

# The Old Portrait

By Hume Nisbet

Old-fashioned frames are a hobby of mine. I am always on the prowl amongst the framers and dealers in curiosities for something quaint and unique in picture frames. I don't care much for what is inside them, for being a painter it is my fancy to get the frames first and then paint a picture which I think suits their probable history and design. In this way I get some curious and I think also some original ideas.

One day in December, about a week before Christmas, I picked up a fine but dilapidated specimen of wood-carving in a shop near Soho. The gilding had been worn nearly away, and three of the corners broken off; yet as there was one of the corners still left, I hoped to be able to repair the others from it. As for the canvas inside this frame, it was so smothered with dirt and time stains that I could only distinguish it had been a very badly painted likeness of some sort, of some commonplace person, daubed in by a poor pot-boiling painter to fill the secondhand frame which his patron may have picked up cheaply as I had done after him; but as the frame was alright I took the spoiled canvas along with it, thinking it might come in handy.

For the next few days my hands were full of work of one kind and another, so that it was only on Christmas Eve that I found myself at liberty to examine my purchase which had been lying with its face to the wall since I had brought it to my studio.

Having nothing to do on this night, and not in the mood to go out, I got my picture and frame from the corner, and laying them upon the table, with a sponge, basin of water, and some soap, I began to wash so that I might see them the better. They were in a terrible mess, and I think I used the best part of a packet of soap-powder and had to change the water about a dozen times before the pattern began to show up on the frame, and the portrait within it asserted its awful crudeness, vile drawing, and intense vulgarity. It was the bloated, piggish visage of a publican clearly, with a plentiful supply of jewellery displayed, as is usual with such masterpieces, where the features are not considered of so much importance as a strict fidelity in the depicting of such articles as watch-guard and seals, finger rings, and breast pins; these were all there, as natural and hard as reality.

The frame delighted me, and the picture satisfied me that I had not cheated the dealer with my price, and I was looking at the monstrosity as the gaslight beat full upon it, and wondering how the owner could be pleased with himself as thus depicted, when something about the background attracted my attention—a slight marking underneath the thin coating as if the portrait had been painted over some other subject.

It was not much certainly, yet enough to make me rush over to my cupboard, where I kept my spirits of wine and turpentine, with which, and a plentiful supply of rags, I began to demolish the publican ruthlessly in the vague hope that I might find something worth looking at underneath.

A slow process that was, as well as a delicate one, so that it was close upon midnight before the gold cable rings and vermilion visage disappeared and another picture loomed up before me; then giving it the final wash over, I wiped it dry, and set it in a good light on my easel, while I filled and lit my pipe, and then sat down to look at it.

What had I liberated from that vile prison of crude paint? For I did not require to set it up to know that this bungler of the brush had covered and defiled a work as far beyond his comprehension as the clouds are from the caterpillar.

The bust and head of a young woman of uncertain age, merged within a gloom of rich accessories painted as only a master hand can paint who is above asserting his knowledge, and who has learnt to cover his technique. It was as perfect and natural in its sombre yet quiet dignity as if it had come from the brush of Moroni.

A face and neck perfectly colourless in their pallid whiteness, with the shadows so artfully managed that they could not be seen, and for this quality would have delighted the strong-minded Queen Bess.

At first as I looked I saw in the centre of a vague darkness a dim patch of grey gloom that drifted into the shadow. Then the greyness appeared to grow lighter as I sat from it, and leaned back in my chair until the features stole out softly, and became clear and definite, while the figure stood out from the background as if tangible, although, having washed it, I knew that it had been smoothly painted.

An intent face, with delicate nose, well-shaped, although bloodless, lips, and eyes like dark caverns without a spark of light in them. The hair loosely about the head and oval cheeks, massive, silky-textured, jet black, and lustreless, which hid the upper portion of her brow, with the ears, and fell in straight indefinite waves over the left breast, leaving the right portion of the transparent neck exposed.

The dress and background were symphonies of ebony, yet full of subtle colouring and masterly feeling; a dress of rich brocaded velvet with a background that represented vast receding space, wondrously suggestive and awe-inspiring.

I noticed that the pallid lips were parted slightly, and showed a glimpse of the upper front teeth, which added to the intent expression of the face. A short upper lip, which, curled upward, with the underlip full and sensuous, or rather, if colour had been in it, would have been so.

It was an eerie looking face that I had resurrected on this midnight hour of Christmas Eve; in its passive pallidity it looked as if the blood had been drained from the body, and that I was gazing upon an open-eyed corpse.

The frame, also, I noticed for the first time, in its details appeared to have been designed with the intention of carrying out the idea of life in death; what had before looked like scroll-work of flowers and fruit were loathsome snake-like worms twined amongst charnel-house bones which they half covered in a decorative fashion; a hideous design in spite of its exquisite workmanship, that made me shudder and wish that I had left the cleaning to be done by daylight.

I am not at all of a nervous temperament, and would have laughed had anyone told me that I was afraid, and yet, as I sat here alone, with that portrait opposite to me in this solitary studio, away from all human contact; for none of the other studios were tenanted on this night, and the janitor had gone on his holiday; I wished that I had spent my evening in a more congenial manner, for in spite of a good fire in the stove and the brilliant gas, that intent face and those haunting eyes were exercising a strange influence upon me.

I heard the clocks from the different steeples chime out the last hour of the day, one after the other, like echoes taking up the refrain and dying away in the distance, and still I sat spellbound, looking at that weird picture, with my neglected pipe in my hand, and a strange lassitude creeping over me.

It was the eyes which fixed me now with the unfathomable depths and absorbing intensity. They gave out no light, but seemed to draw my soul into them, and with it my life and strength as I lay inert before them, until overpowered I lost consciousness and dreamt.

I thought that the frame was still on the easel with the canvas, but the woman had stepped from them and was approaching me with a floating motion, leaving behind her a vault filled with

coffins, some of them shut down whilst others lay or stood upright and open, showing the grizzly contents in their decaying and stained cerements.

I could only see her head and shoulders with the sombre drapery of the upper portion and the inky wealth of hair hanging round.

She was with me now, that pallid face touching my face and those cold bloodless lips glued to mine with a close lingering kiss, while the soft black hair covered me like a cloud and thrilled me through and through with a delicious thrill that, whilst it made me grow faint, intoxicated me with delight.

As I breathed she seemed to absorb it quickly into herself, giving me back nothing, getting stronger as I was becoming weaker, while the warmth of my contact passed into her and made her palpitate with vitality.

And all at once the horror of approaching death seized upon me, and with a frantic effort I flung her from me and started up from my chair dazed for a moment and uncertain where I was, then consciousness returned and I looked round wildly.

The gas was still blazing brightly, while the fire burned ruddy in the stove. By the timepiece on the mantel I could see that it was half-past twelve.

The picture and frame were still on the easel, only as I looked at them the portrait had changed, a hectic flush was on the cheeks while the eyes glittered with life and the sensuous lips were red and ripe-looking with a drop of blood still upon the nether one. In a frenzy of horror I seized my scraping knife and slashed out the vampire picture, then tearing the mutilated fragments out I crammed them into my stove and watched them frizzle with savage delight.

I have that frame still, but I have not yet had courage to paint a suitable subject for it.