Dublin University Magazine and then revising for the English market. *The House by the Churchyard* and *Wylder's Hand* were both published in this way. After the lukewarm reviews of the former novel, set in the Phoenix Park area of Dublin, Le Fanu signed a contract with Richard Bentley, his London publisher, which specified that future novels be stories "of an English subject and of modern times", a step Bentley thought necessary in order for Le Fanu to satisfy the English audience. Le Fanu succeeded in this aim in 1864, with the publication of *Uncle Silas*, which he set in Derbyshire. In his very last short stories, however, Le Fanu returned to Irish folklore as an inspiration and encouraged his friend Patrick Kennedy to contribute folklore to the D.U.M. Le Fanu died in his native Dublin on February 7, 1873. Today

there is a road in Ballyfermot, near his childhood home in south-west Dublin, named after him. Source: Wikipedia

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"For he is not a man as I am that we should come together; neither is there any that might lay his hand upon us both. Let him, therefore, take his rod away from me, and let not his fear terrify me."

There exists, at this moment, in good preservation a remarkable work of Schalken's. The curious management of its lights constitutes, as usual in his pieces, the chief apparent merit of the picture. I say *apparent*, for in its subject, and not in its handling, however exquisite, consists its real value. The picture represents the interior of what might be a chamber in some antique religious building; and its foreground is occupied by a female figure, in a species of white robe, part of which is arranged so as to form a veil. The dress, however, is not that of any religious order. In her hand the figure bears a lamp, by which alone her figure and face are illuminated; and her features wear such an arch smile, as well becomes a pretty woman when practising some prankish roguery; in the background, and, excepting where the dim red light of an expiring fire serves to define the form, in total shadow, stands the figure of a man dressed in the old Flemish fashion, in an attitude of alarm, his hand being placed upon the hilt of his sword, which he appears to be in the act of drawing.

There are some pictures, which impress one, I know not how, with a conviction that they represent not the mere ideal shapes and combinations which have floated through the imagination of the artist, but scenes, faces, and situations which have actually existed. There is in that strange picture, something that stamps it as the representation of a reality.

And such in truth it is, for it faithfully records a remarkable and mysterious occurrence, and perpetuates, in the face of the female figure, which occupies the most prominent place in the design, an accurate portrait of Rose Velderkaust, the niece of Gerard Douw, the first, and, I believe, the only love of Godfrey Schalken. My great grandfather knew the painter well; and from Schalken himself he learned the fearful story of the painting, and from him too he ultimately received the picture itself as a bequest. The story and the picture have become heir-looms in my family, and having described the latter, I shall, if you please, attempt to relate the tradition which has descended with the canvas.

There are few forms on which the mantle of romance hangs more ungracefully than upon that of the uncouth Schalken—the boorish but most cunning worker in oils, whose pieces delight the critics of our day almost as much as his manners disgusted the refined of his own; and yet this man, so rude, so dogged, so slovenly, in the midst of his celebrity, had in

his obscure, but happier days, played the hero in a wild romance of mystery and passion.

When Schalken studied under the immortal Gerard Douw, he was a very young man; and in spite of his phlegmatic temperament, he at once fell over head and ears in love with the beautiful niece of his wealthy master. Rose Velderkaust was still younger than he, having not yet attained her seventeenth year, and, if tradition speaks truth, possessed all the soft and dimpling charms of the fair, light-haired Flemish maidens. The young painter loved honestly and fervently. His frank adoration was rewarded. He declared his love, and extracted a faltering confession in return. He was the happiest and proudest painter in all Christendom. But there was somewhat to dash his elation; he was poor and undistinguished. He dared not ask old Gerard for the hand of his sweet ward. He must first win a reputation and a competence.

There were, therefore, many dread uncertainties and cold days before him; he had to fight his way against sore odds. But he had won the heart of dear Rose Velderkaust, and that was half the battle. It is needless to say his exertions were redoubled, and his lasting celebrity proves that his industry was not unrewarded by success.

These ardent labours, and worse still, the hopes that elevated and beguiled them, were however, destined to experience a sudden interruption—of a character so strange and mysterious as to baffle all inquiry and to throw over the events themselves a shadow of preternatural horror.

Schalken had one evening outstayed all his fellow-pupils, and still pursued his work in the deserted room. As the daylight was fast falling, he laid aside his colours, and applied himself to the completion of a sketch on which he had expressed extraordinary pains. It was a religious composition, and represented the temptations of a pot-bellied Saint Anthony. The young artist, however destitute of elevation, had, nevertheless, discernment enough to be dissatisfied with his own work, and many were the patient erasures and improvements which saint and devil underwent, yet all in vain. The large, old-fashioned room was silent, and, with the exception of himself, quite emptied of its usual inmates. An hour had thus passed away, nearly two, without any improved result. Daylight had already declined, and twilight was deepening into the darkness of night. The patience of the young painter was exhausted, and he stood before his unfinished production, angry and mortified, one hand buried in the folds of his long hair, and the other holding the piece of charcoal which had so ill-performed its office, and which he now rubbed, without much regard to the sable streaks it produced, with

irritable pressure upon his ample Flemish inexpressibles. "Curse the subject!" said the young man aloud; "curse the picture, the devils, the saint—"

At this moment a short, sudden sniff uttered close beside him made the artist turn sharply round, and he now, for the first time, became aware that his labours had been overlooked by a stranger. Within about a yard and half, and rather behind him, there stood the figure of an elderly man in a cloak and broad-brimmed, conical hat; in his hand, which was protected with a heavy gauntlet-shaped glove, he carried a long ebony walking-stick, surmounted with what appeared, as it glittered dimly in the twilight, to be a massive head of gold, and upon his breast, through the folds of the cloak, there shone the links of a rich chain of the same metal. The room was so obscure that nothing further of the appearance of the figure could be ascertained, and his hat threw his features into profound shadow. It would not have been easy to conjecture the age of the intruder; but a quantity of dark hair escaping from beneath this sombre hat, as well as his firm and upright carriage served to indicate that his years could not yet exceed threescore, or thereabouts. There was an air of gravity and importance about the garb of the person, and something indescribably odd, I might say awful, in the perfect, stone-like stillness of the figure, that effectually checked the testy comment which had at once risen to the lips of the irritated artist. He, therefore, as soon as he had sufficiently recovered his surprise, asked the stranger, civilly, to be seated, and desired to know if he had any message to leave for his master.

"Tell Gerard Douw," said the unknown, without altering his attitude in the smallest degree, "that Minheer Vanderhausen, of Rotterdam, desires to speak with him on tomorrow evening at this hour, and if he please, in this room, upon matters of weight; that is all."

The stranger, having finished this message, turned abruptly, and, with a quick, but silent step quitted the room, before Schalken had time to say a word in reply. The young man felt a curiosity to see in what direction the burgher of Rotterdam would turn, on quitting the studio, and for that purpose he went directly to the window which commanded the door. A lobby of considerable extent intervened between the inner door of the painter's room and the street entrance, so that Schalken occupied the post of observation before the old man could possibly have reached the street. He watched in vain, however. There was no other mode of exit. Had the queer old man vanished, or was he lurking about the recesses of the lobby for some sinister purpose? This last suggestion filled

the mind of Schalken with a vague uneasiness, which was so unaccountably intense as to make him alike afraid to remain in the room alone, and reluctant to pass through the lobby. However, with an effort which appeared very disproportioned to the occasion, he summoned resolution to leave the room, and, having locked the door and thrust the key in his pocket, without looking to the right or left, he traversed the passage which had so recently, perhaps still, contained the person of his mysterious visitant, scarcely venturing to breathe till he had arrived in the open street.

"Minheer Vanderhausen!" said Gerard Douw within himself, as the appointed hour approached, "Minheer Vanderhausen, of Rotterdam! I never heard of the man till yesterday. What can he want of me? A portrait, perhaps, to be painted; or a poor relation to be apprenticed; or a collection to be valued; or—pshaw! there's no one in Rotterdam to leave me a legacy. Well, whatever the business may be, we shall soon know it all."

It was now the close of day, and again every easel, except that of Schalken, was deserted. Gerard Douw was pacing the apartment with the restless step of impatient expectation, sometimes pausing to glance over the work of one of his absent pupils, but more frequently placing himself at the window, from whence he might observe the passengers who threaded the obscure by-street in which his studio was placed.

"Said you not, Godfrey," exclaimed Douw, after a long and fruitful gaze from his post of observation, and turning to Schalken, "that the hour he appointed was about seven by the clock of the Stadhouse?"

"It had just told seven when I first saw him, sir," answered the student.

"The hour is close at hand, then," said the master, consulting a horologe as large and as round as an orange. "Minheer Vanderhausen from Rotterdam—is it not so?"

"Such was the name."

"And an elderly man, richly clad?" pursued Douw, musingly.

"As well as I might see," replied his pupil; "he could not be young, nor yet very old, neither; and his dress was rich and grave, as might become a citizen of wealth and consideration."

At this moment the sonorous boom of the Stadhouse clock told, stroke after stroke, the hour of seven; the eyes of both master and student were directed to the door; and it was not until the last peal of the bell had ceased to vibrate, that Douw exclaimed—

"So, so; we shall have his worship presently, that is, if he means to keep his hour; if not, you may wait for him, Godfrey, if you court his acquaintance. But what, after all, if it should prove but a mummery got up

by Vankarp, or some such wag? I wish you had run all risks, and cudgelled the old burgomaster soundly. I'd wager a dozen of Rhenish, his worship would have unmasked, and pleaded old acquaintance in a trice."

"Here he comes, sir," said Schalken, in a low monitory tone; and instantly, upon turning towards the door, Gerard Douw observed the same figure which had, on the day before, so unexpectedly greeted his pupil Schalken.

There was something in the air of the figure which at once satisfied the painter that there was no masquerading in the case, and that he really stood in the presence of a man of worship; and so, without hesitation, he doffed his cap, and courteously saluting the stranger, requested him to be seated. The visitor waved his hand slightly, as if in acknowledgment of the courtesy, but remained standing.

"I have the honour to see Minheer Vanderhausen of Rotterdam?" said Gerard Douw.

"The same," was the laconic reply of his visitor.

"I understand your worship desires to speak with me," continued Douw, "and I am here by appointment to wait your commands."

"Is that a man of trust?" said Vanderhausen, turning towards Schalken, who stood at a little distance behind his master.

"Certainly," replied Gerard.

"Then let him take this box, and get the nearest jeweller or goldsmith to value its contents, and let him return hither with a certificate of the valuation."

At the same time, he placed a small case about nine inches square in the hands of Gerard Douw, who was as much amazed at its weight as at the strange abruptness with which it was handed to him. In accordance with the wishes of the stranger, he delivered it into the hands of Schalken, and repeating his direction, despatched him upon the mission.

Schalken disposed his precious charge securely beneath the folds of his cloak, and rapidly traversing two or three narrow streets, he stopped at a corner house, the lower part of which was then occupied by the shop of a Jewish goldsmith. He entered the shop, and calling the little Hebrew into the obscurity of its back recesses, he proceeded to lay before him Vanderhausen's casket. On being examined by the light of a lamp, it appeared entirely cased with lead, the outer surface of which was much scraped and soiled, and nearly white with age. This having been partially removed, there appeared beneath a box of some hard wood; which also they forced open and after the removal of two or three folds of linen,

they discovered its contents to be a mass of golden ingots, closely packed, and, as the Jew declared, of the most perfect quality. Every ingot underwent the scrutiny of the little Jew, who seemed to feel an epicurean delight in touching and testing these morsels of the glorious metal; and each one of them was replaced in its berth with the exclamation: "*Mein Gott*, how very perfect! not one grain of alloy—beautiful, beautiful!" The task was at length finished, and the Jew certified under his hand the value of the ingots submitted to his examination, to amount to many thousand rix-dollars. With the desired document in his pocket, and the rich box of gold carefully pressed under his arm, and concealed by his cloak, he retraced his way, and entering the studio, found his master and the stranger in close conference. Schalken had no sooner left the room, in order to execute the commission he had taken in charge, than Vanderhausen addressed Gerard Douw in the following terms:—

"I cannot tarry with you to-night more than a few minutes, and so I shall shortly tell you the matter upon which I come. You visited the town of Rotterdam some four months ago, and then I saw in the church of St. Lawrence your niece, Rose Velderkaust. I desire to marry her; and if I satisfy you that I am wealthier than any husband you can dream of for her, I expect that you will forward my suit with your authority. If you approve my proposal, you must close with it here and now, for I cannot wait for calculations and delays."

Gerard Douw was hugely astonished by the nature of Minheer Vanderhausen's communication, but he did not venture to express surprise; for besides the motives supplied by prudence and politeness, the painter experienced a kind of chill and oppression like that which is said to intervene when one is placed in unconscious proximity with the object of a natural antipathy—an undefined but overpowering sensation, while standing in the presence of the eccentric stranger, which made him very unwilling to say anything which might reasonably offend him.

"I have no doubt," said Gerard, after two or three prefatory hems, "that the alliance which you propose would prove alike advantageous and honourable to my niece; but you must be aware that she has a will of her own, and may not acquiesce in what *we* may design for her advantage."

"Do not seek to deceive me, sir painter," said Vanderhausen; "you are her guardian—she is your ward—she is mine if *you* like to make her so."

The man of Rotterdam moved forward a little as he spoke, and Gerard Douw, he scarce knew why, inwardly prayed for the speedy return of Schalken.

"I desire," said the mysterious gentleman, "to place in your hands at once an evidence of my wealth, and a security for my liberal dealing with your niece. The lad will return in a minute or two with a sum in value five times the fortune which she has a right to expect from her husband. This shall lie in your hands, together with her dowry, and you may apply the united sum as suits her interest best; it shall be all exclusively hers while she lives: is that liberal?"

Douw assented, and inwardly acknowledged that fortune had been extraordinarily kind to his niece; the stranger, he thought, must be both wealthy and generous, and such an offer was not to be despised, though made by a humourist, and one of no very prepossessing presence. Rose had no very high pretensions for she had but a modest dowry, which she owed entirely to the generosity of her uncle; neither had she any right to raise exceptions on the score of birth, for her own origin was far from splendid, and as the other objections, Gerald resolved, and indeed, by the usages of the time, was warranted in resolving, not to listen to them for a moment.

"Sir" said he, addressing the stranger, "your offer is liberal, and whatever hesitation I may feel in closing with it immediately, arises solely from my not having the honour of knowing anything of your family or station. Upon these points you can, of course, satisfy me without difficulty?"

"As to my respectability," said the stranger, drily, "you must take that for granted at present; pester me with no inquiries; you can discover nothing more about me than I choose to make known. You shall have sufficient security for my respectability—my word, if you are honourable: if you are sordid, my gold."

"A testy old gentleman," thought Douw, "he must have his own way; but, all things considered, I am not justified in declining his offer. I will not pledge myself unnecessarily, however."

"You will not pledge yourself unnecessarily," said Vanderhausen, strangely uttering the very words which had just floated through the mind of his companion; "but you will do so if it is necessary, I presume; and I will show you that I consider it indispensable. If the gold I mean to leave in your hands satisfy you, and if you don't wish my proposal to be at once withdrawn, you must, before I leave this room, write your name to this engagement."

Having thus spoken, he placed a paper in the hands of the master, the contents of which expressed an engagement entered into by Gerard Douw, to give to Wilken Vanderhausen of Rotterdam, in marriage, Rose

Velderkaust, and so forth, within one week of the date thereof. While the painter was employed in reading this covenant, by the light of a twinkling oil lamp in the far wall of the room, Schalken, as we have stated, entered the studio, and having delivered the box and the valuation of the Jew, into the hands of the stranger, he was about to retire, when Vanderhausen called to him to wait; and, presenting the case and the certificate to Gerard Douw, he paused in silence until he had satisfied himself, by an inspection of both, respecting the value of the pledge left in his hands. At length he said——

"Are you content?"

The painter said he would fain have another day to consider.

"Not an hour," said the suitor, apathetically.

"Well then," said Douw, with a sore effort, "I am content, it is a bargain."

"Then sign at once," said Vanderhausen, "for I am weary."

At the same time he produced a small case of writing materials, and Gerard signed the important document.

"Let this youth witness the covenant," said the old man; and Godfrey Schalken unconsciously attested the instrument which for ever bereft him of his dear Rose Velderkaust.

The compact being thus completed, the strange visitor folded up the paper, and stowed it safely in an inner pocket.

"I will visit you to-morrow night at nine o'clock, at your own house, Gerard Douw, and will see the object of our contract;" and so saying Wilken Vanderhausen moved stiffly, but rapidly, out of the room.

Schalken, eager to resolve his doubts, had placed himself by the window, in order to watch the street entrance; but the experiment served only to support his suspicions, for the old man did not issue from the door. This was *very* strange, odd, nay fearful. He and his master returned together, and talked but little on the way, for each had his own subjects of reflection, of anxiety, and of hope. Schalken, however, did not know the ruin which menaced his dearest projects.

Gerard Douw knew nothing of the attachment which had sprung up between his pupil and his niece; and even if he had, it is doubtful whether he would have regarded its existence as any serious obstruction to the wishes of Minheer Vanderhausen. Marriages were then and there matters of traffic and calculation; and it would have appeared as absurd in the eyes of the guardian to make a mutual attachment an essential element in a contract of the sort, as it would have been to draw up his bonds and receipts in the language of romance.

The painter, however, did not communicate to his niece the important step which he had taken in her behalf, a forbearance caused not by any anticipated opposition on her part, but solely by a ludicrous consciousness that if she were to ask him for a description of her destined bridegroom, he would be forced to confess that he had not once seen his face, and if called upon, would find it absolutely impossible to identify him. Upon the next day, Gerard Douw, after dinner, called his niece to him and having scanned her person with an air of satisfaction, he took her hand, and looking upon her pretty innocent face with a smile of kindness, he said:—

"Rose, my girl, that face of yours will make your fortune." Rose blushed and smiled. "Such faces and such tempers seldom go together, and when they do, the compound is a love charm, few heads or hearts can resist; trust me, you will soon be a bride, girl. But this is trifling, and I am pressed for time, so make ready the large room by eight o'clock to-night, and give directions for supper at nine. I expect a friend; and observe me, child, do you trick yourself out handsomely. I will not have him think us poor or sluttish."

With these words he left her, and took his way to the room in which his pupils worked.

When the evening closed in, Gerard called Schalken, who was about to take his departure to his own obscure and comfortless lodgings, and asked him to come home and sup with Rose and Vanderhausen. The invitation was, of course, accepted and Gerard Douw and his pupil soon found themselves in the handsome and, even then, antique chamber, which had been prepared for the reception of the stranger. A cheerful wood fire blazed in the hearth, a little at one side of which an old-fashioned table, which shone in the fire-light like burnished gold, was awaiting the supper, for which preparations were going forward; and ranged with exact regularity, stood the tall-backed chairs, whose ungracefulness was more than compensated by their comfort. The little party, consisting of Rose, her uncle, and the artist, awaited the arrival of the expected visitor with considerable impatience. Nine o'clock at length came, and with it a summons at the street door, which being speedily answered, was followed by a slow and emphatic tread upon the staircase; the steps moved heavily across the lobby, the door of the room in which the party we have described were assembled slowly opened, and there entered a figure which startled, almost appalled, the phlegmatic Dutchmen, and nearly made Rose scream with terror. It was the form, and arrayed in the garb of Minheer Vanderhausen; the air, the gait, the height were the

same, but the features had never been seen by any of the party before. The stranger stopped at the door of the room, and displayed his form and face completely. He wore a dark-coloured cloth cloak, which was short and full, not falling quite to his knees; his legs were cased in dark purple silk stockings, and his shoes were adorned with roses of the same colour. The opening of the cloak in front showed the under-suit to consist of some very dark, perhaps sable material, and his hands were enclosed in a pair of heavy leather gloves, which ran up considerably above the wrist, in the manner of a gauntlet. In one hand he carried his walking-stick and his hat, which he had removed, and the other hung heavily by his side. A quantity of grizzled hair descended in long tresses from his head, and rested upon the plaits of a stiff ruff, which effectually concealed his neck. So far all was well; but the face!—all the flesh of the face was coloured with the bluish leaden hue, which is sometimes produced by metallic medicines, administered in excessive quantities; the eyes showed an undue proportion of muddy white, and had a certain indefinable character of insanity; the hue of the lips bearing the usual relation to that of the face, was, consequently, nearly black; and the entire character of the face was sensual, malignant, and even satanic. It was remarkable that the worshipful stranger suffered as little as possible of his flesh to appear, and that during his visit he did not once remove his gloves. Having stood for some moments at the door, Gerard Douw at length found breath and collectedness to bid him welcome, and with a mute inclination of the head, the stranger stepped forward into the room. There was something indescribably odd, even horrible, about all his motions, something undefinable, that was unnatural, unhuman; it was as if the limbs were guided and directed by a spirit unused to the management of bodily machinery. The stranger spoke hardly at all during his visit, which did not exceed half an hour; and the host himself could scarcely muster courage enough to utter the few necessary salutations and courtesies; and, indeed, such was the nervous terror which the presence of Vanderhausen inspired, that very little would have made all his entertainers fly in downright panic from the room. They had not so far lost all self-possession, however, as to fail to observe two strange peculiarities of their visitor. During his stay his eyelids did not once close, or, indeed, move in the slightest degree; and farther, there was a deathlike stillness in his whole person, owing to the absence of the heaving motion of the chest, caused by the process of respiration. These two peculiarities, though when told they may appear trifling, produced a very striking and unpleasant effect when seen and observed. Vanderhausen at length

relieved the painter of Leyden of his inauspicious presence; and with no trifling sense of relief the little party heard the street door close after him.

"Dear uncle," said Rose, "what a frightful man! I would not see him again for the wealth of the States."

"Tush, foolish girl," said Douw, whose sensations were anything but comfortable. "A man may be as ugly as the devil, and yet, if his heart and actions are good, he is worth all the pretty-faced perfumed puppies that walk the Mall. Rose, my girl, it is very true he has not thy pretty face, but I know him to be wealthy and liberal; and were he ten times more ugly, these two virtues would be enough to counter balance all his deformity, and if not sufficient actually to alter the shape and hue of his features, at least enough to prevent one thinking them so much amiss."

"Do you know, uncle," said Rose, "when I saw him standing at the door, I could not get it out of my head that I saw the old painted wooden figure that used to frighten me so much in the Church of St. Laurence at Rotterdam."

Gerard laughed, though he could not help inwardly acknowledging the justness of the comparison. He was resolved, however, as far as he could, to check his niece's disposition to dilate upon the ugliness of her intended bridegroom, although he was not a little pleased, as well as puzzled, to observe that she appeared totally exempt from that mysterious dread of the stranger which, he could not disguise it from himself, considerably affected him, as also his pupil Godfrey Schalken.

Early on the next day there arrived, from various quarters of the town, rich presents of silks, velvets, jewellery, and so forth, for Rose; and also a packet directed to Gerard Douw, which on being opened, was found to contain a contract of marriage, formally drawn up, between Wilken Vanderhausen of the *Boom-quay*, in Rotterdam, and Rose Velderkaust of Leyden, niece to Gerard Douw, master in the art of painting, also of the same city; and containing engagements on the part of Vanderhausen to make settlements upon his bride, far more splendid than he had before led her guardian to believe likely, and which were to be secured to her use in the most unexceptionable manner possible—the money being placed in the hand of Gerard Douw himself.

I have no sentimental scenes to describe, no cruelty of guardians, no magnanimity of wards, no agonies, or transport of lovers. The record I have to make is one of sordidness, levity, and heartlessness. In less than a week after the first interview which we have just described, the contract of marriage was fulfilled, and Schalken saw the prize which he would have risked existence to secure, carried off in solemn pomp by his

repulsive rival. For two or three days he absented himself from the school; he then returned and worked, if with less cheerfulness, with far more dogged resolution than before; the stimulus of love had given place to that of ambition. Months passed away, and, contrary to his expectation, and, indeed, to the direct promise of the parties, Gerard Douw heard nothing of his niece or her worshipful spouse. The interest of the money, which was to have been demanded in quarterly sums, lay unclaimed in his hands.

He began to grow extremely uneasy. Minheer Vanderhausen's direction in Rotterdam he was fully possessed of; after some irresolution he finally determined to journey thither—a trifling undertaking, and easily accomplished—and thus to satisfy himself of the safety and comfort of his ward, for whom he entertained an honest and strong affection. His search was in vain, however; no one in Rotterdam had ever heard of Minheer Vanderhausen. Gerard Douw left not a house in the *Boom-quay* untried, but all in vain. No one could give him any information whatever touching the object of his inquiry, and he was obliged to return to Leyden nothing wiser and far more anxious, than when he had left it.

On his arrival he hastened to the establishment from which Vanderhausen had hired the lumbering, though, considering the times, most luxurious vehicle, which the bridal party had employed to convey them to Rotterdam. From the driver of this machine he learned, that having proceeded by slow stages, they had late in the evening approached Rotterdam; but that before they entered the city, and while yet nearly a mile from it, a small party of men, soberly clad, and after the old fashion, with peaked beards and moustaches, standing in the centre of the road, obstructed the further progress of the carriage. The driver reined in his horses, much fearing, from the obscurity of the hour, and the loneliness, of the road, that some mischief was intended. His fears were, however, somewhat allayed by his observing that these strange men carried a large litter, of an antique shape, and which they immediately set down upon the pavement, whereupon the bridegroom, having opened the coach-door from within, descended, and having assisted his bride to do likewise, led her, weeping bitterly, and wringing her hands, to the litter, which they both entered. It was then raised by the men who surrounded it, and speedily carried towards the city, and before it had proceeded very far, the darkness concealed it from the view of the Dutch coachman. In the inside of the vehicle he found a purse, whose contents more than thrice paid the hire of the carriage and man. He saw and could tell nothing more of Minheer Vanderhausen and his beautiful lady.

This mystery was a source of profound anxiety and even grief to Gerard Douw. There was evidently fraud in the dealing of Vanderhausen with him, though for what purpose committed he could not imagine. He greatly doubted how far it was possible for a man possessing such a countenance to be anything but a villain, and every day that passed without his hearing from or of his niece, instead of inducing him to forget his fears, on the contrary tended more and more to aggravate them. The loss of her cheerful society tended also to depress his spirits; and in order to dispel the gloom, which often crept upon his mind after his daily occupations were over, he was wont frequently to ask Schalken to accompany him home, and share his otherwise solitary supper.

One evening, the painter and his pupil were sitting by the fire, having accomplished a comfortable meal, and had yielded to the silent and delicious melancholy of digestion, when their ruminations were disturbed by a loud sound at the street door, as if occasioned by some person rushing and scrambling vehemently against it. A domestic had run without delay to ascertain the cause of the disturbance, and they heard him twice or thrice interrogate the applicant for admission, but without eliciting any other answer but a sustained reiteration of the sounds. They heard him then open the hall-door, and immediately there followed a light and rapid tread on the staircase. Schalken advanced towards the door. It opened before he reached it, and Rose rushed into the room. She looked wild, fierce and haggard with terror and exhaustion, but her dress surprised them as much as even her unexpected appearance. It consisted of a kind of white woollen wrapper, made close about the neck, and descending to the very ground. It was much deranged and travel-soiled. The poor creature had hardly entered the chamber when she fell senseless on the floor. With some difficulty they succeeded in reviving her, and on recovering her senses, she instantly exclaimed, in a tone of terror rather than mere impatience:—

"Wine! wine! quickly, or I'm lost!"

Astonished and almost scared at the strange agitation in which the call was made, they at once administered to her wishes, and she drank some wine with a haste and eagerness which surprised them. She had hardly swallowed it, when she exclaimed, with the same urgency:

"Food, for God's sake, food, at once, or I perish."

A considerable fragment of a roast joint was upon the table, and Schalken immediately began to cut some, but he was anticipated, for no sooner did she see it than she caught it, a more than mortal image of famine, and with her hands, and even with her teeth, she tore off the

flesh, and swallowed it. When the paroxysm of hunger had been a little appeased, she appeared on a sudden overcome with shame, or it may have been that other more agitating thoughts overpowered and scared her, for she began to weep bitterly and to wring her hands.

"Oh, send for a minister of God," said she; "I am not safe till he comes; send for him speedily."

Gerard Douw despatched a messenger instantly, and prevailed on his niece to allow him to surrender his bed chamber to her use. He also persuaded her to retire to it at once to rest; her consent was extorted upon the condition that they would not leave her for a moment.

"Oh that the holy man were here," she said; "he can deliver me: the dead and the living can never be one: God has forbidden it."

With these mysterious words she surrendered herself to their guidance, and they proceeded to the chamber which Gerard Douw had assigned to her use.

"Do not, do not leave me for a moment," said she; "I am lost for ever if you do."

Gerard Douw's chamber was approached through a spacious apartment, which they were now about to enter. He and Schalken each carried a candle, so that a sufficiency of light was cast upon all surrounding objects. They were now entering the large chamber, which as I have said, communicated with Douw's apartment, when Rose suddenly stopped, and, in a whisper which thrilled them both with horror, she said:—

"Oh, God! he is here! he is here! See, see! there he goes!"

She pointed towards the door of the inner room, and Schalken thought he saw a shadowy and ill-defined form gliding into that apartment. He drew his sword, and, raising the candle so as to throw its light with increased distinctness upon the objects in the room, he entered the chamber into which the shadow had glided. No figure was there—nothing but the furniture which belonged to the room, and yet he could not be deceived as to the fact that something had moved before them into the chamber. A sickening dread came upon him, and the cold perspiration broke out in heavy drops upon his forehead; nor was he more composed, when he heard the increased urgency and agony of entreaty, with which Rose implored them not to leave her for a moment.

"I saw him," said she; "he's here. I cannot be deceived; I know him; he's by me; he is with me; he's in the room. Then, for God's sake, as you would save me, do not stir from beside me."

They at length prevailed upon her to lie down upon the bed, where she continued to urge them to stay by her. She frequently uttered

incoherent sentences, repeating, again and again, "the dead and the living cannot be one: God has forbidden it." And then again, "Rest to the wakeful—sleep to the sleep-walkers." These and such mysterious and broken sentences, she continued to utter until the clergyman arrived. Gerard Douw began to fear, naturally enough, that terror or ill-treatment, had unsettled the poor girl's intellect, and he half suspected, by the suddenness of her appearance, the unseasonableness of the hour, and above all, from the wildness and terror of her manner, that she had made her escape from some place of confinement for lunatics, and was in imminent fear of pursuit. He resolved to summon medical advice as soon as the mind of his niece had been in some measure set at rest by the offices of the clergyman whose attendance she had so earnestly desired; and until this object had been attained, he did not venture to put any questions to her, which might possibly, by reviving painful or horrible recollections, increase her agitation. The clergyman soon arrived—a man of ascetic countenance and venerable age—one whom Gerard Douw respected very much, forasmuch as he was a veteran polemic, though one perhaps more dreaded as a combatant than beloved as a Christian—of pure morality, subtle brain, and frozen heart. He entered the chamber which communicated with that in which Rose reclined and immediately on his arrival, she requested him to pray for her, as for one who lay in the hands of Satan, and who could hope for deliverance only from heaven.

That you may distinctly understand all the circumstances of the event which I am going to describe, it is necessary to state the relative position of the parties who were engaged in it. The old clergyman and Schalken were in the anteroom of which I have already spoken; Rose lay in the inner chamber, the door of which was open; and by the side of the bed, at her urgent desire, stood her guardian; a candle burned in the bedchamber, and three were lighted in the outer apartment. The old man now cleared his voice as if about to commence, but before he had time to begin, a sudden gust of air blew out the candle which served to illuminate the room in which the poor girl lay, and she, with hurried alarm, exclaimed:—

"Godfrey, bring in another candle; the darkness is unsafe."

Gerard Douw forgetting for the moment her repeated injunctions, in the immediate impulse, stepped from the bedchamber into the other, in order to supply what she desired.

"Oh God! do not go, dear uncle," shrieked the unhappy girl—and at the same time she sprung from the bed, and darted after him, in order,

by her grasp, to detain him. But the warning came too late, for scarcely had he passed the threshold, and hardly had his niece had time to utter the startling exclamation, when the door which divided the two rooms closed violently after him, as if swung by a strong blast of wind. Schalken and he both rushed to the door, but their united and desperate efforts could not avail so much as to shake it. Shriek after shriek burst from the inner chamber, with all the piercing loudness of despairing terror. Schalken and Douw applied every nerve to force open the door; but all in vain. There was no sound of struggling from within, but the screams seemed to increase in loudness, and at the same time they heard the bolts of the latticed window withdrawn, and the window itself grated upon the sill as if thrown open. One *last* shriek, so long and piercing and agonized as to be scarcely human, swelled from the room, and suddenly there followed a death-like silence. A light step was heard crossing the floor, as if from the bed to the window; and almost at the same instant the door gave way, and, yielding to the pressure of the external applicants, nearly precipitated them into the room. It was empty. The window was open, and Schalken sprung to a chair and gazed out upon the street and canal below. He saw no form, but he saw, or thought he saw, the waters of the broad canal beneath settling ring after ring in heavy circles, as if a moment before disturbed by the submission of some ponderous body.

No trace of Rose was ever after found, nor was anything certain respecting her mysterious wooer discovered or even suspected—no clue whereby to trace the intricacies of the labyrinth and to arrive at its solution, presented itself. But an incident occurred, which, though it will not be received by our rational readers in lieu of evidence, produced nevertheless a strong and a lasting impression upon the mind of Schalken. Many years after the events which we have detailed, Schalken, then residing far away received an intimation of his father's death, and of his intended burial upon a fixed day in the church of Rotterdam. It was necessary that a very considerable journey should be performed by the funeral procession, which as it will be readily believed, was not very numerously attended. Schalken with difficulty arrived in Rotterdam late in the day upon which the funeral was appointed to take place. It had not then arrived. Evening closed in, and still it did not appear.

Schalken strolled down to the church; he found it open; notice of the arrival of the funeral had been given, and the vault in which the body was to be laid had been opened. The sexton, on seeing a well-dressed gentleman, whose object was to attend the expected obsequies, pacing

the aisle of the church, hospitably invited him to share with him the comforts of a blazing fire, which, as was his custom in winter time upon such occasions, he had kindled in the hearth of a chamber in which he was accustomed to await the arrival of such grisly guests and which communicated, by a flight of steps, with the vault below. In this chamber, Schalken and his entertainer seated themselves; and the sexton, after some fruitless attempts to engage his guest in conversation, was obliged to apply himself to his tobacco-pipe and can, to solace his solitude. In spite of his grief and cares, the fatigues of a rapid journey of nearly forty hours gradually overcame the mind and body of Godfrey Schalken, and he sank into a deep sleep, from which he awakened by someone's shaking him gently by the shoulder. He first thought that the old sexton had called him, but *he* was no longer in the room. He roused himself, and as soon as he could clearly see what was around him, he perceived a female form, clothed in a kind of light robe of white, part of which was so disposed as to form a veil, and in her hand she carried a lamp. She was moving rather away from him, in the direction of the flight of steps which conducted towards the vaults. Schalken felt a vague alarm at the sight of this figure and at the same time an irresistible impulse to follow its guidance. He followed it towards the vaults, but when it reached the head of the stairs, he paused; the figure paused also, and, turning gently round, displayed, by the light of the lamp it carried, the face and features of his first love, Rose Velderkaust. There was nothing horrible, or even sad, in the countenance. On the contrary, it wore the same arch smile which used to enchant the artist long before in his happy days. A feeling of awe and interest, too intense to be resisted, prompted him to follow the spectre, if spectre it were. She descended the stairs—he followed—and turning to the left, through a narrow passage, she led him, to his infinite surprise, into what appeared to be an old-fashioned Dutch apartment, such as the pictures of Gerard Douw have served to immortalize. Abundance of costly antique furniture was disposed about the room, and in one corner stood a four-post bed, with heavy black cloth curtains around it; the figure frequently turned towards him with the same arch smile; and when she came to the side of the bed, she drew the curtains, and, by the light of the lamp, which she held towards its contents, she disclosed to the horror-stricken painter, sitting bolt upright in the bed, the livid and demoniac form of Vanderhausen. Schalken had hardly seen him, when he fell senseless upon the floor, where he lay until discovered, on the next morning, by persons employed in closing the passages into the vaults. He was lying in a cell of considerable size,

which had not been disturbed for a long time, and he had fallen beside a large coffin, which was supported upon small pillars, a security against the attacks of vermin.

To his dying day Schalken was satisfied of the reality of the vision which he had witnessed, and he has left behind him a curious evidence of the impression which it wrought upon his fancy, in a painting executed shortly after the event I have narrated, and which is valuable as exhibiting not only the peculiarities which have made Schalken's pictures sought after, but even more so as presenting a portrait of his early love, Rose Velderkaust, whose mysterious fate must always remain matter of speculation.

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