

J. S. Le Fanu's Ghostly Tales, Volume 1

Joseph Sheridan Le Fanu

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- Schalken the Painter
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J. S. LE FANU'S GHOSTLY TALES, VOLUME 1

Schalken the Painter (1851)

and

An Account of Some Strange Disturbances in Aungier Street (1853)

by

Joseph Sheridan Le Fanu

Schalken the Painter

*“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 to 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.

An Account of Some Strange Disturbances in Aungier Street

It is not worth telling, this story of mine—at least, not worth writing. Told, indeed, as I have sometimes been called upon to tell it, to a circle of intelligent and eager faces, lighted up by a good after-dinner fire on a winter's evening, with a cold wind rising and wailing outside, and all snug and cosy within, it has gone off—though I say it, who should not—indifferent well. But it is a venture to do as you would have me. Pen, ink, and paper are cold vehicles for the marvellous, and a “reader” decidedly a more critical animal than a “listener.” If, however, you can induce your friends to read it after nightfall, and when the fireside talk has run for a while on thrilling tales of shapeless terror; in short, if you will secure me the *mollia tempora fandi*, I will go to my work, and say my say, with better heart. Well, then, these conditions presupposed, I shall waste no more words, but tell you simply how it all happened.

My cousin (Tom Ludlow) and I studied medicine together. I think he would have succeeded, had he stuck to the profession; but he preferred the Church, poor fellow, and died early, a sacrifice to contagion, contracted in the noble discharge of his duties. For my present purpose, I say enough of his character when I mention that he was of a sedate but frank and cheerful nature; very exact in his observance of truth, and not by any means like myself—of an excitable or nervous temperament.

My Uncle Ludlow—Tom's father—while we were attending lectures, purchased three or four old houses in Aungier Street, one of which was unoccupied. *He* resided in the country, and Tom proposed that we should take up our abode in the untenanted house, so long as it should continue unlet; a move which would accomplish the double end of settling us nearer alike to our lecture-rooms and to our amusements, and of relieving us from the weekly charge of rent for our lodgings.

Our furniture was very scant—our whole equipage remarkably modest and primitive; and, in short, our arrangements pretty nearly as simple as those of a bivouac. Our new plan was, therefore, executed almost as soon as conceived. The front drawing-room was our sitting-room. I had the bedroom over it, and Tom the back bedroom on the same floor, which nothing could have induced me to occupy.

The house, to begin with, was a very old one. It had been, I believe, newly fronted about fifty years before; but with this exception, it had nothing modern about it. The agent who bought it and looked into the titles for my uncle, told me that it was sold, along with much other forfeited property, at Chichester House, I think, in 1702; and had belonged to Sir Thomas Hacket, who was Lord Mayor of Dublin in James II.'s time. How old it was *then*, I can't say; but, at all events, it had seen years and changes enough to have contracted all that mysterious and saddened air, at once exciting and depressing, which belongs to most old mansions.

There had been very little done in the way of modernising details; and, perhaps, it was better so; for there was something queer and by-gone in the very walls and ceilings—in the shape of doors and windows—in the odd diagonal site of the chimney-pieces—in the beams and ponderous cornices—not to mention the singular solidity of all the woodwork, from the banisters to the window-frames, which hopelessly defied disguise, and would have emphatically proclaimed their antiquity through any conceivable amount of modern finery and varnish.

An effort had, indeed, been made, to the extent of papering the drawing-rooms; but somehow, the paper looked raw and out of keeping; and the old woman, who kept a little dirt-pie of a shop in the lane, and whose daughter—a girl of two and fifty—was our solitary handmaid, coming in at sunrise, and chastely receding again as soon as she had made all ready for tea in our state apartment;—this woman, I say, remembered it, when old Judge Horrocks (who, having earned the reputation of a particularly “hanging judge,” ended by hanging himself, as the coroner's jury found, under an impulse of “temporary insanity,” with a child's skipping-rope, over the massive old bannisters) resided there, entertaining good company, with fine venison and rare old port. In those halcyon days, the drawing-rooms were hung with gilded leather, and, I dare say, cut a good figure, for they were really spacious rooms.

The bedrooms were wainscoted, but the front one was not gloomy; and in it the cosiness of antiquity quite overcame its sombre associations. But the back bedroom, with its two queerly-placed melancholy windows, staring vacantly at the foot of the bed, and with the shadowy recess to be found in most old houses in Dublin, like a large ghostly closet, which, from congeniality of temperament, had amalgamated with the bedchamber, and dissolved the partition. At night-time, this “alcove”—as our “maid” was wont to call it—had, in my eyes, a specially sinister and suggestive character. Tom's distant and solitary candle glimmered vainly into its darkness. *There* it was always overlooking him—always itself impenetrable. But this was only part of the effect. The whole room was, I can't tell how, repulsive to me. There was, I suppose, in its proportions and features, a latent discord—a certain mysterious and indescribable relation, which jarred indistinctly upon some secret sense of the fitting and the safe, and raised indefinable suspicions and apprehensions of the imagination. On the whole, as I began by saying, nothing could have induced me to pass a night alone in it.

I had never pretended to conceal from poor Tom my superstitious weakness; and he, on the other hand, most unaffectedly ridiculed my tremors. The sceptic was, however, destined to receive a lesson, as you shall hear.

We had not been very long in occupation of our respective dormitories, when I began to complain of uneasy nights and disturbed sleep. I was, I suppose, the more impatient under this annoyance, as I was usually a sound sleeper, and by no means prone to nightmares. It was now, however, my destiny, instead of enjoying my customary repose, every night to “sup full of horrors.” After a preliminary course of disagreeable and frightful dreams, my troubles took a definite form, and the same vision, without an appreciable variation in a single detail, visited me at least (on an average) every second night in the week.

Now, this dream, nightmare, or infernal illusion—which you please—of which I was the miserable sport, was on this wise:—

I saw, or thought I saw, with the most abominable distinctness, although at the time in profound darkness, every article of furniture and accidental arrangement of the chamber in which I lay. This, as you know, is incidental to ordinary nightmare. Well, while in this clairvoyant condition, which seemed but the lighting up of the theatre in which was to be exhibited the monotonous tableau of horror, which made my nights insupportable, my attention invariably became, I know not why, fixed upon the windows opposite the foot of my bed; and, uniformly with the same effect, a sense of dreadful anticipation always took slow but sure possession of me. I became somehow conscious of a sort of horrid but undefined preparation going forward in some unknown quarter, and by some unknown agency, for my torment; and, after an interval, which always seemed to me of the same length, a picture suddenly flew up to the window, where it remained fixed, as if by an electrical attraction, and my discipline of horror then commenced, to last perhaps for hours. The picture thus mysteriously glued to the window—panes, was the portrait of an old man, in a crimson flowered silk dressing—gown, the folds of which I could now describe, with a countenance embodying a strange mixture of intellect, sensuality, and power, but withal sinister and full of malignant omen. His nose was hooked, like the beak of a vulture; his eyes large, grey, and prominent, and lighted up with a more than mortal cruelty and coldness. These features were surmounted by a crimson velvet cap, the hair that peeped from under which was white with age, while the eyebrows retained their original blackness. Well I remember every line, hue, and shadow of that stony countenance, and well I may! The gaze of this hellish visage was fixed upon me, and mine returned it with the inexplicable fascination of nightmare, for what appeared to me to be hours of agony. At last—

The cock he crew, away then flew

the fiend who had enslaved me through the awful watches of the night; and, harassed and nervous, I rose to the duties of the day.

I had—I can't say exactly why, but it may have been from the exquisite anguish and profound impressions of unearthly horror, with which this strange phantasmagoria was associated—an insurmountable antipathy to describing the exact nature of my nightly troubles to my friend and comrade. Generally, however, I told him that I was haunted by abominable dreams; and, true to the imputed materialism of medicine, we put our heads together to dispel my horrors, not by exorcism, but by a tonic.

I will do this tonic justice, and frankly admit that the accursed portrait began to intermit its visits under its influence. What of that? Was this singular apparition—as full of character as of terror—therefore the creature of my fancy, or the invention of my poor stomach? Was it, in short, *subjective* (to borrow the technical slang of the day) and not the palpable aggression and intrusion of an external agent? That, good friend, as we will both admit, by no means follows. The evil spirit, who enthralled my senses in the shape of that portrait, may have been just as near me, just as energetic, just as malignant, though I saw him not. What means the whole moral code of revealed religion regarding the due keeping of our own bodies, soberness, temperance, etc.? here is an obvious connexion between the material and the invisible; the healthy tone of the system, and its unimpaired energy, may, for aught we can tell, guard us against influences which would otherwise render life itself terrific. The mesmerist and the electro—biologist will fail upon an average with nine patients out of ten—so may the evil spirit. Special conditions of the corporeal system are indispensable to the production of certain spiritual phenomena. The operation succeeds sometimes—sometimes fails—that is all.

I found afterwards that my would—be sceptical companion had his troubles too. But of these I knew nothing yet. One night, for a wonder, I was sleeping soundly, when I was roused by a step on the lobby outside my room, followed by the loud clang of what turned out to be a large brass candlestick, flung with all his force by poor Tom Ludlow over the banisters, and rattling with a rebound down the second flight of stairs; and almost

concurrently with this, Tom burst open my door, and bounced into my room backwards, in a state of extraordinary agitation.

I had jumped out of bed and clutched him by the arm before I had any distinct idea of my own whereabouts. There we were—in our shirts—standing before the open door—staring through the great old banister opposite, at the lobby window, through which the sickly light of a clouded moon was gleaming.

“What's the matter, Tom? What's the matter with you? What the devil's the matter with you, Tom?” I demanded shaking him with nervous impatience.

He took a long breath before he answered me, and then it was not very coherently.

“It's nothing, nothing at all—did I speak?—what did I say?—where's the candle, Richard? It's dark; I—I had a candle!”

“Yes, dark enough,” I said; “but what's the matter?—what *is* it?—why don't you speak, Tom?—have you lost your wits?—what is the matter?”

“The matter?—oh, it is all over. It must have been a dream—nothing at all but a dream—don't you think so? It could not be anything more than a dream.”

“Of *course*” said I, feeling uncommonly nervous, “it *was* a dream.”

“I thought,” he said, “there was a man in my room, and—and I jumped out of bed; and—and—where's the candle?”

“In your room, most likely,” I said, “shall I go and bring it?”

“No; stay here—don't go; it's no matter—don't, I tell you; it was all a dream. Bolt the door, Dick; I'll stay here with you—I feel nervous. So, Dick, like a good fellow, light your candle and open the window—I am in a *shocking state*.”

I did as he asked me, and robing himself like Granuaile in one of my blankets, he seated himself close beside my bed.

Every body knows how contagious is fear of all sorts, but more especially that particular kind of fear under which poor Tom was at that moment labouring. I would not have heard, nor I believe would he have recapitulated, just at that moment, for half the world, the details of the hideous vision which had so unmanned him.

“Don't mind telling me anything about your nonsensical dream, Tom,” said I, affecting contempt, really in a panic; “let us talk about something else; but it is quite plain that this dirty old house disagrees with us both, and hang me if I stay here any longer, to be pestered with indigestion and—and—bad nights, so we may as well look out for lodgings—don't you think so?—at once.”

Tom agreed, and, after an interval, said——

“I have been thinking, Richard, that it is a long time since I saw my father, and I have made up my mind to go down to-morrow and return in a day or two, and you can take rooms for us in the meantime.”

I fancied that this resolution, obviously the result of the vision which had so profoundly scared him, would probably vanish next morning with the damps and shadows of night. But I was mistaken. Off went Tom at peep of day to the country, having agreed that so soon as I had secured suitable lodgings, I was to recall him by letter from his visit to my Uncle Ludlow.

Now, anxious as I was to change my quarters, it so happened, owing to a series of petty procrastinations and accidents, that nearly a week elapsed before my bargain was made and my letter of recall on the wing to Tom; and, in the meantime, a trifling adventure or two had occurred to your humble servant, which, absurd as they now appear, diminished by distance, did certainly at the time serve to whet my appetite for change considerably.

A night or two after the departure of my comrade, I was sitting by my bedroom fire, the door locked, and the ingredients of a tumbler of hot whisky-punch upon the crazy spider-table; for, as the best mode of keeping the

Black spirits and white,
Blue spirits and grey,

with which I was environed, at bay, I had adopted the practice recommended by the wisdom of my ancestors, and "kept my spirits up by pouring spirits down." I had thrown aside my volume of *Anatomy*, and was treating myself by way of a tonic, preparatory to my punch and bed, to half-a-dozen pages of the *Spectator*, when I heard a step on the flight of stairs descending from the attics. It was two o'clock, and the streets were as silent as a churchyard—the sounds were, therefore, perfectly distinct. There was a slow, heavy tread, characterised by the emphasis and deliberation of age, descending by the narrow staircase from above; and, what made the sound more singular, it was plain that the feet which produced it were perfectly bare, measuring the descent with something between a pound and a flop, very ugly to hear.

I knew quite well that my attendant had gone away many hours before, and that nobody but myself had any business in the house. It was quite plain also that the person who was coming down stairs had no intention whatever of concealing his movements; but, on the contrary, appeared disposed to make even more noise, and proceed more deliberately, than was at all necessary. When the step reached the foot of the stairs outside my room, it seemed to stop; and I expected every moment to see my door open spontaneously, and give admission to the original of my detested portrait. I was, however, relieved in a few seconds by hearing the descent renewed, just in the same manner, upon the staircase leading down to the drawing-rooms, and thence, after another pause, down the next flight, and so on to the hall, whence I heard no more.

Now, by the time the sound had ceased, I was wound up, as they say, to a very unpleasant pitch of excitement. I listened, but there was not a stir. I screwed up my courage to a decisive experiment—opened my door, and in a stentorian voice bawled over the banisters, "Who's there?" There was no answer but the ringing of my own voice through the empty old house,—no renewal of the movement; nothing, in short, to give my unpleasant sensations a definite direction. There is, I think, something most disagreeably disenchanting in the sound of one's own voice under such circumstances, exerted in solitude, and in vain. It redoubled my sense of isolation, and my misgivings increased on perceiving that the door, which I certainly thought I had left open, was closed behind me; in a vague alarm, lest my retreat should be cut off, I got again into my room as quickly as I could, where I remained in a state of imaginary blockade, and very uncomfortable indeed, till morning.

Next night brought no return of my barefooted fellow-lodger; but the night following, being in my bed, and in the dark—somewhere, I suppose, about the same hour as before, I distinctly heard the old fellow again descending from the garrets.

This time I had had my punch, and the *morale* of the garrison was consequently excellent. I jumped out of bed, clutched the poker as I passed the expiring fire, and in a moment was upon the lobby. The sound had ceased by this time—the dark and chill were discouraging; and, guess my horror, when I saw, or thought I saw, a black monster, whether in the shape of a man or a bear I could not say, standing, with its back to the wall, on the lobby, facing me, with a pair of great greenish eyes shining dimly out. Now, I must be frank, and confess that the cupboard which displayed our plates and cups stood just there, though at the moment I did not recollect it. At the same time I must honestly say, that making every allowance for an excited imagination, I never could satisfy myself that I was made the dupe of my own fancy in this matter; for this apparition, after one or two shiftings of shape, as if in the act of incipient transformation, began, as it seemed on second thoughts, to advance upon me in its original form. From an instinct of terror rather than of courage, I hurled the poker, with all my force, at its head; and to the music of a horrid crash made my way into my room, and double-locked the door. Then, in a minute more, I heard the horrid bare feet walk down the stairs, till the sound ceased in the hall, as on the former occasion.

If the apparition of the night before was an ocular delusion of my fancy sporting with the dark outlines of our cupboard, and if its horrid eyes were nothing but a pair of inverted teacups, I had, at all events, the satisfaction of having launched the poker with admirable effect, and in true “fancy” phrase, “knocked its two daylight into one,” as the commingled fragments of my tea-service testified. I did my best to gather comfort and courage from these evidences; but it would not do. And then what could I say of those horrid bare feet, and the regular tramp, tramp, tramp, which measured the distance of the entire staircase through the solitude of my haunted dwelling, and at an hour when no good influence was stirring? Confound it!—the whole affair was abominable. I was out of spirits, and dreaded the approach of night.

It came, ushered ominously in with a thunder-storm and dull torrents of depressing rain. Earlier than usual the streets grew silent; and by twelve o'clock nothing but the comfortless pattering of the rain was to be heard.

I made myself as snug as I could. I lighted *two* candles instead of one. I forsook bed, and held myself in readiness for a sally, candle in hand; for, *coute qui coute*, I was resolved to *see* the being, if visible at all, who troubled the nightly stillness of my mansion. I was fidgetty and nervous and tried in vain to interest myself with my books. I walked up and down my room, whistling in turn martial and hilarious music, and listening ever and anon for the dreaded noise. I sat down and stared at the square label on the solemn and reserved-looking black bottle, until “FLANAGAN & CO'S BEST OLD MALT WHISKY” grew into a sort of subdued accompaniment to all the fantastic and horrible speculations which chased one another through my brain.

Silence, meanwhile, grew more silent, and darkness darker. I listened in vain for the rumble of a vehicle, or the dull clamour of a distant row. There was nothing but the sound of a rising wind, which had succeeded the thunder-storm that had travelled over the Dublin mountains quite out of hearing. In the middle of this great city I began to feel myself alone with nature, and Heaven knows what beside. My courage was ebbing. Punch, however, which makes beasts of so many, made a man of me again—just in time to hear with tolerable nerve and firmness the lumpy, flabby, naked feet deliberately descending the stairs again.

I took a candle, not without a tremour. As I crossed the floor I tried to extemporise a prayer, but stopped short to listen, and never finished it. The steps continued. I confess I hesitated for some seconds at the door before I took heart of grace and opened it. When I peeped out the lobby was perfectly empty—there was no monster standing on the staircase; and as the detested sound ceased, I was reassured enough to venture forward nearly to the banisters. Horror of horrors! within a stair or two beneath the spot where I stood the unearthly tread smote the floor. My eye caught something in motion; it was about the size of Goliath's foot—it was grey, heavy, and flapped with a dead weight from one step to another. As I am alive, it was the most monstrous grey rat I ever beheld or imagined.

Shakespeare says—"Some men there are cannot abide a gaping pig, and some that are mad if they behold a cat." I went well-nigh out of my wits when I beheld this *rat*; for, laugh at me as you may, it fixed upon me, I thought, a perfectly human expression of malice; and, as it shuffled about and looked up into my face almost from between my feet, I saw, I could swear it—I felt it then, and know it now, the infernal gaze and the accursed countenance of my old friend in the portrait, transfused into the visage of the bloated vermin before me.

I bounced into my room again with a feeling of loathing and horror I cannot describe, and locked and bolted my door as if a lion had been at the other side. D—n him or *it*; curse the portrait and its original! I felt in my soul that the rat—yes, the *rat*, the RAT I had just seen, was that evil being in masquerade, and rambling through the house upon some infernal night lark.

Next morning I was early trudging through the miry streets; and, among other transactions, posted a peremptory note recalling Tom. On my return, however, I found a note from my absent "chum," announcing his intended return next day. I was doubly rejoiced at this, because I had succeeded in getting rooms; and because the change of scene and return of my comrade were rendered specially pleasant by the last night's half ridiculous half horrible adventure.

I slept extemporaneously in my new quarters in Digges' Street that night, and next morning returned for breakfast to the haunted mansion, where I was certain Tom would call immediately on his arrival.

I was quite right—he came; and almost his first question referred to the primary object of our change of residence.

"Thank God," he said with genuine fervour, on hearing that all was arranged. "On *your* account I am delighted. As to myself, I assure you that no earthly consideration could have induced me ever again to pass a night in this disastrous old house."

"Confound the house!" I ejaculated, with a genuine mixture of fear and detestation, "we have not had a pleasant hour since we came to live here"; and so I went on, and related incidentally my adventure with the plethoric old rat.

"Well, if that were *all*," said my cousin, affecting to make light of the matter, "I don't think I should have minded it very much."

"Ay, but its eye—its countenance, my dear Tom," urged I; "if you had seen *that*, you would have felt it might be *anything* but what it seemed."

"I inclined to think the best conjurer in such a case would be an able-bodied cat," he said, with a provoking chuckle.

"But let us hear your own adventure," I said tartly.

At this challenge he looked uneasily round him. I had poked up a very unpleasant recollection.

"You shall hear it, Dick; I'll tell it to you," he said. "Begad, sir, I should feel quite queer, though, telling it *here*, though we are too strong a body for ghosts to meddle with just now."

Though he spoke this like a joke, I think it was serious calculation. Our Hebe was in a corner of the room, packing our cracked delft tea and dinner-services in a basket. She soon suspended operations, and with mouth and eyes wide open became an absorbed listener. Tom's experiences were told nearly in these words:—

“I saw it three times, Dick—three distinct times; and I am perfectly certain it meant me some infernal harm. I was, I say, in danger—in *extreme* danger; for, if nothing else had happened, my reason would most certainly have failed me, unless I had escaped so soon. Thank God. I *did* escape.

“The first night of this hateful disturbance, I was lying in the attitude of sleep, in that lumbering old bed. I hate to think of it. I was really wide awake, though I had put out my candle, and was lying as quietly as if I had been asleep; and although accidentally restless, my thoughts were running in a cheerful and agreeable channel.

“I think it must have been two o'clock at least when I thought I heard a sound in that—that odious dark recess at the far end of the bedroom. It was as if someone was drawing a piece of cord slowly along the floor, lifting it up, and dropping it softly down again in coils. I sate up once or twice in my bed, but could see nothing, so I concluded it must be mice in the wainscot. I felt no emotion graver than curiosity, and after a few minutes ceased to observe it.

“While lying in this state, strange to say; without at first a suspicion of anything supernatural, on a sudden I saw an old man, rather stout and square, in a sort of roan—red dressing—gown, and with a black cap on his head, moving stiffly and slowly in a diagonal direction, from the recess, across the floor of the bedroom, passing my bed at the foot, and entering the lumber—closet at the left. He had something under his arm; his head hung a little at one side; and, merciful God! when I saw his face.”

Tom stopped for a while, and then said——

“That awful countenance, which living or dying I never can forget, disclosed what he was. Without turning to the right or left, he passed beside me, and entered the closet by the bed's head.

“While this fearful and indescribable type of death and guilt was passing, I felt that I had no more power to speak or stir than if I had been myself a corpse. For hours after it had disappeared, I was too terrified and weak to move. As soon as daylight came, I took courage, and examined the room, and especially the course which the frightful intruder had seemed to take, but there was not a vestige to indicate anybody's having passed there; no sign of any disturbing agency visible among the lumber that strewed the floor of the closet.

“I now began to recover a little. I was fagged and exhausted, and at last, overpowered by a feverish sleep. I came down late; and finding you out of spirits, on account of your dreams about the portrait, whose *original* I am now certain disclosed himself to me, I did not care to talk about the infernal vision. In fact, I was trying to persuade myself that the whole thing was an illusion, and I did not like to revive in their intensity the hated impressions of the past night—or to risk the constancy of my scepticism, by recounting the tale of my sufferings.

“It required some nerve, I can tell you, to go to my haunted chamber next night, and lie down quietly in the same bed,” continued Tom. “I did so with a degree of trepidation, which, I am not ashamed to say, a very little matter would have sufficed to stimulate to downright panic. This night, however, passed off quietly enough, as also the next; and so too did two or three more. I grew more confident, and began to fancy that I believed in the theories of spectral illusions, with which I had at first vainly tried to impose upon my convictions.

“The apparition had been, indeed, altogether anomalous. It had crossed the room without any recognition of my presence: I had not disturbed *it*, and *it* had no mission to *me*. What, then, was the imaginable use of its crossing the room in a visible shape at all? Of course it might have *been* in the closet instead of *going* there, as easily as it introduced itself into the recess without entering the chamber in a shape discernible by the senses. Besides, how the deuce *had* I seen it? It was a dark night; I had no candle; there was no fire; and yet I saw it as distinctly, in colouring and outline, as ever I beheld human form! A cataleptic dream would explain it all;

and I was determined that a dream it should be.

“One of the most remarkable phenomena connected with the practice of mendacity is the vast number of deliberate lies we tell ourselves, whom, of all persons, we can least expect to deceive. In all this, I need hardly tell you, Dick, I was simply lying to myself, and did not believe one word of the wretched humbug. Yet I went on, as men will do, like persevering charlatans and impostors, who tire people into credulity by the mere force of reiteration; so I hoped to win myself over at last to a comfortable scepticism about the ghost.

“He had not appeared a second time—that certainly was a comfort; and what, after all, did I care for him, and his queer old toggery and strange looks? Not a fig! I was nothing the worse for having seen him, and a good story the better. So I tumbled into bed, put out my candle, and, cheered by a loud drunken quarrel in the back lane, went fast asleep.

“From this deep slumber I awoke with a start. I knew I had had a horrible dream; but what it was I could not remember. My heart was thumping furiously; I felt bewildered and feverish; I sate up in the bed and looked about the room. A broad flood of moonlight came in through the curtainless window; everything was as I had last seen it; and though the domestic squabble in the back lane was, unhappily for me, allayed, I yet could hear a pleasant fellow singing, on his way home, the then popular comic ditty called, 'Murphy Delany.' Taking advantage of this diversion I lay down again, with my face towards the fireplace, and closing my eyes, did my best to think of nothing else but the song, which was every moment growing fainter in the distance:—

“’Twas Murphy Delany, so funny and frisky,
Stept into a shebeen shop to get his skin full;
He reeled out again pretty well lined with whiskey,
As fresh as a shamrock, as blind as a bull.

“The singer, whose condition I dare say resembled that of his hero, was soon too far off to regale my ears any more; and as his music died away, I myself sank into a doze, neither sound nor refreshing. Somehow the song had got into my head, and I went meandering on through the adventures of my respectable fellow-countryman, who, on emerging from the 'shebeen shop,' fell into a river, from which he was fished up to be 'sat upon' by a coroner's jury, who having learned from a 'horse-doctor' that he was 'dead as a door-nail, so there was an end,' returned their verdict accordingly, just as he returned to his senses, when an angry altercation and a pitched battle between the body and the coroner winds up the lay with due spirit and pleasantry.

“Through this ballad I continued with a weary monotony to plod, down to the very last line, and then *da capo*, and so on, in my uncomfortable half-sleep, for how long, I can't conjecture. I found myself at last, however, muttering, 'dead as a door-nail, so there was an end'; and something like another voice within me, seemed to say, very faintly, but sharply, 'dead! dead! dead! and may the Lord have mercy on your soul!' and instantaneously I was wide awake, and staring right before me from the pillow.

“Now—will you believe it, Dick?—I saw the same accursed figure standing full front, and gazing at me with its stony and fiendish countenance, not two yards from the bedside.”

Tom stopped here, and wiped the perspiration from his face. I felt very queer. The girl was as pale as Tom; and, assembled as we were in the very scene of these adventures, we were all, I dare say, equally grateful for the clear daylight and the resuming bustle out of doors.

“For about three seconds only I saw it plainly; then it grew indistinct; but, for a long time, there was something like a column of dark vapour where it had been standing, between me and the wall; and I felt sure that he was still there. After a good while, this appearance went too. I took my clothes downstairs to the hall,

and dressed there, with the door half open; then went out into the street, and walked about the town till morning, when I came back, in a miserable state of nervousness and exhaustion. I was such a fool, Dick, as to be ashamed to tell you how I came to be so upset. I thought you would laugh at me; especially as I had always talked philosophy, and treated *your* ghosts with contempt. I concluded you would give me no quarter; and so kept my tale of horror to myself.

“Now, Dick, you will hardly believe me, when I assure you, that for many nights after this last experience, I did not go to my room at all. I used to sit up for a while in the drawing-room after you had gone up to your bed; and then steal down softly to the hall-door, let myself out, and sit in the 'Robin Hood' tavern until the last guest went off; and then I got through the night like a sentry, pacing the streets till morning.

“For more than a week I never slept in bed. I sometimes had a snooze on a form in the 'Robin Hood,' and sometimes a nap in a chair during the day; but regular sleep I had absolutely none.

“I was quite resolved that we should get into another house; but I could not bring myself to tell you the reason, and I somehow put it off from day to day, although my life was, during every hour of this procrastination, rendered as miserable as that of a felon with the constables on his track. I was growing absolutely ill from this wretched mode of life.

“One afternoon I determined to enjoy an hour's sleep upon your bed. I hated mine; so that I had never, except in a stealthy visit every day to unmake it, lest Martha should discover the secret of my nightly absence, entered the ill-omened chamber.

“As ill-luck would have it, you had locked your bedroom, and taken away the key. I went into my own to unsettle the bedclothes, as usual, and give the bed the appearance of having been slept in. Now, a variety of circumstances concurred to bring about the dreadful scene through which I was that night to pass. In the first place, I was literally overpowered with fatigue, and longing for sleep; in the next place, the effect of this extreme exhaustion upon my nerves resembled that of a narcotic, and rendered me less susceptible than, perhaps, I should in any other condition have been, of the exciting fears which had become habitual to me. Then again, a little bit of the window was open, a pleasant freshness pervaded the room, and, to crown all, the cheerful sun of day was making the room quite pleasant. What was to prevent my enjoying an hour's nap *here*? The whole air was resonant with the cheerful hum of life, and the broad matter-of-fact light of day filled every corner of the room.

“I yielded—stifling my qualms—to the almost overpowering temptation; and merely throwing off my coat, and loosening my cravat, I lay down, limiting myself to *half-an-hour's* doze in the unwonted enjoyment of a feather bed, a coverlet, and a bolster.

“It was horribly insidious; and the demon, no doubt, marked my infatuated preparations. Dolt that I was, I fancied, with mind and body worn out for want of sleep, and an arrear of a full week's rest to my credit, that such measure as *half-an-hour's* sleep, in such a situation, was possible. My sleep was death-like, long, and dreamless.

“Without a start or fearful sensation of any kind, I waked gently, but completely. It was, as you have good reason to remember, long past midnight—I believe, about two o'clock. When sleep has been deep and long enough to satisfy nature thoroughly, one often awakens in this way, suddenly, tranquilly, and completely.

“There was a figure seated in that lumbering, old sofa-chair, near the fireplace. Its back was rather towards me, but I could not be mistaken; it turned slowly round, and, merciful heavens! there was the stony face, with its infernal lineaments of malignity and despair, gloating on me. There was now no doubt as to its consciousness of my presence, and the hellish malice with which it was animated, for it arose, and drew close

to the bedside. There was a rope about its neck, and the other end, coiled up, it held stiffly in its hand.

“My good angel nerved me for this horrible crisis. I remained for some seconds transfixed by the gaze of this tremendous phantom. He came close to the bed, and appeared on the point of mounting upon it. The next instant I was upon the floor at the far side, and in a moment more was, I don't know how, upon the lobby.

“But the spell was not yet broken; the valley of the shadow of death was not yet traversed. The abhorred phantom was before me there; it was standing near the banisters, stooping a little, and with one end of the rope round its own neck, was poising a noose at the other, as if to throw over mine; and while engaged in this baleful pantomime, it wore a smile so sensual, so unspeakably dreadful, that my senses were nearly overpowered. I saw and remember nothing more, until I found myself in your room.

“I had a wonderful escape, Dick—there is no disputing *that*—an escape for which, while I live, I shall bless the mercy of heaven. No one can conceive or imagine what it is for flesh and blood to stand in the presence of such a thing, but one who has had the terrific experience. Dick, Dick, a shadow has passed over me—a chill has crossed my blood and marrow, and I will never be the same again—never, Dick—never!”

Our handmaid, a mature girl of two-and-fifty, as I have said, stayed her hand, as Tom's story proceeded, and by little and little drew near to us, with open mouth, and her brows contracted over her little, beady black eyes, till stealing a glance over her shoulder now and then, she established herself close behind us. During the relation, she had made various earnest comments, in an undertone; but these and her ejaculations, for the sake of brevity and simplicity, I have omitted in my narration.

“It's often I heard tell of it,” she now said, “but I never believed it rightly till now—though, indeed, why should not I? Does not my mother, down there in the lane, know quare stories, God bless us, beyant telling about it? But you ought not to have slept in the back bedroom. She was loath to let me be going in and out of that room even in the day time, let alone for any Christian to spend the night in it; for sure she says it was his own bedroom.”

“*Whose* own bedroom?” we asked, in a breath.

“Why, *his*—the ould Judge's—Judge Horrock's, to be sure, God rest his sowl”; and she looked fearfully round.

“Amen!” I muttered. “But did he die there?”

“Die there! No, not quite *there*,” she said. “Shure, was not it over the banisters he hung himself, the ould sinner, God be merciful to us all? and was not it in the alcove they found the handles of the skipping-rope cut off, and the knife where he was settling the cord, God bless us, to hang himself with? It was his housekeeper's daughter owned the rope, my mother often told me, and the child never throve after, and used to be starting up out of her sleep, and screeching in the night time, wid dhrames and frights that cum an her; and they said how it was the speerit of the ould Judge that was tormentin' her; and she used to be roaring and yelling out to hould back the big ould fellow with the crooked neck; and then she'd screech 'Oh, the master! the master! he's stampin' at me, and beckoning to me! Mother, darling, don't let me go!' And so the poor crathure died at last, and the docthers said it was wather on the brain, for it was all they could say.”

“How long ago was all this?” I asked.

“Oh, then, how would I know?” she answered. “But it must be a wondherful long time ago, for the housekeeper was an ould woman, with a pipe in her mouth, and not a tooth left, and better nor eighty years ould when my mother was first married; and they said she was a rale buxom, fine-dressed woman when the

ould Judge come to his end; an', indeed, my mother's not far from eighty years ould herself this day; and what made it worse for the unnatural ould villain, God rest his soul, to frighten the little girl out of the world the way he did, was what was mostly thought and believed by every one. My mother says how the poor little crathure was his own child; for he was by all accounts an ould villain every way, an' the hangin'est judge that ever was known in Ireland's ground."

"From what you said about the danger of sleeping in that bedroom," said I, "I suppose there were stories about the ghost having appeared there to others."

"Well, there was things said—quare things, surely," she answered, as it seemed, with some reluctance. "And why would not there? Sure was it not up in that same room he slept for more than twenty years? and was it not in the *alcove* he got the rope ready that done his own business at last, the way he done many a betther man's in his lifetime?—and was not the body lying in the same bed after death, and put in the coffin there, too, and carried out to his grave from it in Pether's churchyard, after the coroner was done? But there was quare stories—my mother has them all—about how one Nicholas Spaight got into trouble on the head of it."

"And what did they say of this Nicholas Spaight?" I asked.

"Oh, for that matther, it's soon told," she answered.

And she certainly did relate a very strange story, which so piqued my curiosity, that I took occasion to visit the ancient lady, her mother, from whom I learned many very curious particulars. Indeed, I am tempted to tell the tale, but my fingers are weary, and I must defer it. But if you wish to hear it another time, I shall do my best.

When we had heard the strange tale I have *not* told you, we put one or two further questions to her about the alleged spectral visitations, to which the house had, ever since the death of the wicked old Judge, been subjected.

"No one ever had luck in it," she told us. "There was always cross accidents, sudden deaths, and short times in it. The first that tuck, it was a family—I forget their name—but at any rate there was two young ladies and their papa. He was about sixty, and a stout healthy gentleman as you'd wish to see at that age. Well, he slept in that unlucky back bedroom; and, God between us an' harm! sure enough he was found dead one morning, half out of the bed, with his head as black as a sloe, and swelled like a puddin', hanging down near the floor. It was a fit, they said. He was as dead as a mackerel, and so *he* could not say what it was; but the ould people was all sure that it was nothing at all but the ould Judge, God bless us! that frightened him out of his senses and his life together.

"Some time after there was a rich old maiden lady took the house. I don't know which room *she* slept in, but she lived alone; and at any rate, one morning, the servants going down early to their work, found her sitting on the passage—stairs, shivering and talkin' to herself, quite mad; and never a word more could any of *them* or her friends get from her ever afterwards but, 'Don't ask me to go, for I promised to wait for him.' They never made out from her who it was she meant by *him*, but of course those that knew all about the ould house were at no loss for the meaning of all that happened to her.

"Then afterwards, when the house was let out in lodgings, there was Micky Byrne that took the same room, with his wife and three little children; and sure I heard Mrs. Byrne myself telling how the children used to be lifted up in the bed at night, she could not see by what mains; and how they were starting and screeching every hour, just all as one as the housekeeper's little girl that died, till at last one night poor Micky had a dthrop in him, the way he used now and again; and what do you think in the middle of the night he thought he heard a noise on the stairs, and being in liquor, nothing less id do him but out he must go himself to see what was

wrong. Well, after that, all she ever heard of him was himself sayin', 'Oh, God!' and a tumble that shook the very house; and there, sure enough, he was lying on the lower stairs, under the lobby, with his neck smashed double undher him, where he was flung over the banisters."

Then the handmaiden added——

"I'll go down to the lane, and send up Joe Gavvey to pack up the rest of the taythings, and bring all the things across to your new lodgings."

And so we all sallied out together, each of us breathing more freely, I have no doubt, as we crossed that ill-omened threshold for the last time.

Now, I may add thus much, in compliance with the immemorial usage of the realm of fiction, which sees the hero not only through his adventures, but fairly out of the world. You must have perceived that what the flesh, blood, and bone hero of romance proper is to the regular compounder of fiction, this old house of brick, wood, and mortar is to the humble recorder of this true tale. I, therefore, relate, as in duty bound, the catastrophe which ultimately befell it, which was simply this—that about two years subsequently to my story it was taken by a quack doctor, who called himself Baron Duhlstoerf, and filled the parlour windows with bottles of indescribable horrors preserved in brandy, and the newspapers with the usual grandiloquent and mendacious advertisements. This gentleman among his virtues did not reckon sobriety, and one night, being overcome with much wine, he set fire to his bed curtains, partially burned himself, and totally consumed the house. It was afterwards rebuilt, and for a time an undertaker established himself in the premises.

I have now told you my own and Tom's adventures, together with some valuable collateral particulars; and having acquitted myself of my engagement, I wish you a very good night, and pleasant dreams.