

Carnacki the Ghost-Finder

By William Hope Hodgson



"SHOUTING TO THEM TO RUN THE GIRL UP INTO DAYLIGHT."

With art from the original publication of the stories
by Florence Briscoe

The source material for
Forgotten Futures IV
The Carnacki Cylinders
A role-playing game supplement
by
Marcus L. Rowland

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Most of these stories were originally published in various British magazines or later anthologies, and were scanned as source material for the role playing supplement *Forgotten Futures IV – The Carnacki Cylinders* (1996). The last chapter is the text of a 1910 chap-book published to establish Hodgson's US copyright in the character. All are out of copyright. European copyright in the art cannot be determined, since there is no record of Florence Briscoe's death and the artist of *The Thing Invisible* is unknown. Editorial copyright in this book (other than the stories and art) © Marcus L. Rowland 2022.

Introduction

This book consists of nine stories (one of them in two versions) and a short compilation of highlights from four of them, all featuring William Hope Hodgson's Thomas Carnacki, an Edwardian occult investigator and detective. He's probably the most memorable fictional character from this specialized profession, and notable for his use of science and investigative techniques in his cases. His stories have been a major source of nightmares for more than a hundred years, and in print for much of that time.

In 1993 I began publishing the tabletop role playing game *Forgotten Futures*, distributed as text files on floppy disk. All of the early *Forgotten Futures* collections were based on Victorian or Edwardian fiction by authors who were out of copyright, so that it was possible to include their work as source material for the game. *Forgotten Futures IV – The Carnacki Cylinders* (1996) was this game's first look at the horror genre. One of my reasons for using it was that the book seemed to be out of print, or at least wasn't for sale in my local book shops, and I wanted to introduce it to new readers. Because of the constraints of floppy disks graphics were minimal and illustrations had to be reduced to tiny monochrome images. In 1998 I began publishing this material on line and on CD-Rom and converted the stories to HTML. Unfortunately I no longer had large scans of the magazines so couldn't do much to improve the graphics, and I was too busy with other things to devote serious attention to hunting down the magazines.

In October 2021 I was asked if *FF IV* could be included as a free extra in a Bundle of Holding collection of horror fiction by Hodgson and other authors, and I was happy to agree since it introduced my work, and the original versions of Hodgson's stories, to new readers. Unfortunately I only had a few day's notice, so what they got was a zip file containing the files from my web site and an apology for the mess.

Earlier this year I was contacted by Rob Velte who was working on a collection of the stories, and had better illustrations for all of them apart from *The Thing Invisible*. This eventually resulted in me scanning the British Library's copy of the *New Magazine* containing the story, Rob sending me his scans of the other stories, and a long and so far futile attempt to see a copy of *The Premier Magazine* for March 1929 containing *The Haunted Jarvee* and see if it's illustrated. If anyone reading this is a Bodleian Library member they apparently have it in their stacks – unfortunately it doesn't seem to be available for inter-library loans unless I'm missing something.

As a result of all this I've now revised and expanded the game and adventures, added new artwork for both, and converted everything to PDFs. This volume completes that conversion, pending any additional information, and I hope that the stories it contains will continue to interest and scare their readers.

Marcus L. Rowland – November 2022

Publication history

Six of these stories first appeared in British magazines in 1910-12, and were reprinted in the anthology *Carnacki the Ghost Finder* in 1913. All were illustrated on original publication. A 1947 American printing edited by August Derleth added three more stories; *The Hog*, *The Haunted Jarvee* and *The Find*. All subsequent editions have included these stories.

The earlier stories were scanned from photocopies of the magazines in which they originally appeared, with the headings and art that accompanied them. The last three were scanned from the 1974 Sphere edition, then the most common British version. One story, *The Thing Invisible*, is included in both versions, since Hodgson revised it heavily for the 1913 edition of *Carnacki the Ghost-Finder*; there are major differences between them, and the later version is usually considered to be better.

The list below shows the names of the stories in order of publication; the number at the end of the first six stories is their chapter number in the first edition of *Carnacki the Ghost Finder* (which referred to them as 'incidents' in the headers for the stories – e.g. *The Gateway of the Monster* was 'Incident II'):

1. *The Gateway of the Monster* – *The Idler*, 01/1910 [II]
2. *The House Among the Laurels* – *The Idler*, 02/1910 [III]
3. An editor's apology and *The Whistling Room* – *The Idler*, 03/1910 [IV]
4. *The Horse of the Invisible* – *The Idler*, 04/1910 [VI]
5. *The Searcher of the End House* – *The Idler*, 06/1910 [V]
6. *The Thing Invisible* – 1912 version – *The New Magazine*, 01/1912
The Thing Invisible – 1913 revision – *Carnacki the Ghost-Finder* 1913 [I]
7. *The Haunted Jarvee* – *The Premier Magazine*, 03/1929
8. *The Hog* – *Carnacki the Ghost-Finder* 1947 and *Weird Tales* 01/1947
9. *The Find* – *Carnacki the Ghost-Finder* 1947

While preparing this PDF I learned that there was an additional work in this series: *Carnacki, the Ghost-Finder and a Poem* (1910), a short chap-book printed by Hodgson's American publishers to establish US copyright in the character and stories. It consists of extracts from the first four stories showing Carnacki in action at the climax of each case, plus an unrelated poem. It was never intended for sale and the narrative is somewhat disjointed, but may be of interest. Fortunately the British library allowed me to take photos of it – it's far too fragile for normal scanning – and I've transcribed it, with pictures of the original title page etc., after the rest of the stories – it contains spoilers for all four stories and probably shouldn't be read until after you're familiar with them.

After Hodgson's death his widow and later his sister administered his literary estate, and were probably responsible for the eventual publication of the later Carnacki stories.

William Hope Hodgson

William Hope Hodgson was one of twelve children of a clergyman, and ran away to sea in 1891, aged 14. After eight years in the merchant service he had achieved the rank of Third Mate. He also received the Royal Humane Society's award for bravery, after rescuing a drowning sailor in shark-infested waters.

Returning to Britain, he became a teacher of physical culture (gymnastics etc.), supplementing his income via photography and writing. He was soon well-known as a daring eccentric. Although he had left the sea behind him, his skills, especially with ropes and knots, were not forgotten: in October 1902 he attended one of Houdini's performances, answered a call for volunteers from the audience, and bound him so well that it took him two hours to escape! This record was never broken. It seems likely that Carnacki was based, at least in part, on Houdini.



At the start of the First World War Hodgson volunteered for the forces, rejected a Naval commission and became a Lieutenant in the Royal Field Artillery. He was medically discharged in 1916, but recovered and returned to the war a year later. He was killed by enemy fire on 19th April 1918.

Hodgson was largely forgotten in Britain after his death, but continued to be published occasionally in America; this eventually led to his "rediscovery" by H.P. Lovecraft and the re-release of his major works, edited by August Derleth.

Hodgson's work was dominated by his fascination with the horrors of the sea, but there are several other recurring themes. One is a hatred of pigs (possibly related to a British maritime superstition that they are unlucky), another the idea that non-living matter can somehow be animated in a semblance of life. All of these themes can be found in the Carnacki stories.

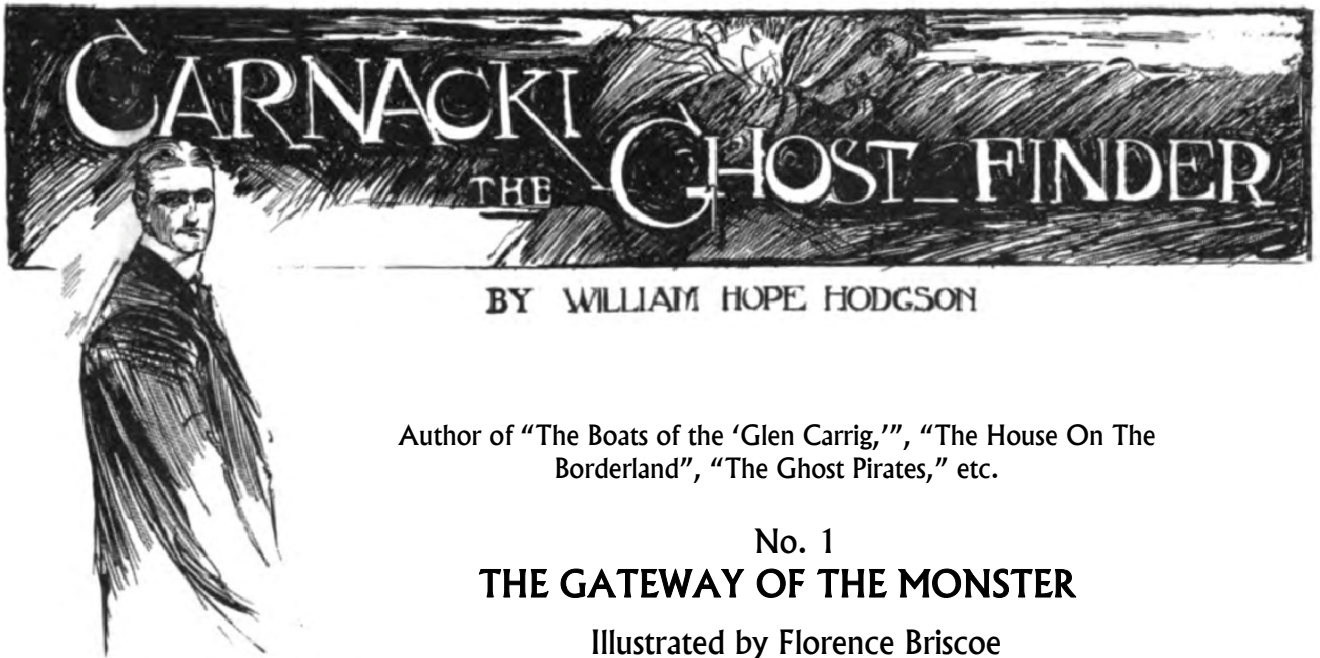
For more information on his life and a bibliography see Appendix A of *The Carnacki Cylinders*; see also Wikipedia, *The Encyclopaedia of Science Fiction* and other sources.

Picture source Wikipedia, unknown date

Florence Briscoe

Very little is known about this artist. She was probably born in Liverpool in October 1890, her birth name being Florence Schulke. She attended a co-educational art school in London circa 1908-10 and began to illustrate stories in *The Idler* in 1908. Her work accompanied several series, mostly romance etc. but also the Carnacki stories, last appearing in *The Idler* before her marriage to Joseph Briscoe in 1912 – she used his name on her work prior to their marriage, but this may have simply been a convenient pseudonym. Her last illustrations appeared shortly before her marriage. Several characters in her art resembled Hodgson, and it's plausible that she knew him. She is known to have had one son, but all other details of her later life remain unknown, as is the date of her death.

Source <http://greydogtales.com/blog/tag/weird-art/>



Author of "The Boats of the 'Glen Carrig,'" "The House On The Borderland", "The Ghost Pirates," etc.

No. 1

THE GATEWAY OF THE MONSTER

Illustrated by Florence Briscoe

(Thomas Carnacki, the famous Investigator of "real" ghost stories, tells here his incredibly weird experience in the Electric Pentacle)

Copyright by William Hope Hodgson in the United States of America

In response to Carnacki's usual card of invitation to have dinner and listen to a story, I arrived promptly at 427, Cheyne Walk, to find the three others who were always invited to these happy little times, there before me. Five minutes later, Carnacki, Arkright, Jessop, Taylor and I were all engaged in the "pleasant occupation" of dining.

"You've not been long away, this time," I remarked as I finished my soup; forgetting momentarily, Carnacki's dislike of being asked even to skirt the borders of his story until such time as he was ready. Then he would not stint words.

"That's all," he replied with brevity; and I changed the subject, remarking that I had been buying a new gun, to which piece of news he gave an intelligent nod, and a smile which I think showed a genuinely good-humoured appreciation of my intentional changing of the conversation.

Later, when dinner was finished, Carnacki snuggled himself comfortably down in his big chair, along with his pipe, and began his story, with very little circumlocution:



"LATER, WHEN THE DINNER WAS FINISHED" . . .

"As Dodgson was remarking just now, I've only been away a short time, and for a very good reason too - I've only been away a short distance. The exact locality I am afraid I must not tell you; but it is less than twenty miles from here; though, except for changing a name, that won't spoil the story. And it is a story too! One of the most extraordinary things I have ever run against.

"I received a letter a fortnight ago from a man I must call Anderson, asking for an appointment. I arranged a time, and when he came, I found that he wished me to investigate, and see whether I could not clear up a long standing and well - too well - authenticated case of what he termed 'haunting.' He gave me very full particulars, and finally, as the thing seemed to present something unique, I decided to take it up.

"Two days later, I drove to the house, late in the afternoon. I found it a very old place, standing quite alone in its own grounds. Anderson had left a letter with the butler, I found, pleading excuses for his absence, and leaving the whole house at my disposal for my investigations. The butler evidently knew the object of my visit, and I questioned him pretty thoroughly during dinner, which I had in rather lonely state. He is an old and privileged servant, and had the history of the Grey Room exact in detail. From him I learned more particulars regarding two things that Anderson had mentioned in but a casual manner. The first was that the door of the Grey Room would be heard in the dead of night to open, and slam heavily, and this even though the butler knew it was locked, and the key on the bunch in his pantry. The second was that the bedclothes would always be found torn off the bed, and hurled in a heap into a corner.

"But it was the door slamming that chiefly bothered the old butler. Many and many a time, he told me, had he lain awake and just got shivering with fright, listening; for sometimes the door would be slammed time after time - thud! thud! thud! - so that sleep was impossible.

"From Anderson, I knew already that the room had a history extending back over a hundred and fifty years. Three people had been strangled in it - an ancestor of his and his wife and child. This is authentic, as I had taken very great pains to discover, so that you can imagine it was with a feeling that I had a striking case to investigate, that I went upstairs after dinner to have a look at the Grey Room.

"Peter, the old butler, was in rather a state about my going, and assured me with much solemnity that in all the twenty years of his service, no one had ever entered that room after nightfall. He begged me, in quite a fatherly way, to wait



PETER, THE BUTLER.

till the morning, when there would be no danger, and then he could accompany me himself.

"Of course, I smiled a little at him, and told him not to bother. I explained that I should do no more than look around a bit, and perhaps affix a few seals. He need not fear; I was used to that sort of thing. But he shook his head, when I said that.

"'There isn't many ghosts like ours, sir,' he assured me, with mournful pride. And, by Jove! he was right, as you will see.

"I took a couple of candles, and Peter followed, with his bunch of keys. He unlocked the door; but would not come inside with me. He was evidently in a fright, and renewed his request, that I would put off my examination, until daylight. Of course, I laughed at him again, and told him he could stand sentry at the door, and catch anything that came out.

"'It never comes outside, sir,' he said, in his funny, old, solemn manner. Somehow he managed to make me feel as if I were going to have the 'creeps' right away. Anyway, it was one to him, you know.

"I left him there, and examined the room. It is a big apartment, and well furnished in the grand style, with a huge four-poster, which stands with its head to the end wall. There were two candles on the mantelpiece and two on each of



. . . A BIG APARTMENT, WELL FURNISHED IN THE GRAND STYLE.

the three tables that were in the room. I lit the lot, and after that the room felt a little less inhumanly dreary; though, mind you, it was quite fresh, and well kept in every way.

“After I had taken a good look round I sealed lengths of baby ribbon across the windows, along the walls, over the pictures, and over the fireplace and the wall-closets. All the time, as I worked, the butler stood just without the door, and I could not persuade him to enter; though I jested with him a little, as I stretched the ribbons, and went here and there about my work. Every now and again, he would say: - ‘You’ll excuse me, I’m sure, sir; but I do wish you would come out, sir. I’m fair in a quake for you.’

“I told him he need not wait; but he was loyal enough in his way to what he considered his duty. He said he could not go away and leave me all alone there. He apologised; but made it very clear that I did not realise the danger of the room; and I could see, generally, that he was in a pretty frightened state. All the same, I had to make the room so that I should know if anything material entered it; so I asked him not to bother me, unless he really heard something. He was beginning to get on my nerves, and the ‘feel’ of the room was bad enough, without making it any nastier.

“For a time further, I worked, stretching ribbons across the floor, and sealing them, so that the merest touch would have broken them, were anyone to venture into the room in the dark with the intention of playing the fool. All this had taken me far longer than I had anticipated; and, suddenly, I heard a clock strike eleven. I had taken off my coat soon after commencing work; now, however, as I had practically made an end of all that I intended to do, I walked across to the settee, and picked it up. I was in the act of getting into it when the old butler’s voice (he had not said a word for the last hour) came sharp and frightened: - ‘Come out, sir, quick! There’s something going to happen!’ Jove! but I jumped, and then, in the same moment, one of the candles on the table to the left of the bed went out. Now whether it was the wind, or what, I do not know; but just for a moment, I was enough startled to make a run for the door; though I am glad to say that I pulled, up before I reached it. I simply could not bunk out, with the butler standing there, after having, as it were, read him a sort of lesson on ‘bein’ brave, y’know.’ So I just turned right round, picked up the two candles off the mantelpiece, and walked across to the table near the bed. Well, I saw nothing. I blew out the candle that was still alight; then I went to those on the two other tables, and blew them out. Then, outside of the door, the old man called again: - ‘Oh! sir, do be told! Do be told!’

“‘All right, Peter,’ I said, and, by Jove, my voice was not as steady as I should have liked! I made for the door, and had a bit of work, not to start running. I took some thundering long strides, as you can imagine. Near the door, I had a sudden feeling that there was a cold wind in the room. It was almost as if the window had been suddenly opened a little. I got to the door and the old butler gave back a step, in a sort of instinctive way. ‘Collar the candles, Peter!’ I said, pretty sharply, and shoved them into his hands. I turned, and caught the handle, and slammed the door shut, with a crash. Somehow, do you know, as I did so, I

thought I felt something pull back on it; but it must have been only fancy. I turned the key in the lock, and then again, double-locking the door. I felt easier then, and set-to and sealed the door. In addition, I put my card over the keyhole, and sealed it there; after which I pocketed the key, and went downstairs - with Peter; who was nervous and silent, leading the way. Poor old beggar! It had not struck me until that moment that he had been enduring a considerable strain during the last two or three hours.

“About midnight, I went to bed. My room lay at the end of the corridor upon which opens the door of the Grey Room. I counted the doors between it and mine, and found that five rooms lay between. And I am sure you can understand that I was not sorry. Then, just as I was beginning to undress, an idea came to me, and I took my candle and sealing-wax, and sealed the doors of all the five rooms. If any door slammed in the night, I should know just which one.

“I returned to my room, locked the door, and went to bed. I was waked suddenly from a deep sleep by a loud crash somewhere out in the passage. I sat up in bed and listened, but heard nothing. Then I lit my candle. I was in the very act of lighting it when there came the bang of a door being violently slammed, along the corridor. I jumped out of bed, and got my revolver. I unlocked my door, and went out into the passage, holding my candle high, and keeping the pistol ready. Then a queer thing happened. I could not go a step towards the Grey Room. You all know I am not really a cowardly chap. I’ve gone into too many cases connected with ghostly things, to be accused of that; but I tell you I funk’d it; simply funk’d it, just like any blessed kid. There was something precious unholy in the air that night. I backed into my bedroom, and shut and locked the door. Then I sat on the bed all night, and listened to the dismal thudding of a door up the corridor. The sound seemed to echo through all the house.

“Daylight came at last, and I washed and dressed. The door had not slammed for about an hour, and I was getting back my nerve again. I felt ashamed of myself; though in some ways it was silly, for when you’re meddling with that sort of thing, your nerve is bound to go, sometimes. And you just have to sit quiet and call yourself a coward until daylight. Sometimes it is more than just cowardice, I fancy. I believe at times it is something warning you, and fighting for you. But, all the same, I always feel mean and miserable, after a time like that.

“When the day came properly, I opened my door, and, keeping my revolver handy, went quietly along the passage. I had to pass the head of the stairs, on the way, and who should I see coming up, but the old butler, carrying a cup of coffee. He had merely tucked his nightshirt into his trousers, and he had an old pair of carpet slippers on.

“‘Hello, Peter!’ I said, feeling suddenly cheerful; for I was as glad as any lost child to have a live human being close to me. ‘Where are you off to with the refreshments?’

“The old man gave a start, and slopped some of the coffee. He stared up at me and I could see that he looked white and done-up. He came on up the stairs and held out the little tray to me. ‘I’m very thankful indeed, Sir, to see you safe and well,’ he said. ‘I feared, one time, you might risk going into the Grey Room, Sir. I’ve lain awake all night, with the sound of the Door. And when it came light, I thought I’d make you a cup of coffee. I knew you would want to look at the seals, and somehow it seems safer if there’s two, Sir.’

“‘Peter,’ I said, ‘you’re a brick. This is very thoughtful of you.’ And I drank the coffee. ‘Come along,’ I told him, and handed him back the tray. ‘I’m going to have a look at what the Brutes have been up to. I simply hadn’t the pluck to in the night.’

“‘I’m very thankful, Sir,’ he replied. ‘Flesh and blood can do nothing, Sir, against devils; and that’s what’s in the Grey Room after dark.’

“I examined the seals on all the doors, as I went along, and found them right; but when I got to the Grey Room, the seal was broken; though the card, over the keyhole, was untouched. I ripped it off, and unlocked the door, and went in, rather cautiously, as you can imagine; but the whole room was empty of anything to frighten one, and there was heaps of light. I examined all my seals, and not a single one was disturbed. The old butler had followed me in, and, suddenly, he called out:- ‘The bedclothes, Sir!’

“I ran up to the bed, and looked over; and, surely, they were lying in the corner to the left of the bed. Jove! you can imagine how queer I felt. Something *had* been in the room. I stared for a while, from the bed, to the clothes on the floor. I had a feeling that I did not want to touch either. Old Peter, though, did not seem to be affected that way. He went over to the bed-coverings, and was going to pick them up, as, doubtless, he had done every day these twenty years back; but I stopped him. I wanted nothing touched, until I had finished my examination. This, I must have spent a full hour over, and then I let Peter straighten up the bed; after which we went out and I locked the door; for the room was getting on my nerves.

“I had a short walk, and then breakfast; after which I felt more my own man, and so returned to the Grey Room, and, with Peter’s help, and one of the maids, I had everything taken out except the bed, even the very pictures. I examined the walls, floor and ceiling then, with probe, hammer and magnifying glass; but found nothing suspicious. And I can assure you, I began to realise, in very truth, that some incredible thing had been loose in the room during the past night. I sealed up everything again, and went out, locking and sealing the door, as before.

“After dinner that night, Peter and I unpacked some of my stuff, and I fixed up my camera and flashlight opposite to the door of the Grey Room, with a string from the trigger of the flashlight to the door. Then, you see, if the door were really opened, the flashlight would blare out, and there would be, possibly, a very queer picture to examine in the morning. The last thing I did, before leaving, was to uncap the lens; and after that I went off to my bedroom, and to

bed; for I intended to be up at midnight; and to ensure this, I set my little alarm to call me; also I left my candle burning.

“The clock woke me at twelve, and I got up and into my dressing-gown and slippers. I shoved my revolver into my right side-pocket, and opened my door. Then, I lit my dark-room lamp, and withdrew the slide, so that it would give a clear light. I carried it up the corridor, about thirty feet, and put it down on the floor, with the open side away from me, so that it would show me anything that might approach along the dark passage. Then I went back, and sat in the doorway of my room, with my revolver handy, staring up the passage towards the place where I knew my camera stood outside the door of the Grey Room.

“I should think I had watched for about an hour and a half, when, suddenly, I heard a faint noise, away up the corridor. I was immediately conscious of a queer prickling sensation about the back of my head, and my hands began to sweat a little. The following instant, the whole end of the passage flicked into sight in the abrupt glare of the flashlight. Then came the succeeding darkness, and I peered nervously up the corridor, listening tensely, and trying to find what lay beyond the faint glow of my dark-lamp, which now seemed ridiculously dim by contrast with the tremendous blaze of the flash-powder.... And then, as I stooped forward, staring and listening, there came the crashing thud of the door of the Grey Room. The sound seemed to fill the whole of the large corridor, and go echoing hollowly through the house. I tell you, I felt horrible - as if my bones were water. Simply beastly. Jove! how I did stare, and how I listened. And then it came again - thud, thud, thud, and then a silence that was almost worse than the noise of the door; for I kept fancying that some brutal thing was stealing upon me along the corridor. And then, suddenly, my lamp was put out, and I could not see a yard before me. I realised all at once that I was doing a very silly thing, sitting there, and I jumped up. Even as I did so, I *thought* I heard a sound in the passage, and quite *near* me. I made one backward spring into my room, and slammed and locked the door. I sat on my bed, and stared at the door. I had my revolver in my hand; but it seemed an abominably useless thing. I felt that there was something the other side of that door. For some unknown reason I *knew* it was pressed up against the door, and it was soft. That was just what I thought. Most extraordinary thing to think.

“Presently I got hold of myself a bit, and marked out a pentacle hurriedly with chalk on the polished floor; and there I sat in it almost until dawn. And all the time, away up the corridor, the door of the Grey Room thudded at solemn and horrid intervals. It was a miserable, brutal night.

“When the day began to break, the thudding of the door came gradually to an end, and, at last, I got hold of my courage, and went along the corridor, in the half light, to cap the lens of my camera. I can tell you, it took some doing; but if I had not done so my photograph would have been spoilt, and I was tremendously keen to save it. I got back to my room, and then set-to and rubbed out the five-pointed star in which I had been sitting.

“Half an hour later there was a tap at my door. It was Peter with my coffee. When I had drunk it, we both went along to the Grey Room. As we went, I had a look at the seals on the other doors, but they were untouched. The seal on the door of the Grey Room was broken, as also was the string from the trigger of the flashlight; but the card over the keyhole was still there. I ripped it off and opened the door. Nothing unusual was to be seen until we came to the bed; then I saw that, as on the previous day, the bedclothes had been torn off, and hurled into the left-hand corner, exactly where I had seen them before. I felt very queer; but I did not forget to look at all the seals, only to find that not one had been broken.

“Then I turned and looked at old Peter, and he looked at me, nodding his head.

“‘Let’s get out of here!’ I said. ‘It’s no place for any living human to enter, without proper protection.’

“We went out then, and I locked and sealed the door, again.

“After breakfast, I developed the negative; but it showed only the door of the Grey Room, half opened. Then I left the house, as I wanted to get certain matters and implements that might be necessary to life; perhaps to the spirit; for I intended to spend the coming night in the Grey Room.

“I got back in a cab, about half-past-five, with my apparatus, and this, Peter and I carried up to the Grey Room, where I piled it carefully in the centre of the floor. When everything was in the room, including a cat which I had brought, I locked and sealed the door, and went towards my bedroom, telling Peter I should not be down to dinner. He said, ‘Yes, sir, and went downstairs, thinking that I was going to turn in, which was what I wanted him to believe, as I knew he would have worried both me and himself, if he had known what I intended.

“But I merely got my camera and flashlight from my bedroom, and hurried back to the Grey Room. I locked and sealed myself in, and set to work, for I had a lot to do before it got dark.

“First I cleared away all the ribbons across the floor; then I carried the cat - still fastened in its basket - over towards the far wall, and left it. I returned then to the centre of the room, and measured out a space twenty-one feet in diameter, which I swept with a ‘broom of hyssop.’ About this I drew a circle of chalk, taking care never to step over the circle. Beyond this I smudged, with a bunch of garlic, a broad belt right around the chalked circle, and when this was complete, I took from among my stores in the centre a small jar of a certain water. I broke away the parchment and withdrew the stopper. Then, dipping my left forefinger in the little jar, I went round the circle again, making upon the floor, just within the line of chalk, the Second Sign of the Saaamaaa Ritual, and joining each Sign most carefully with the left-handed crescent. I can tell you, I felt easier when this was done and the ‘water-circle’ complete. Then, I unpacked some more of the stuff that I had brought, and placed a lighted candle in the “valley” of each Crescent. After that, I drew a Pentacle, so that each of the five points of the defensive star touched the chalk circle. In the five points of the star

I placed five portions of bread, each wrapped in linen, and in the five “vales,” five opened jars of the water I had used to make the “water circle.” And now I had my first protective barrier complete.

“Now, anyone, except you who know something of my methods of investigation, might consider all this a piece of useless and foolish superstition; but you all remember the Black Veil case, in which I believe my life was saved by a very similar form of protection, whilst Aster, who sneered at it, and would not come inside, died. I got the idea from the Sigsand MS., written, so far as I can make out, in the 14th century. At first, naturally, I imagined it was just an expression of the superstition of his time; and it was not until a year later that it occurred to me to test his ‘Defense,’ which I did, as I’ve just said, in that horrible Black Veil business. You know how *that* turned out. Later, I used it several times, and always I came through safe, until that Moving Fur case. It was only a partial “Defense” there and I nearly died in the pentacle. After that I came across Professor Garder’s ‘Experiments with a Medium.’ When they surrounded the Medium with a current, in vacuum, he lost his power - almost as if it cut him off from the Immaterial. That made me think a lot; and that is how I came to make the Electric Pentacle, which is a most marvellous ‘Defense’ against certain manifestations. I used the shape of the defensive star for this protection, because I have, personally, no doubt at all but that there is some extraordinary virtue in the old magic figure. Curious thing for a Twentieth Century man to admit, is it not? But then, as you all know, I never did, and never will, allow myself to be blinded by a little cheap laughter. I ask questions, and keep my eyes open!

“In this last case I had little doubt that I had run up against a supernatural monster, and I meant to take every possible care; for the danger is abominable.

“I turned-to now to fit the Electric Pentacle, setting it so that each of its ‘points’ and ‘vales’ coincided exactly with the ‘points’ and ‘vales’ of the drawn pentagram upon the floor. Then I connected up the battery, and the next instant the pale blue glare from the intertwining vacuum tubes shone out.

“I glanced about me then, with something of a sigh of relief, and realised suddenly that the dusk was upon me, for the window was grey and unfriendly. Then round at the big, empty room, over the double barrier of electric and candle light. I had an abrupt, extraordinary sense of weirdness thrust upon me - in the air, you know; as it were, a sense of something inhuman impending. The room was full of the stench of bruised garlic, a smell I hate.

“I turned now to my camera, and saw that it and the flashlight were in order. Then I tested my revolver, carefully; though I had little thought that it would be needed. Yet, to what extent materialisation of an ab-natural creature is possible, given favourable conditions, no one can say, and I had no idea what horrible thing I was going to see, or feel the presence of. I might, in the end, have to fight with a materialised monster. I did not know, and could only be prepared. You see, I never forgot that three people had been strangled in the bed close to

me, and the fierce slamming of the door I had heard myself. I had no doubt that I was investigating a dangerous and ugly case.

“By this time the night had come; though the room was very light with the burning candles; and I found myself glancing behind me, constantly, and then all round the room. It was nervy work waiting for that thing to come. Then, suddenly, I was aware of a little, cold wind sweeping over me, coming from behind. I gave one great nerve-thrill, and a prickly feeling went all over the back of my head. Then I hove myself round with a sort of stiff jerk, and stared straight against that queer wind. It seemed to come from the corner of the room to the left of the bed - the place where both times I had found the heap of tossed bedclothes. Yet, I could see nothing unusual; no opening - nothing!...

“Abruptly I was aware that the candles were all a-flicker in that unnatural wind.... I believe I just squatted there and stared in a horribly frightened, wooden way for some minutes. I shall never be able to let you know how disgustingly horrible it was sitting in that vile, cold wind! And then, flick! flick! all the candles round the outer barrier went out; and there was I, locked and sealed in that room, and with no light beyond the weakish blue glare of the Electric Pentacle.

“A time of abominable tenseness passed, and still that wind blew upon me; and then, suddenly, I knew that something stirred in the corner to the left of the bed. I was made conscious of it, rather by some inward, unused sense, than by either sight or sound; for the pale, short-radius glare of the Pentacle gave but a very poor light for seeing by. Yet, as I stared, something began slowly to grow upon my sight - a moving shadow, a little darker than the surrounding shadows. I lost the thing amid the vagueness, and for a moment or two I glanced swiftly from side to side, with a fresh, new sense of impending danger. Then my attention was directed to the bed. All the coverings were being drawn steadily off, with a hateful, stealthy sort of motion. I heard the slow, dragging slither of the clothes; but I could see nothing of the thing that pulled. I was aware in a funny, subconscious, introspective fashion that the ‘creep’ had come upon me; yet I was cooler mentally than I had been for some minutes; sufficiently so to feel that my hands were sweating coldly, and to shift my revolver, half-consciously, whilst I rubbed my right hand dry upon my knee; though never, for an instant, taking my gaze or my attention from those moving clothes.

“The faint noises from the bed ceased once, and there was a most intense silence, with only the sound of the blood beating in my head. Yet, immediately afterwards, I heard again the slurring of the bedclothes being dragged off the bed. In the midst of my nervous tension I remembered the camera, and reached round for it; but without looking away from the bed. And then, you know, all in a moment, the whole of the bed-coverings were torn off with extraordinary violence, and I heard the flump they made as they were hurled into the corner.

“There was a time of absolute quietness then for perhaps a couple of minutes; and you can imagine how horrible I felt. The bedclothes had been thrown with

such savageness! And then again, the brutal unnaturalness of the thing that had just been done before me!

“Abruptly, over by the door, I heard a faint noise - a sort of crickling sound and then a pitter or two upon the floor. A great nervous thrill swept over me, seeming to run up my spine and over the back of my head; for the seal that secured the door had just been broken. Something was there. I could not see the door; at least, I mean to say that it was impossible to say how much I actually saw, and how much my imagination supplied. I made it out only as a continuation of the grey walls.... And then it seemed to me that something dark and indistinct moved and wavered there among the shadows.

“Abruptly, I was aware that the door was opening, and with an effort I reached again for my camera; but before I could aim it the door was slammed with a terrific crash that filled the whole room with a sort of hollow thunder. I jumped, like a frightened child. There seemed such a power behind the noise; as though a vast, wanton Force were ‘out.’ Can you understand?

“The door was not touched again; but, directly afterwards, I heard the basket, in which the cat lay, creak. I tell you, I fairly pringled all along my back. I knew that I was going to learn definitely whether what was abroad was dangerous to Life. From the cat there rose suddenly a hideous caterwaul, that ceased abruptly, and then - too late - I snapped on the flashlight. In the great glare, I saw that the basket had been overturned, and the lid was wrenched open, with the cat lying half in, and half out upon the floor. I saw nothing else, but I was full of the knowledge that I was in the presence of some Being or Thing that had power to destroy.

“During the next two or three minutes, there was an odd, noticeable quietness in the room, and you must remember I was half-blinded, for the time, because of the flashlight; so that the whole place seemed to be pitchy dark just beyond the shine of the Pentacle. I tell you it was most horrible. I just knelt there in the star, and whirled round, trying to see whether anything was coming at me.

“My power of sight came gradually, and I got a little hold of myself; and abruptly I saw the thing I was looking for, close to the ‘water-circle.’ It was big and indistinct, and wavered curiously, as though the shadow of a vast spider hung suspended in the air, just beyond the barrier. It passed swiftly round the circle, and seemed to probe ever towards me; but only to draw back with extraordinary jerky movements, as might a living person if they touched the hot bar of a grate.

“Round and round it moved, and round and round I turned. Then, just opposite to one of the ‘vales’ in the pentacles, it seemed to pause, as though preliminary to a tremendous effort. It retired almost beyond the glow of the vacuum light, and then came straight towards me, appearing to gather form and solidity as it came. There seemed a vast, malign determination behind the movement, that must succeed. I was on my knees, and I jerked back, falling on to my left hand and hip, in a wild endeavour to get back from the advancing

thing. With my right hand I was grabbing madly for my revolver, which I had let slip. The brutal thing came with one great sweep straight over the garlic and the 'water-circle,' almost to the vale of the pentacle. I believe I yelled. Then, just as suddenly as it had swept over, it seemed to be hurled back by some mighty, invisible force.

"It must have been some moments before I realised that I was safe; and then I got myself together in the middle of the pentacles, feeling horribly gone and shaken, and glancing round and round the barrier; but the thing had vanished. Yet I had learnt something, for I knew now that the Grey Room was haunted by a monstrous hand.

"Suddenly, as I crouched there, I saw what had so nearly given the monster an opening through the barrier. In my movements within the pentacle I must have touched one of the jars of water; for just where the thing had made its attack the jar that guarded the 'deep' of the 'vale' had been moved to one side, and this had left one of the 'five doorways' unguarded. I put it back, quickly, and felt almost safe again, for I had found the cause and the 'defense' was still good. And I began to hope again that I should see the morning come in. When I saw that thing so nearly succeed, I'd had an awful, weak, overwhelming feeling that the 'barriers' could never bring me safe through the night against such a Force. You can understand?

"For a long time I could not see the hand; but, presently, I thought I saw, once or twice, an odd wavering, over among the shadows near the door. A little later, as though in a sudden fit of malignant rage, the dead body of the cat was picked up, and beaten with dull, sickening blows against the solid floor. That made me feel rather queer.

"A minute afterwards, the door was opened and slammed twice with tremendous force. The next instant the thing made one swift, vicious dart at me, from out of the shadows. Instinctively I started sideways from it, and so plucked my hand from upon the Electric Pentacle, where - for a wickedly careless moment - I had placed it. The monster was hurled off from the neighbourhood of the pentacles; though - owing to my inconceivable foolishness - it had been enabled for a second time to pass the outer barriers. I can tell you, I shook for a time, with sheer funk. I moved right to the centre of the pentacles again, and knelt there, making myself as small and compact as possible.

"As I knelt, there came to me presently, a vague wonder at the two 'accidents' which had so nearly allowed the brute to get at me. Was I being *influenced* to unconscious voluntary actions that endangered me? The thought took hold of me, and I watched my every movement. Abruptly, I stretched a tired leg, and knocked over one of the jars of water. Some was spilled; but because of my suspicious watchfulness, I had it upright and back within the vale while yet some of the water remained. Even as I did so, the vast, black, half-materialised hand beat up at me out of the shadows, and seemed to leap almost into my face; so nearly did it approach; but for the third time it was thrown back by some altogether enormous, over-mastering force. Yet, apart from the

dazed fright in which it left me, I had for a moment that feeling of spiritual sickness, as if some delicate, beautiful, inward grace had suffered, which is felt only upon the too near approach of the ab-human, and is more dreadful, in a strange way, than any physical pain that can be suffered. I knew by this, more of the extent and closeness of the danger; and for a long time I was simply cowed by the butt-headed brutality of that Force upon my spirit. I can put it no other way.

“I knelt again in the centre of the pentacles, watching myself with more fear, almost, than the monster; for I knew now that, unless I guarded myself from every sudden impulse that came to me, I might simply work my own destruction. Do you see how horrible it all was?

“I spent the rest of the night in a haze of sick fright, and so tense that I could not make a single movement naturally. I was in such fear that any desire for action that came to me might be prompted by the Influence that I knew was at work on me. And outside of the barrier that ghastly thing went round and round, grabbing and grabbing in the air at me. Twice more was the body of the dead cat molested. The second time, I heard every bone in its body scrunch and crack. And all the time the horrible wind was blowing upon me from the corner of the room to the left of the bed.

“Then, just as the first touch of dawn came into the sky, that unnatural wind ceased, in a single moment; and I could see no sign of the hand. The dawn came slowly, and presently the wan light filled all the room, and made the pale glare of the Electric Pentacle look more unearthly. Yet, it was not until the day had fully come, that I made any attempt to leave the barrier, for I did not know but that there was some method abroad, in the sudden stopping of that wind, to entice me from the pentacles.

“At last, when the dawn was strong and bright, I took one last look round, and ran for the door. I got it unlocked, in a nervous, clumsy fashion; then locked it hurriedly, and went to my bedroom, where I lay on the bed, and tried to steady my nerves. Peter came, presently, with the coffee, and when I had drunk it, I told him I meant to have a sleep, as I had been up all night. He took the tray, and went out quietly; and after I had locked my door I turned in properly, and at last got to sleep.

“I woke about midday, and after some lunch, went up to the Grey Room. I switched off the current from the Pentacle, which I had left on in my hurry; also, I removed the body of the cat. You can understand I did not want anyone to see the poor brute. After that, I made a very careful search of the corner where the bedclothes had been thrown. I made several holes, and probed, but found nothing. Then it occurred to me to try with my instrument under the skirting. I did so, and heard my wire ring on metal. I turned the hook-end that way, and fished for the thing. At the second go, I got it. It was a small object, and I took it to the window. I found it to be a curious ring, made of some greyish metal. The curious thing about it was that it was made in the form of a pentagon; that is, the same shape as the inside of the magic pentacle, but

without the “mounts” which form the points of the defensive star. It was free from all chasing or engraving.

“You will understand that I was excited, when I tell you that I felt sure I held in my hand the famous Luck Ring of the Anderson family; which, indeed, was of all things the one most intimately connected with the history of the haunting. This ring was handed on from father to son through generations, and always - in obedience to some ancient family tradition - each son had to promise never to wear the ring. The ring, I may say, was brought home by one of the Crusaders, under very peculiar circumstances; but the story is too long to go into here.

“It appears that young Sir Hulbert, an ancestor of Anderson’s, made a bet, in drink, you know, that he would wear the ring that night. He did so, and in the morning his wife and child were found strangled in the bed, in the very room in which I stood. Many people, it would seem, thought young Sir Hulbert was guilty of having done the thing in drunken anger; and he, in an attempt to prove his innocence, slept a second night in the room. He also was strangled. Since, as you may imagine, no one has spent a night in the Grey Room, until I did so. The ring had been lost so long, that it had become almost a myth; and it was most extraordinary to stand there, with the actual thing in my hand, as you can understand.

“It was whilst I stood there, looking at the ring, that I got an idea. Supposing that it were, in a way, a doorway - You see what I mean? A sort of gap in the world-hedge. It was a queer idea, I know, and probably was not my own, but came to me from the Outside. You see, the wind had come from that part of the room where the ring lay. I thought a lot about it. Then the shape - the inside of a pentacle. It had no ‘mounts’, and without mounts, as the Sigsand MS. has it: - ‘Thee mownts wych are thee Five Hills of safetie. To lack is to gyve pow’r to thee daemon; and surlie to fayvor thee Evill Thyng.’ You see, the very shape of the ring was significant; and I determined to test it.

“I unmade my pentacle, for it must be made afresh *and around* the one to be protected. Then I went out and locked the door; after which I left the house, to get certain matters, for neither ‘yarbs nor fyre nor water’ must be used a second time. I returned about seven-thirty, and as soon as the things I had brought had been carried up to the Grey Room, I dismissed Peter for the night, just as I had done the evening before. When he had gone downstairs, I let myself into the room and locked and sealed the door. I went to the place in the centre of the room where all the stuff had been packed, and set to work with all my speed to construct a barrier about me and the ring.

“I do not remember whether I explained to you. But I had reasoned that if the ring were in any way a ‘medium of admission,’ and it were enclosed with me in the Electric Pentacle’ it would be, to express it loosely, insulated. Do you see? The Force, which had visible expression as a Hand, would have to stay beyond the Barrier which separates the Ab from the Normal; for the ‘gateway’ would be removed from accessibility.

“As I was saying, I worked with all my speed to get the barrier completed about me and the ring, for it was already later than I cared to be in that room ‘unprotected.’ Also, I had a feeling that there would be a vast effort made that night to regain the use of the ring. For I had the strongest conviction that the ring was a necessity to materialisation. You will see whether I was right.

“I completed the barriers in about an hour, and you can imagine something of the relief I felt when I saw the pale glare of the Electric Pentacle once more all about me. From then, onwards, for about two hours, I sat quietly, facing the corner from which the wind came. About eleven o’clock a queer knowledge came that something was near to me; yet nothing happened for a whole hour after that. Then, suddenly, I felt the cold, queer wind begin to blow upon me. To my astonishment, it seemed now to come from behind me, and I whipped round, with a hideous quake of fear. The wind met me in the face. It was blowing up from the floor close to me. I stared down, in a sickening maze of new frights. What on earth had I done now! The ring was there, close beside me, where I had put it. Suddenly, as I stared, bewildered, I was aware that there was something queer about the ring - funny shadowy movements and convolutions. I looked at them, stupidly. And then, abruptly, I knew that the wind was blowing up at me from the ring. A queer indistinct smoke became visible to me, seeming to pour upwards through the ring, and mix with the moving shadows. Suddenly, I realised that I was in more than any mortal danger; for the convoluting shadows about the ring were taking shape, and the death-hand was forming *within* the Pentacle. My goodness! do you realise it! I had brought the ‘gateway’ into the pentacles, and the brute was coming through - pouring into the material world, as gas might pour out from the mouth of a pipe.

“I should think that I knelt for a moment in a sort of stunned fright. Then, with a mad, awkward movement, I snatched at the ring, intending to hurl it out of the Pentacle. Yet it eluded me, as though some invisible, living thing jerked it hither and thither. At last, I gripped it; yet, in the same instant, it was torn from my grasp with incredible and brutal force. A great, black shadow covered it, and rose into the air, and came at me. I saw that it was the Hand, vast and nearly perfect in form. I gave one crazy yell, and jumped over the Pentacle and the ring of burning candles, and ran despairingly for the door. I fumbled idiotically and ineffectually with the key, and all the time I stared, with a fear that was like insanity, toward the Barriers. The hand was plunging towards me; yet, even as it had been unable to pass into the pentacle when the ring was without, so, now that the ring was within, it had no power to pass out. The monster was chained, as surely as any beast would be, were chains rivetted upon it.

“Even then, I got a flash of this knowledge; but I was too utterly shaken with fright, to reason; and the instant I managed to get the key turned, I sprang into the passage, and slammed the door with a crash. I locked it, and got to my room, somehow; for I was trembling so that I could hardly stand, as you can imagine. I locked myself in, and managed to get the candle lit; then I lay down on the bed, and kept quiet for an hour or two, and so I got steadied.

"I got a little sleep, later; but woke when Peter brought my coffee. When I had drunk it I felt altogether better, and took the old man along with me whilst I had a look into the Grey Room. I opened the door, and peeped in. The candles were still burning, wan against the daylight; and behind them was the pale, glowing star of the Electric Pentacle. And there in the middle was the ring... the gateway of the monster, lying demure and ordinary.

"Nothing in the room was touched, and I knew that the brute had never managed to cross the Pentacles. Then I went out, and locked the door.

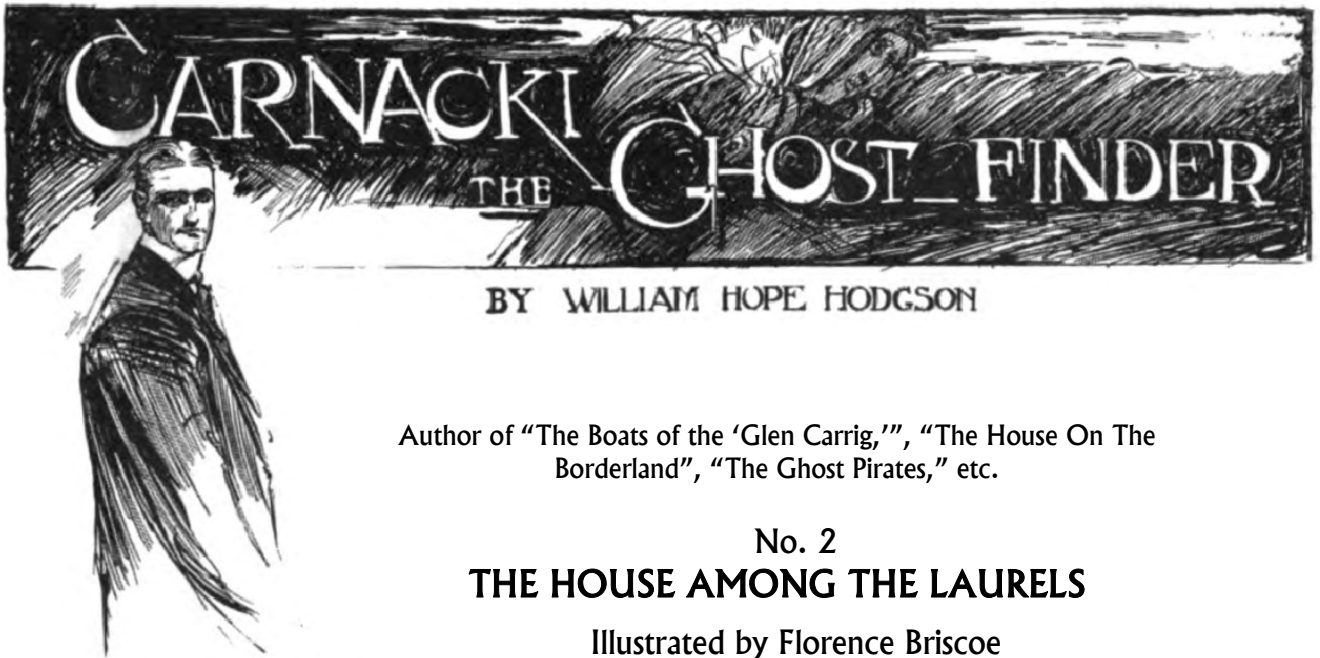
"After a sleep of some hours, I left the house. I returned in the afternoon in a cab. I had with me an oxy-hydrogen jet, and two cylinders, containing the gases. I carried the things to the Grey Room, and there, in the centre of the Electric Pentacle, I erected the little furnace. Five minutes later the Luck Ring, once the 'luck,' but now the 'bane,' of the Anderson family, was no more than a little solid splash of hot metal."

Carnacki felt in his pocket, and pulled out something wrapped in tissue paper. He passed it to me. I opened it and found a small circle of greyish metal, something like lead, only harder and rather brighter.

"Well?" I asked, at length, after examining it and handing it round to the others. "Did that stop the haunting?"

Carnacki nodded. "Yes," he said. "I slept three nights in the Grey Room, before I left. Old Peter nearly fainted when he knew that I meant to; but by the third night he seemed to realise that the house was just safe and ordinary. And, you know, I believe, in his heart, he hardly approved."

Carnacki stood up and began to shake hands. "Out you go!" he said, genially. And, presently, we went, pondering to our various homes.



Author of "The Boats of the 'Glen Carrig,'" "The House On The Borderland", "The Ghost Pirates," etc.

No. 2

THE HOUSE AMONG THE LAURELS

Illustrated by Florence Briscoe

(Thomas Carnacki, the famous Investigator of "real" ghost stories, tells here the results of his peculiar and weird investigations in The House Among The Laurels)

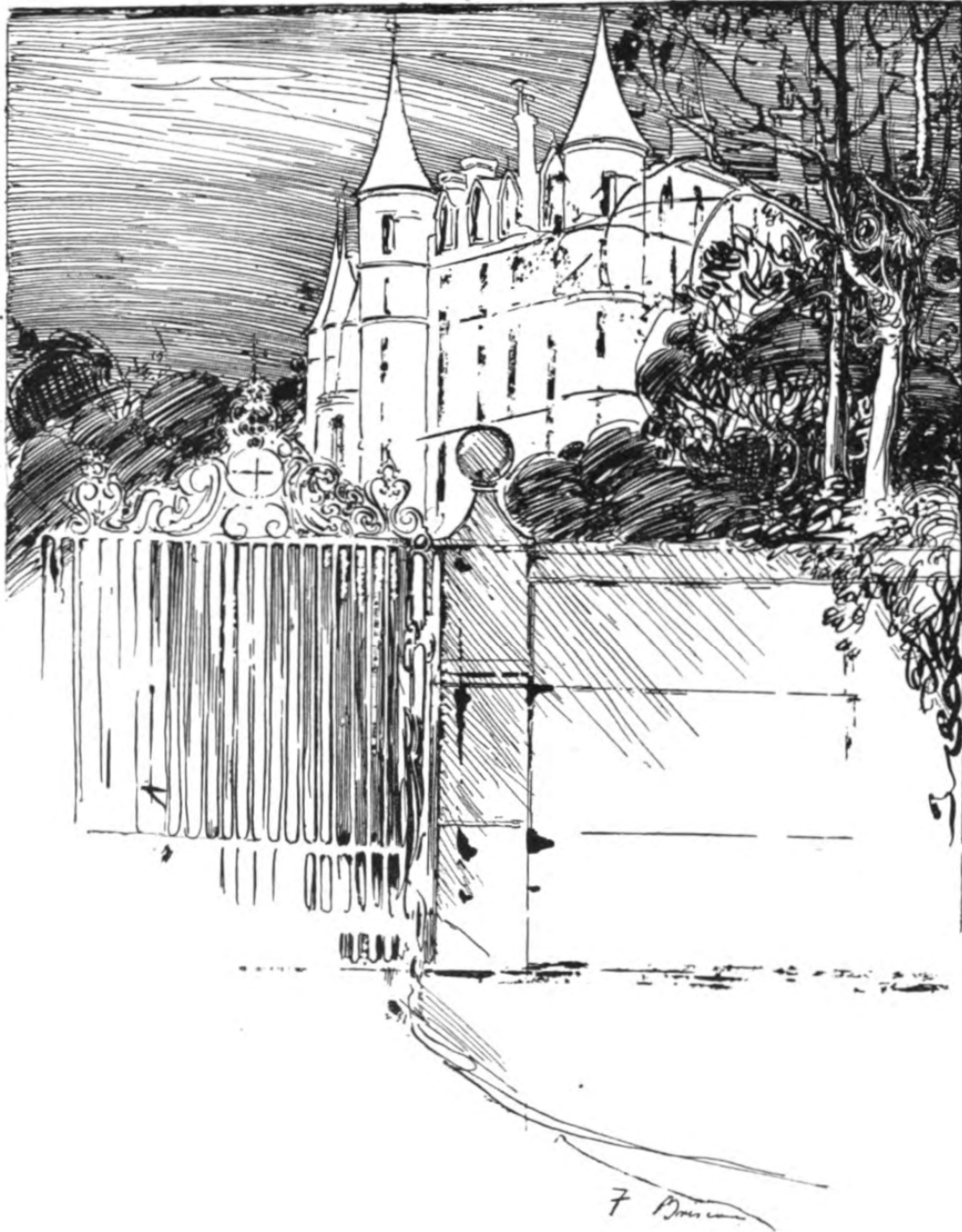
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"This is a curious yarn that I am going to tell you," said Carnacki, as after a quiet little dinner we made ourselves comfortable in his cosy dining-room.

"I have just got back from the West of Ireland," he continued. "Wentworth, a friend of mine, has lately had rather an unexpected legacy, in the shape of a large estate and manor, about a mile and a half outside of the village of Korunton. The place is named Gannington Manor, and has been empty a great number of years; as you will find is almost always the case with Houses reputed to be haunted, as it is usually termed.

"It seems that when Wentworth went over to take possession, he found the place in very poor repair, and the estate totally uncared for, and, as I know, looking very desolate and lonesome generally. He went through the big house by himself, and he admitted to me that it had an uncomfortable feeling about it; but, of course, that might be nothing more than the natural dismalness of a big, empty house, which has been long uninhabited, and through which you are wandering alone.

"When he had finished his look round, he went down to the village, meaning to see the one-time Agent of the Estate, and arrange for someone to go in as caretaker. The Agent, who proved by the way to be a Scotchman, was very willing to take up the management of the Estate once more; but he assured Wentworth that they would get no one to go in as caretaker and that his - the Agent's - advice was to have the house pulled down, and a new one built.



GANNINGTON MANOR LOOKING VERY DESOLATE AND LONESOME.

“This, naturally, astonished my friend, and, as they went down to the village, he managed to get a sort of explanation from the man. It seems that there had been always curious stories told about the place, which in the early days was called Landru Castle, and that within the last seven years there had been two extraordinary deaths there. In each case they had been tramps, who were ignorant of the reputation of the house, and had probably thought the big empty place suitable for a night’s free lodging. There had been absolutely no signs of violence, to indicate the method by which death was caused, and on each occasion the body had been found in the great entrance hall.

"By this time they had reached the inn where Wentworth had put up, and he told the Agent that he would prove that it was all rubbish about the haunting, by staying a night or two in the Manor himself. The death of the tramps was certainly curious; but did not prove that any supernatural agency had been at work. They were but isolated accidents, spread over a large number of years by the memory of villagers, which was natural enough in a little place like Korunton. Tramps had to die some time, and in some place, and it proved nothing that two, out of possibly hundreds who had slept in the empty house, had happened to take the opportunity to die under shelter.

"But the Agent took his remark very seriously, and both he and Dennis, the Landlord of the inn, tried their best to persuade him not to go. For his 'sowl's sake,' Irish Dennis begged him to do no such thing; and because of his 'life's sake,' the Scotchman was equally in earnest.

"It was late afternoon at the time, and as Wentworth told me, it was warm and bright and it seemed such utter rot to hear those two talking seriously about the impossible. He felt full of pluck, and he made up his mind he would smash the story of the haunting, at once by staying that very night, in the Manor. He made this quite clear to them, and told them that it would be more to the point and to their credit, if they offered to come up along with him and keep him company. But poor old Dennis was quite shocked, I believe, at the suggestion; and though Tabbie, the Agent, took it more quietly, he was very solemn about it.

"It appears that Wentworth did go; though, as he said to me, when the evening began to come on, it seemed a very different sort of thing to tackle.

"A whole crowd of the villagers assembled to see him off; for by this time they all knew of his intention. Wentworth had his gun with him, and a big packet of candles; and he made it clear to them all that it would not be wise for anyone to play any tricks; as he intended to shoot 'at sight.' And then, you know, he got a hint of how serious they considered the whole thing; for one of them came up to him, leading a great bull-mastiff, and offered it to him, to take to keep him company. Wentworth patted his gun; but the old man who owned the dog, shook his head and explained that the brute might warn him in sufficient time for him to get away from the castle. For it was obvious that he did not consider the gun would prove of any use.



"CAME FORWARD AND OFFERED THE ANIMAL A SECOND TIME."

“Wentworth took the dog, and thanked the man. He told me that, already, he was beginning to wish that he had not said definitely that he would go; but, as it was, he was simply forced to. He went through the crowd of men, and found suddenly that they had all turned in a body and were keeping him company. They stayed with him all the way to the Manor, and then went right over the whole place with him.

“It was still daylight when this was finished; though turning to dusk; and, for a little, the men stood about, hesitating, as if they felt ashamed to go away and leave Wentworth there all alone. He told me that, by this time, he would gladly have given fifty pounds to be going back with them. And then, abruptly, an idea came to him. He suggested that they should stay with him, and keep him company through the night. For a time they refused, and tried to persuade him to go back with them; but finally he made a proposition that got home to them all. He planned that they should all go back to the inn, and there get a couple of dozen bottles of whisky, a donkey-load of turf and wood, and some more candles. Then they would come back, and make a great fire in the big fire-place, light all the candles, and put them round the place, open the whisky and make a night of it. And, by Jove! he got them to agree.

“They set off back, and were soon at the inn, and here, while the donkey was being loaded, and the candles and whisky distributed, Dennis was doing his best to keep Wentworth from going back; but he was a sensible man in his way; for when he found that it was no use, he stopped. You see, he did not want to frighten the others from accompanying Wentworth.

“‘I tell ye, sorr,’ he told him, ‘tis no use at all at all, thryin’ ter reclaim ther castle. ‘Tis curst with innocent blood, an’ ye’ll be betther pullin’ it down, an’ buildin’ a fine new wan. But if ye be intendin’ to shtay this night, kape the big dhoor open whide, an’ watch for the bhlood-dhrip. If so much as a single dhrip falls, don’t shtay though all the gold in the worrld was offered ye.’

“Wentworth asked him what he meant by the blood-drip.

“‘Shure,’ he said, ‘tis the bhlood av thim as ould Black Mick ‘way back in the ould days kilt in their shlape. ‘Twas a feud as he pretendid to patch up, an’ he invited thim - the O’Haras they was - sivinty av thim. An’ he fed thim, an’ shpoke soft to thim, an’ thim thrustin’ him, shtayed to shlape with him. Thin, he an’ thim with him, shtarted in an’ mhurdered thim wan an’ all as they slep’. ‘Tis from me father’s grandfather ye have the sthory. An’ sence thin ‘tis death to any, so they say, to pass the night in the castle whin the bhlood-drip comes. ‘Twill put out candle an’ fire, an’ thin in the darkness the Virgin Herself would be powerless to protect ye.’

“Wentworth told me he laughed at this; chiefly because, as he put it: - One always must laugh at that sort of yarn, however it makes you feel inside. He asked old Dennis whether he expected him to believe it.

“‘Yes, Sorr,’ said Dennis, ‘I do mane ye to b’lieve it; an’, please God, if ye’ll b’lieve, ye may be back safe befor’ mornin’.’ The man’s serious simplicity took

hold of Wentworth, and he held out his hand. But, for all that, he went; and I must admire his pluck.

“There were now about forty men, and when they got back to the Manor - or castle as the villagers always call it - they were not long in getting a big fire going, and lighted candles all round the great hall. They had all brought sticks; so that they would have been a pretty formidable lot to tackle by anything simply physical; and, of course, Wentworth had his gun. He kept the whisky in his own charge; for he intended to keep them sober; but he gave them a good strong tot all round first, so as to make things seem cheerful; and to get them yarning. If you once let a crowd of men like that grow silent, they begin to think, and then to fancy things.

“The big entrance door had been left wide open, by his orders; which shows that he had taken some notice of Dennis. It was a quiet night, so this did not matter, for the lights kept steady and all went on in a jolly sort of fashion for about three hours. He had opened a second lot of bottles, and everyone was feeling cheerful; so much so that one of the men called out aloud to the ghosts to come out and show themselves. And then, you know, a very extraordinary thing happened; for the ponderous main door swung quietly and steadily to, as though pushed by an invisible hand, and shut with a sharp click.

“Wentworth stared, feeling suddenly rather chilly. Then he remembered the men, and looked round at them. Several had ceased their talk, and were staring in a frightened way at the big door; but the greater number had never noticed, and were talking and yarning. He reached for his gun, and the following instant the great bull-mastiff set up a tremendous barking, which drew the attention of the whole company.

“The hall I should tell you is oblong. The south wall is all windows; but the north and the east have rows of doors, leading into the house, whilst the west wall is occupied by the great entrance. The rows of doors leading into the house were all closed, and it was towards one of these in the north wall that the big dog ran; yet he would not go very close; and suddenly the door began to move slowly open, until the blackness of the passage beyond was shown. The dog came back among the men, whimpering, and for perhaps a minute there was an absolute silence.

“Then Wentworth went out from the men a little, and aimed his gun at the doorway.

““Whoever is there, come out or I shall fire,’ he shouted, but nothing came, and he blazed both barrels into the dark. As though the report had been a signal, all the doors along the north and east walls moved slowly open, and Wentworth and his men were staring, frightened, into the black shapes of the empty doorways.

“Wentworth loaded his gun quickly, and called to the dog; but the brute was burrowing away in among the men; and this fear on the dog’s part frightened Wentworth more, he told me, than anything. Then something else happened. Three of the candles over in the corner of the hall went out; and immediately

about half a dozen in different parts of the place. More candles were put out, and the hall had become quite dark in the corners.

“The men were all standing now, holding their clubs, and crowded together. And no one said a word. Wentworth told me he felt positively ill with fright. I know the feeling. Then, suddenly, something splashed on to the back of his left hand. He lifted it, and looked. It was covered with a great splash of red that dripped from his fingers. An old Irishman near to him, saw it, and croaked out in a quavering voice: - ‘The bhlood dhrip!’ When the old man called out, they all looked, and in the same instant others felt it upon them. There were frightened cries of:- ‘The bhlood-dhrip! The bhlood-dhrip!’ And then, about a dozen candles went out simultaneously, and the hall was suddenly almost dark. The dog let out a great, mournful howl, and there was a horrible little silence, with everyone standing rigid. Then the tension broke, and there was a mad rush for the main door. They wrenched it open, and tumbled out into the dark; but something slammed it with a crash after them, and shut the dog in; for Wentworth heard it howling, as they raced down the drive. Yet no one had the pluck to go back to let it out, which does not surprise me.

“Wentworth sent for me the following day. He had heard of me in connection with that Steeple Monster Case. I arrived by the night mail, and put up with Wentworth at the inn. The next day we went up to the old Manor, which certainly lies in rather a wilderness; though what struck me most was the extraordinary number of laurel bushes about the house. The place was smothered with them; so that the house seemed to be growing up out of a sea of green laurel. These, and the grim, ancient look of the old building, made the place look a bit dank and ghostly, even by daylight.

“The hall was a big place, and well lit by daylight; for which I was not sorry. You see, I had been rather wound-up by Wentworth’s yarn. We found one rather funny thing, and that was the great bull-mastiff, lying stiff with its neck broken. This made me feel very serious; for it showed that whether the cause was supernatural or not, there was present in the house some force exceedingly dangerous to life.

“Later, whilst Wentworth stood guard with his shot-gun, I made an examination of the hall. The bottles and mugs from which the men had drunk their whisky were scattered about; and all over the place were the candles, stuck upright in their own grease. But in that somewhat brief and general search, I found nothing; and decided to begin my usual exact examination of every square foot of the place - not only of the hall, in this case, but of the whole interior of the castle.

“I spent three uncomfortable weeks, searching, but without results of any kind. And, you know, the care I take at this period is extreme; for I have solved hundreds of cases of so-called ‘hauntings’ at this early stage, simply by the most minute investigation, and the keeping of a perfectly open mind. But, as I have said, I found nothing. During the whole of the examination I got Wentworth to

stand guard with his loaded shot-gun; and I was very particular that we were never caught there after dusk.

"I decided now to make the experiment of staying a night in the great hall, of course 'protected.' I spoke about it to Wentworth; but his own attempt had made him so nervous that he begged me to do no such thing. However, I thought it well worth the risk and I managed in the end to persuade him to be present.

"With this in view I went to the neighbouring town of Gaunt, and by an arrangement with the Chief Constable I obtained the services of six policemen with their rifles. The arrangement was unofficial, of course, and the men were allowed to volunteer, with a promise of payment.

"When the constables arrived early that evening at the inn, I gave them a good feed; and after that we all set out for the manor. We had four donkeys with us, loaded with fuel and other matters; also two great boar hounds, which one of the police led. When we reached the house, I set the men to unload the donkeys; whilst Wentworth and I set-to and sealed all the doors, except the main entrance, with tape and wax; for if the doors were really opened, I was going to be sure of the fact. I was going to run no risk of being deceived by ghostly hallucination, or mesmeric influence.

"By the time that this was done, the policemen had unloaded the donkeys, and were waiting, looking about them, curiously. I set two of them to lay a fire in the big grate, and the others I used as I required them. I took one of the boar hounds to the end of the hall furthest from the entrance, and there I drove a staple into the floor, to which I tied the dog with a short tether. Then, round him, I drew upon the floor the figure of a Pentacle, in chalk. Outside of the Pentacle, I made a circle with garlic. I did exactly the same thing with the other hound; but over more in the North-east corner of the big hall, where the two rows of doors make the angle.

"When this was done, I cleared the whole centre of the hall, and put one of the policemen to sweep it; after which I had all my apparatus carried into the cleared space. Then I went over to the main door and hooked it open, so that the hook would have to be lifted out of the hasp, before the door could be closed. After that, I placed lighted candles before each of the sealed doors, and one in each corner of the big room; and then I lit the fire. When I saw that it was properly alight, I got all the men together, by the pile of things in the centre of the room, and took their pipes from them; for, as the Sigsand MS. has it:- 'Theyre must noe lyght come from wythin the barryier.' And I was going to make sure.

"I got my tape-measure then, and measured out a circle thirty-three feet in diameter, and immediately chalked it out. The police and Wentworth were tremendously interested, and I took the opportunity to warn them that this was no piece of silly mumming on my part; but done with a definite intention of erecting a barrier between us and any ab-human thing that the night might show to us. I warned them that, as they valued their lives, and more than their lives, it

might be, no one must on any account whatever pass beyond the limits of the barrier that I was making.

"After I had drawn the circle, I took a bunch of the garlic, and smudged it right round the chalk circle, a little outside of it. When this was complete I called for candles from my stock of material. I set the police to lighting them, and as they were lit I took them and sealed them down on to the floor, just inside the chalk circle, five inches apart. As each candle measured one inch in diameter, it took sixty-six candles to complete the circle; and I need hardly say that every number and measurement has a significance.

"Then from candle to candle I took a 'gayrd' of human hair, entwining it alternately to the left and to the right, until the circle was completed, and the ends of the final hairs shod with silver, and pressed into the wax of the sixty-sixth candle.

"It had now been dark some time, and I made haste to get the 'Defense' complete. To this end, I got the men well together, and began to fit the Electric Pentacle right around us, so that the five points of the Defensive Star came just within the Hair-Circle. This did not take me long, and a minute later I had connected up the batteries, and the weak blue glare of the intertwining vacuum tubes shone all around us. I felt happier then; for this Pentacle is, as you all know, a wonderful 'Defense.' I have told you before, how the idea came to me, after reading Professor Garder's 'Experiments with a Medium.' He found that a current, a certain number of vibrations, in vacuo, 'insulated' the Medium. It is difficult to suggest an explanation non-technically, and if you are really interested you should read Garder's Lecture on 'Astral Vibrations Compared with Matro-involute Vibrations Below the Six-Billion Limit.'

"As I stood up from my work, I could hear outside in the night a constant drip from the laurels, which as I have said, come right up around the house, very thick. By the sound, I knew that a 'soft' rain had set in; and there was absolutely no wind, as I could tell by the steady flames of the candles.

"I stood a moment or two, listening, and then one of the men touched my arm, and asked me in a low voice, what they should do. By his tone, I could tell that he was feeling something of the strangeness of it all; and the other men, including Wentworth, were so quiet that I was afraid they were beginning to get shaky.

"I set-to, then, and arranged them with their backs to one common centre; so that they were sitting flat upon the floor, with their feet radiating outwards. Then, by compass, I laid their legs to the eight chief points, and afterwards I drew a 'circle' with chalk round them; and opposite to their feet, I made the Eight Signs of the Saaamaaa Ritual. The eighth place was, of course, empty; but ready for me to occupy at any moment; for I had omitted to make the Sealing Sign to that point, until I had finished all my preparations, and could enter the 'Inner Star.'

"I took a last look round the great hall, and saw that the two big hounds were lying quietly, with their noses between their paws. The fire was big and cheerful,

and the candles before the two rows of doors, burnt steadily, as well as the solitary ones in the corners. Then I went round the little star of men, and warned them not to be frightened whatever happened; but to trust to the 'Defense,'; and to let nothing tempt or drive them to cross the Barriers. Also, I told them to watch their movements, and to keep their feet strictly to their places. For the rest, there was to be no shooting, unless I gave the word.

"And now at last, I went to my place, and sitting down, made the Eighth Sign just beyond my feet. Then I arranged my camera and flashlight handy, and examined my revolver.

"Wentworth sat behind the First Sign, and as the numbering went round reversed, that put him next to me on my left. I asked him, in a rather low voice, how he felt; and he told me, rather nervous; but that he had confidence in my knowledge, and was resolved to go through with the matter, whatever happened.

"We settled down then to wait. There was no talking, except that, once or twice the police bent towards one another, and whispered odd remarks concerning the hall, that appeared queerly audible in the intense silence. But in a while there was not even a word from anyone, and only the monotonous drip, drip of the quiet rain without the great entrance, and the low, dull sound of the fire in the big fireplace.

"It was a queer group that we made sitting there, back to back, with our legs starred outwards; and all around us the strange blue glow of the Pentacle, and beyond that the brilliant shining of the great ring of lighted candles. Outside of the glare of the candles, the large empty hall looked a little gloomy, by contrast, except where the lights shone before the sealed doors, and the blaze of the big fire made a good honest mass of flame on the monster hearth. And the feeling of mystery! Can you picture it all?

"It might have been an hour later that it came to me suddenly that I was aware of an extraordinary sense of dreeness, as it were, come into the air of the place. Not the nervous feeling of mystery that had been with us all the time; but a new feeling, as if there were something going to happen any moment.

"Abruptly, there came a slight noise from the East end of the hall, and I felt the star of men move suddenly. 'Steady! Keep steady!' I shouted, and they quietened. I looked up the hall, and saw that the dogs were up on their feet, and staring in an extraordinary fashion towards the great entrance. I turned and stared also, and felt the men move as they craned their heads to look. Suddenly, the dogs set up a tremendous barking, and I glanced across to them, and found they were still 'pointing' for the big doorway. They ceased their noise just as quickly, and seemed to be listening. In the same instant, I heard a faint chink of metal to my left, that set me staring at the hook which held the great door wide. It moved, even as I looked. Some invisible thing was meddling with it. A queer, sickening thrill went through me, and I felt all the men about me, stiffen and go rigid with intensity. I had a certainty of something impending; as it might be the impression of an invisible, but over-whelming, Presence. The hall was full of a

queer silence, and not a sound came from the dogs. Then I saw the hook slowly raised from out of its hasp, without any visible thing touching it. Then a sudden power of movement came to me. I raised my camera, with the flashlight fixed, and snapped it at the door. There came the great flare of the flashlight, and a simultaneous roar of barking from the two dogs.

“The intensity of the flash made all the place seem dark for some moments, and in that time of darkness, I heard a jingle in the direction of the door, and strained to look. The effect of the bright light passed, and I could see clearly again. The great entrance door was being slowly closed. It shut with a sharp snick, and there followed a long silence, broken only by the whimpering of the dogs.

“I turned suddenly, and looked at Wentworth. He was looking at me.

“‘Just as it did before,’ he whispered.

“‘Most extraordinary,’ I said, and he nodded and looked round, nervously.

“The policemen were pretty quiet, and I judged that they were feeling rather worse than Wentworth; though for that matter, you must not think that I was altogether natural; yet I have seen so much that is extraordinary, that I daresay I can keep my nerves steady longer than most people.

“I looked over my shoulder at the men, and cautioned them, in a low voice, not to move outside of the Barriers, whatever happened; not even though the house seem to be rocking and about to tumble on to them; for well I knew what some of the great Forces are capable of doing. Yet, unless it should prove to be one of the cases of the more terrible Saitii Manifestation, we were almost certain of safety, so long as we kept to our order within the Pentacle.

“Perhaps an hour and a half passed, quietly, except when, once in a way, the dogs would whine distressfully. Presently, however, they ceased even from this, and I could see them lying on the floor with their paws over their noses, in a most peculiar fashion, and shivering visibly. The sight made me feel more serious, as you can understand.

“Suddenly, the candle in the corner furthest from the main door, went out. An instant later, Wentworth jerked my arm, and I saw that a candle before one of the sealed doors had been put out. I held my camera ready. Then, one after another, every candle about the hall was put out, and with such speed and irregularity that I could never catch one in the actual act of being extinguished. Yet, for all that, I took a flashlight of the hall in general.

“There was a time in which I sat half-blinded by the great glare of the flash, and I blamed myself for not having remembered to bring a pair of smoked goggles, which I have sometimes used at these times. I had felt the men jump, at the sudden light, and I called out loud to them to sit quiet, and to keep their feet exactly to their proper places. My voice, as you can imagine, sounded rather horrid and frightening in the great room, and altogether it was a beastly moment.

“Then I was able to see again, and I stared here and there around the hall; but there was nothing showing unusual; only, of course, it was dark now over in the corners.

“Suddenly, I saw that the great fire was blackening. It was going out visibly, as I looked. If I said that some monstrous, invisible, impossible creature sucked the life from it, I could best explain my impression of the way the light and flame went out of it. It was most extraordinary to watch. In the time that I watched it, every vestige of fire was gone from it, and there was no light outside of the ring of candles around the Pentacle.

“The deliberateness of the thing troubled me more than I can make clear to you. It conveyed to me such a sense of a calm, Deliberate Force present in the hall. The steadfast intention to ‘make a darkness’ was horrible. The extent of the Power to affect the Material was now the one constant, anxious questioning in my brain. You can understand?

“Behind me, I heard the policemen moving again, and I knew that they were getting thoroughly frightened. I turned half round, and told them, quietly but plainly, that they were safe only so long as they stayed within the Pentacle, in the position in which I had put them. If they once broke, and went outside of the Barrier, no knowledge of mine could state the full extent or dreadfulness of the danger.

“I steadied them up by this quiet, straight reminder; but if they had known, as I knew, that there is no certainty in any ‘Protection,’ they would have suffered a great deal more, and probably have broken the ‘Defense’ and made a mad, foolish run for an impossible safety.

“Another hour passed, after this, in an absolute quietness. I had a sense of awful strain and oppression, as though I were a little spirit in the company of some invisible, brooding monster of the unseen world, who, as yet, was scarcely conscious of us. I leant across to Wentworth, and asked him in a whisper whether he had a feeling as if something were in the room. He looked very pale, and his eyes kept always on the move. He glanced just once at me and nodded; then stared away round the hall again. And when I came to think, I was doing the same thing.

“Abruptly, as though a hundred unseen hands had snuffed them, every candle in the Barrier went dead out, and we were left in a darkness that seemed, for a little, absolute; for the light from the Pentacle was too weak and pale to penetrate far across the great hall.

“I tell you, for a moment, I just sat there as though I had been frozen solid. I felt the ‘creep’ go all over me, and seem to stop in my brain. I felt all at once to be given a power of hearing that was far beyond normal. I could hear my own heart thudding most extraordinarily loud. I began, however, to feel better, after a little; but I simply had not the pluck to move. You can understand?

“Presently, I began to get my courage back. I gripped at my camera and flashlight, and waited. My hands were simply soaked with sweat. I glanced once

at Wentworth. I could see him only dimly. His shoulders were hunched a little, his head forward; but though it was motionless, I knew that his eyes were not. It is queer how one knows that sort of thing at times. The police were just as silent. And thus a while passed.

“A sudden sound broke across the silence. From two sides of the room there came faint noises. I recognised them at once, as the breaking of the sealing-wax. The sealed doors were opening. I raised the camera and flashlight, and it was a peculiar mixture of fear and courage that helped me to press the button. As the great belch of light lit up the hall, I felt the men all about me, jump. The darkness fell like a clap of thunder, if you can understand, and seemed tenfold. Yet, in the moment of brightness, I had seen that all the sealed doors were wide open.

“Suddenly, all around us, there sounded a drip, drip, drip, upon the floor of the great hall. I thrilled with a queer, realising emotion and a sense of a very real and present danger - imminent. The ‘blood-drip’ had commenced. And the grim question was now whether the Barriers could save us from whatever had come into the huge room.

“Through some awful minutes the ‘blood-drip’ continued to fall in an increasing rain; and presently some began to fall within the Barriers. I saw several great drops splash and star upon the pale glowing intertwining tubes of the Electric Pentacle; but, strangely enough, I could not trace that any fell among us. Beyond the strange horrible noise of the ‘drip,’ there was no other sound. And then, abruptly, from the boar hound over in the far corner, there came a terrible yelling howl of agony, followed instantly by a sickening, breaking noise, and an immediate silence. If you have ever, when out shooting, broken a rabbit’s neck, you will know the sound - in miniature! Like lightning, the thought sprang into my brain:- IT has crossed the Pentacle. For you will remember that I had one about each of the dogs. I thought instantly, with a sick apprehension, of our own Barriers. There was something in the hall with us that had passed the Barrier of the Pentacle about one of the dogs. In the awful succeeding silence, I positively quivered. And suddenly, one of the men behind me gave out a scream, like any woman, and bolted for the door. He fumbled, and had it open in a moment. I yelled to the others not to move; but they followed like sheep, and I heard them kick the candles flying, in their panic. One of them stepped on the Electric Pentacle, and smashed it, and there was an utter darkness. In an instant, I realised that I was defenceless against the powers of the Unknown World, and with one savage leap I was out of the useless Barriers, and instantly through the great doorway, and into the night. I believe I yelled with sheer funk.

“The men were a little ahead of me, and I never ceased running, and neither did they. Sometimes, I glanced back over my shoulder; and I kept glancing into the laurels which grew all along the drive. The beastly things kept rustling, rustling in a hollow sort of way, as though something were keeping parallel with me, among them. The rain had stopped, and a dismal little wind kept moaning through the grounds. It was disgusting.

"I caught Wentworth and the police at the lodge gate. We got outside, and ran all the way to the village. We found old Dennis up, waiting for us, and half the villagers to keep him company. He told us that he had known in his 'sowl' that we should come back, that is, if we came back at all; which is not a bad rendering of his remark.

"Fortunately, I had brought my camera away from the House - possibly because the strap had happened to be over my head. Yet, I did not go straight away to develop, but sat with the rest in the bar, where we talked for some hours, trying to be coherent about the whole horrible business.

"Later, however, I went up to my room and proceeded with my photography. I was steadier now, and it was just possible, so I hoped, that the negatives might show something.

"On two of the plates, I found nothing unusual: but on the third, which was the first one that I snapped, I saw something that made me quite excited. I examined it very carefully with a magnifying glass; then I put it to wash, and slipped a pair of rubber half-shoes over my boots.

"The negative had shown me something very extraordinary, and I had made up my mind to test the truth of what it seemed to indicate, without losing another moment. It was no use telling anything to Wentworth and the police, until I was certain; and, also, I believed that I stood a greater chance to succeed by myself; though, for that matter, I do not suppose anything would have got them up to the Manor again that night.

"I took my revolver, and went quietly downstairs, and into the dark. The rain had commenced again; but that did not bother me. I walked hard. When I came to the lodge gates, a sudden, queer instinct stopped me from going through, and I climbed the wall into the park. I kept away from the drive, and approached the building through the dismal, dripping laurels. You can imagine how beastly it was. Every time a leaf rustled, I jumped.

"I made my way round to the back of the big house, and got in through a little window which I had taken note of during my search; for, of course, I knew the whole place now from roof to cellars. I went silently up the kitchen stairs, fairly quivering with funk; and at the top, I went to the left, and then into a long corridor that opened, through one of the doorways we had sealed, into the big hall. I looked up it, and saw a faint flicker of light away at the end; and I tiptoed silently towards it, holding my revolver ready. As I came near to the open door, I heard men's voices, and then a burst of laughing. I went on, until I could see into the hall. There were several men there, all in a group. They were well dressed, and one, at least, I saw was armed. They were examining my 'barriers' against the Supernatural, with a good deal of unkind laughter. I never felt such a fool in my life.

"It was plain to me that they were a gang of men who had made use of the empty Manor, perhaps for years, for some purpose of their own; and now that Wentworth was attempting to take possession, they were acting up to the traditions of the place, with the view of driving him away, and keeping so useful



“ THERE WERE SEVEN MEN THERE, ALL WELL-DRESSED.”

a place still at their disposal. But what they were, I mean whether coiners, thieves, inventors, or what, I could not imagine.

“Presently, they left the Pentacle, and gathered round the living boarhound, which seemed curiously quiet, as though it were half-drugged. There was some talk as to whether to let the poor brute live, or not, but finally they decided it would be good policy to kill it. I saw two of them force a twisted loop of rope into its mouth, and the two bights of the loop were brought together at the back of the hound’s neck. Then a third thrust a thick walking-stick through the two loops. The two men with the rope, stooped to hold the dog, so that I could not

see what was done; but the poor beast gave a sudden awful howl, and immediately there was a repetition of the uncomfortable breaking sound, I had heard earlier in the night, as you will remember.

“The men stood up and left the dog lying there, quiet enough now, as you may suppose. For my part, I fully appreciated the calculated remorselessness which had decided upon the animal’s death, and the cold determination with which it had been afterwards executed so neatly. I guessed that a man who might get into the ‘light’ of these particular men, would be likely to come to quite as uncomfortable an ending.

“A minute later, one of the men called out to the rest that they should ‘shift the wires.’ One of the men came towards the doorway of the corridor in which I stood, and I ran quickly back into the darkness of the upper end. I saw the man reach up and take something from the top of the door, and I heard the slight, ringing jangle of steel wire.

“When he had gone, I ran back again, and saw the men passing, one after another, through an opening in the stairs, formed by one of the marble steps being raised. When the last man had vanished, the slab that made the step was shut down, and there was not a sign of the secret door. It was the seventh step from the bottom, as I took care to count; and a splendid idea; for it was so solid that it did not ring hollow, even to a fairly heavy hammer, as I found later.

“There is little more to tell. I got out of the House as quickly and quietly as possible, and back to the inn. The Police came without any coaxing, when they knew the ‘ghosts’ were normal flesh and blood. We entered the park and the Manor in the same way that I had done. Yet, when we tried to open the step, we failed, and had finally to smash it. This must have warned the haunters; for when we descended to a secret room which we found at the end of a long and narrow passage in the thickness of the walls, we found no one.

“The Police were horribly disgusted, as you can imagine; but for my part, I did not care either way. I had ‘laid the ghost,’ as you might say, and that was what I had set out to do. I was not particularly afraid of being laughed at by the others; for they had all been thoroughly ‘taken in’; and in the end, I had scored, without their help.

“We searched right through the secret ways, and found that there was an exit, at the end of a long tunnel, which opened in the side of a well, out in the grounds. The ceiling of the hall was hollow, and reached by a little secret stairway inside of the big staircase. The ‘blood-drip’ was merely coloured water, dropped through minute crevices of the ornamented ceiling. How the candles and fire were put out, I do not know; for the haunters certainly did not act quite up to tradition, which held that the lights were put out by the ‘blood-drip.’ Perhaps it was too difficult to direct the fluid, without positively squirting it, which might have given the whole thing away. The candles and the fire may possibly have been extinguished by the agency of carbonic acid gas; but how suspended, I have no idea.

"The secret hiding places were, of course, ancient. There was also, did I tell you? a bell which they had rigged up to ring, when anyone entered the gates at the end of the drive. If I had not climbed the wall, I should have found nothing, for my pains; for the bell would have warned them, had I gone in through the gateway."

"What was on the negative?" I asked, with much curiosity.

"A picture of the fine wire with which they were grappling for the hook that held the entrance door open. They were doing it from one of the crevices in the ceiling. They had evidently made no preparations for lifting the hook. I suppose they never thought that anyone would make use of it, and so they had to improvise a grapple. The wire was too fine to be seen by the amount of light we had in the hall, but the flashlight 'picked it out.' Do you see?"

"The opening of the inner doors was managed by wires, as you will have guessed, which they unshipped after use, or else I should soon have found them, when I made my search.

"I think I have now explained everything. The hound was killed, of course, by the men direct. You see, they made the place as dark as possible first. Of course, if I had managed to take a flashlight just at that instant, the whole secret of the haunting would have been exposed. But Fate just ordered it the other way."

"And the tramps?" I asked.

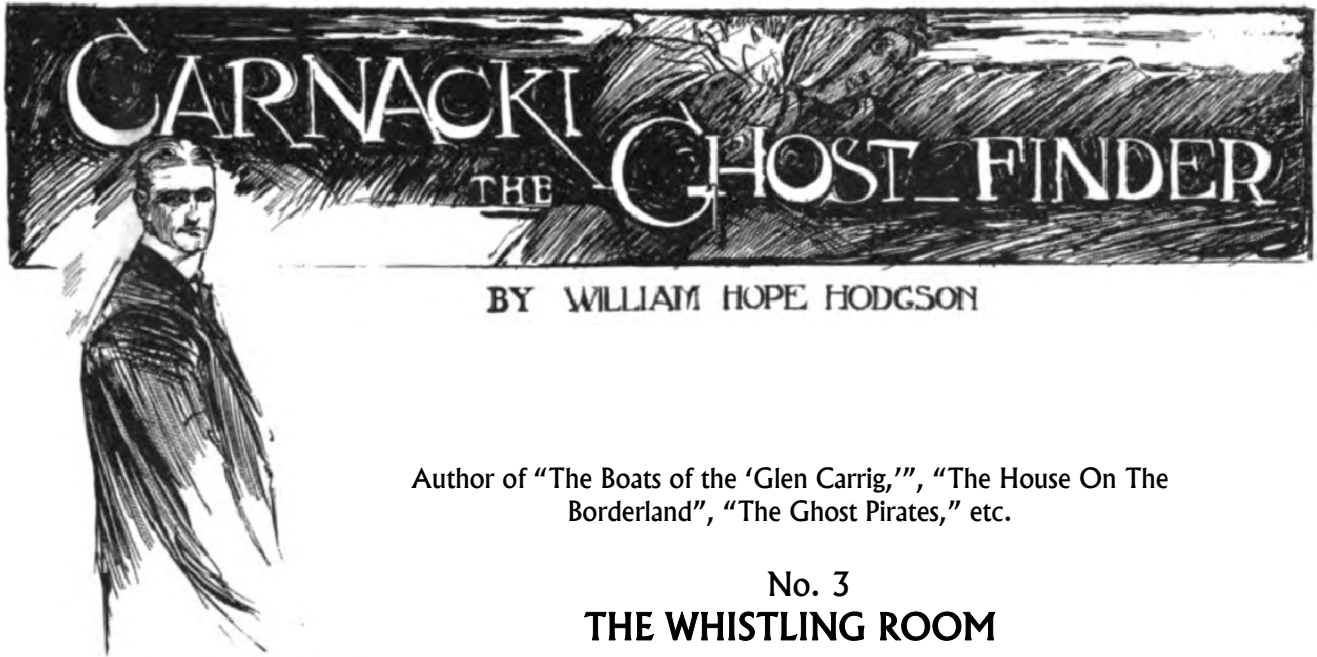
"Oh, you mean the two tramps who were found dead in the Manor," said Carnacki. "Well, of course it is impossible to be sure, one way or the other. Perhaps they happened to find out something, and were given a hypodermic. Or it is quite as probable that they had come to the time of their dying, and just died naturally. It is conceivable that a great many tramps had slept in the old house, at one time or another."

Carnacki stood up and knocked out his pipe. We rose also, and went for our coats and hats.

"Out you go!" said Carnacki, genially, using the recognised formula. And we went out on to the Embankment, and presently through the darkness to our various homes.

ANNOUNCEMENTS

Complaints continue to reach us from all parts of the country to the effect that Mr. W. HOPE HODGSON's "Carnacki" stories are producing a widespread epidemic of Nervous Prostration! So far from being able to reassure or calm our nervous readers, we are compelled to warn them that "The Whistling Room", which we publish this month, is worse than ever. Our advertising manager had to go to bed for two days after reading the advance sheets; a proof reader has sent in his resignation; and, worst of all, our smartest office boy -- But this is no place to bewail or seek for sympathy. Yet another of those stories will appear in April!



Author of "The Boats of the 'Glen Carrig,'" "The House On The Borderland", "The Ghost Pirates," etc.

No. 3 THE WHISTLING ROOM

Illustrated by Florence Briscoe

(Thomas Carnacki, the famous Investigator of "real" ghost stories, tells here the results of his peculiar and weird investigations in The Whistling Room)

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Carnacki shook a friendly fist at me, as I entered, late. Then, he opened the door into the dining-room, and ushered the four of us - Jessop, Arkright, Taylor and myself - in to dinner.

We dined well, as usual, and equally as usual, Carnacki was pretty silent during the meal. At the end we took our wine and cigars to our accustomed positions and Carnacki - having got himself comfortable in his big chair - began without any preliminary:-

"I have just got back from Ireland, again," he said. "And I thought you chaps would be interested to hear my news. Besides, I fancy I shall see the thing clearer, after I have told it all out straight. I must tell you this, though, at the beginning - up to the present moment I have been utterly and completely 'stumped.' I have tumbled upon one of the most peculiar cases of 'haunting' - or devilment of some sort - that I have come against. Now listen.

"I have been spending the last few weeks at Iastrae Castle, about twenty miles north-east of Galway. I got a letter about a month ago from a Mr. Sid K. Tassoc, who it seemed had bought the place lately, and moved in, only to find that he had got a very peculiar piece of property.

"When I got there, he met me at the station, driving a jaunting-car, and drove me up to the castle, which, by the way, he called a 'house-shanty.' I found that he was 'pigging it' there with his boy brother and another American who seemed to be half-servant and half-companion. It seems that all the servants had left the place, in a body, as you might say; and now they were managing among themselves, assisted by some day-help.

"The three of them got together a scratch feed, and Tassoc told me all about the trouble, whilst we were at table. It is most extraordinary and different from anything that I have had to do with; though that Buzzing Case was very queer, too.

"Tassoc began right in the middle of his story. 'We've got a room in this shanty,' he said, 'which has got a most infernal whistling in it; sort of haunting it. The thing starts any time; you never know when, and it goes on until it frightens you. All the servants have gone, as you know. It's not ordinary whistling, and it isn't the wind. Wait till you hear it.'

"'We're all carrying guns,' said the boy; and slapped his coat pocket.

"'As bad as that?' I said; and the older brother nodded. 'It may be soft,' he replied, 'but wait till you've heard it. Sometimes I think it's some infernal thing and the next moment I'm just as sure that someone's playing a trick on us.'

"'Why?' I asked. 'What is to be gained?'

"'You mean,' he said, 'that people usually have some good reason for playing tricks as elaborate as this. Well, I'll tell you. There's a lady in this province by the name of Miss Donnehue, who's going to be my wife, this day two months. She's more beautiful than they make them, and so far as I can see, I've just stuck my head into an Irish hornet's nest. There's about a score of hot young Irishmen



"THERE'S A LADY IN THIS PROVINCE BY THE NAME OF MISS DONNEHUE."

been courting her these two years gone, and now that I've come along and cut them out, they feel raw against me. Do you begin to understand the possibilities?'

“‘Yes,’ I said. ‘Perhaps I do in a vague sort of way; but I don’t see how all this affects the room?’

“‘Like this,’ he said. ‘When I’d fixed it up with Miss Donnehue, I looked out for a place, and bought this little house-shanty. Afterwards, I told her - one evening during dinner, that I’d decided to tie up here. And then she asked me whether I wasn’t afraid of the whistling room. I told her it must have been thrown in gratis, as I’d heard nothing about it. There were some of her men friends present, and I saw a smile go round. I found out, after a bit of questioning, that several people have bought this place during the last twenty-odd years. And it was always on the market again, after a trial.

“‘Well, the chaps started to bait me a bit, and offered to take bets after dinner that I’d not stay six months in the place. I looked once or twice at Miss Donnehue, so as to be sure I was “getting the note” of the talkee-talkee; but I could see that she didn’t take it as a joke, at all. Partly, I think, because there was a bit of a sneer in the way the men were tackling me, and partly because she really believes there is something in this yarn of the whistling room.

“‘However, after dinner, I did what I could to even things up with the others. I nailed all their bets and screwed them down good and safe. I guess some of them are going to be hard hit, unless I lose; which I don’t mean to. Well, there you have practically the whole yarn.’

“‘Not quite,’ I told him. ‘All that I know, is that you have bought a castle with a room in it that is in some way “queer,” and that you’ve been doing some betting. Also, I know that your servants have got frightened, and run away. Tell me something about the whistling?’

“‘Oh, that!’ said Tassoc; ‘that started the second night we were in. I’d had a good look round the room, in the daytime, as you can understand; for the talk up at Arlestrae - Miss Donnehue’s place - had made me wonder a bit. But it seems just as usual as some of the other rooms in the old wing, only perhaps a bit more lonesome. But that may be only because of the talk about it, you know.

“‘The whistling started about ten o’clock, on the second night, as I said. Tom and I were in the library, when we heard an awfully queer whistling, coming along the East Corridor - the room is in the East Wing, you know.

“‘“That’s that blessed ghost!” I said to Tom, and we collared the lamps off the table, and went up to have a look. I tell you, even as we dug along the corridor, it took me a bit in the throat, it was so beastly queer. It was a sort of tune, in a way, but more as if a devil or some rotten thing were laughing at you, and going to get round at your back. That’s how it makes you feel.

“‘When we got to the door, we didn’t wait; but rushed it open; and then I tell you the sound of the thing fairly hit me in the face. Tom said he got it the

same way - sort of felt stunned and bewildered. We looked all round, and soon got so nervous, we just cleared out, and I locked the door.

“‘We came down here, and had a stiff peg each. Then we got fit again and began to think we’d been nicely had. So we took sticks, and went out into the grounds, thinking after all it must be some of these confounded Irishmen working the ghost-trick on us. But there was not a leg stirring.

“‘We went back into the house, and walked over it, and then paid another visit to the room. But we simply couldn’t stand it. We fairly ran out, and locked the door again. I don’t know how to put it into words; but I had a feeling of being up against something that was rottenly dangerous. You know! We’ve carried our guns ever since.

“‘Of course, we had a real turn-out of the room next day, and the whole house-place; and we even hunted round the grounds; but there was nothing queer. And now I don’t know what to think; except that the sensible part of me tells me that it’s some plan of these Wild Irishmen to try to take a rise out of me.’

“‘Done anything since?’ I asked him.

“‘Yes,’ he said. ‘Watched outside of the door of the room at nights, and chased round the grounds, and sounded the walls and floor of the room. We’ve done everything we could think of; and it’s beginning to get on our nerves; so we sent for you.’

“By this time we had finished eating. As we rose from the table Tassoc suddenly called out: - ‘Ssh! Hark!’

“We were instantly silent, listening. Then I heard it, an extraordinary hooning whistle, monstrous and inhuman, coming from far away through corridors to my right.

“‘By G-d!’ said Tassoc, ‘and it’s scarcely dark yet! Collar those candles, both of you and come along.’

“In a few moments, we were all out of the door and racing up the stairs. Tassoc turned into a long corridor, and we followed, shielding our candles as we ran. The sound seemed to fill all the passage as we drew near, until I had the feeling that the whole air throbbed under the power of some wanton Immense Force - a sense of an actual taint, as you might say, of monstrosity all about us.

“Tassoc unlocked the door; then, giving it a push with his foot, jumped back, and drew his revolver. As the door flew open, the sound beat out at us, with an effect impossible to explain to one who has not heard it - with a certain, horrible personal note in it; as if in there in the darkness you could picture the room rocking and creaking in a mad, vile glee to its own filthy piping and whistling and hooning. To stand there and listen, was to be stunned by Realisation. It was as if someone showed you the mouth of a vast pit suddenly, and said: - That’s Hell. And you knew that they had spoken the truth. Do you get it, even a little bit?

"I stepped a pace into the room, and held the candle over my head, and looked quickly round. Tassoc and his brother joined me, and the man came up at the back, and we all held our candles high. I was deafened with the shrill, piping hoon of the whistling; and then, clear in my ear, something seemed to be saying to me:- 'Get out of here - quick! Quick! Quick!'

"As you chaps know, I never neglect that sort of thing. Sometimes it may be nothing but nerves; but as you will remember, it was just such a warning that saved me in the 'Grey Dog' Case, and in the 'Yellow Finger' Experiments; as well as other times. Well, I turned sharp round to the others: 'Out!' I said. 'For God's sake, out quick!' And in an instant I had them into the passage.

"There came an extraordinary yelling scream into the hideous whistling, and then, like a clap of thunder, an utter silence. I slammed the door, and locked it. Then, taking the key, I looked round at the others. They were pretty white, and I imagine I must have looked that way too. And there we stood a moment, silent.

"'Come down out of this, and have some whisky,' said Tassoc, at last, in a voice he tried to make ordinary; and he led the way. I was the back man, and I knew we all kept looking over our shoulders. When we got downstairs, Tassoc passed the bottle round. He took a drink, himself, and slapped his glass on to the table. Then sat down with a thud.

"'That's a lovely thing to have in the house with you, isn't it!' he said. And directly afterwards: - 'What on earth made you hustle us all out like that, Carnacki?'

"'Something seemed to be telling me to get out, quick,' I said. 'Sounds a bit silly - superstitious, I know; but when you are meddling with this sort of thing, you've got to take notice of queer fancies, and risk being laughed at.'

"I told him then about the 'Grey Dog' business, and he nodded a lot to that. 'Of course,' I said, 'this may be nothing more than those would-be rivals of yours playing some funny game; but, personally, though I'm going to keep an open mind, I feel that there is something beastly and dangerous about this thing.'

"We talked for a while longer, and then Tassoc suggested billiards, which we played in a pretty half-hearted fashion, and all the time cocking an ear to the door, as you might say, for sounds; but none came, and later, after coffee, he suggested early bed, and a thorough overhaul of the room on the morrow.

"My bedroom was in the newer part of the castle, and the door opened into the picture gallery. At the East end of the gallery was the entrance to the corridor of the East Wing; this was shut off from the gallery by two old and heavy oak doors, which looked rather odd and quaint beside the more modern doors of the various rooms.

"When I reached my room, I did not go to bed; but began to unpack my instrument-trunk, of which I had retained the key. I intended to take one or two preliminary steps at once, in my investigation of the extraordinary whistling.

“Presently, when the castle had settled into quietness, I slipped out of my room, and across to the entrance of the great corridor. I opened one of the low, squat doors, and threw the beam of my pocket searchlight down the passage. It was empty, and I went through the doorway, and pushed to the oak behind me. Then along the great passage-way, throwing my light before and behind, and keeping my revolver handy.

“I had hung a ‘protection belt’ of garlic round my neck, and the smell of it seemed to fill the corridor and give me assurance; for as you all know, it is a wonderful ‘protection’ against the more usual Aeiirii forms of semi-materialisation, by which I supposed the whistling might be produced; though at that period of my investigation I was still quite prepared to find it due to some perfectly natural cause; for it is astonishing the enormous number of cases that prove to have nothing abnormal in them.

“In addition to wearing the necklet, I had plugged my ears loosely with garlic, and as I did not intend to stay more than a few minutes in the room, I hoped to be safe.

“When I reached the door, and put my hand into my pocket for the key, I had a sudden feeling of sickening funk. But I was not going to back out, if I could help it. I unlocked the door and turned the handle. Then I gave the door a sharp push with my foot, as Tassoc had done, and drew my revolver, though I did not expect to have any use for it, really.

“I shone the searchlight all round the room, and then stepped inside, with a disgustingly horrible feeling of walking slap into a waiting Danger. I stood a few seconds, waiting, and nothing happened, and the empty room showed bare from corner to corner. And then, you know, I realised that the room was full of an abominable silence; can you understand that? A sort of purposeful silence, just as sickening as any of the filthy noises the Things have power to make. Do you remember what I told you about that ‘Silent Garden’ business? Well, this room had just that same *malevolent* silence - the beastly quietness of a thing that is looking at you and not seeable itself, and thinks that it has got you. Oh, I recognised it instantly, and I whipped the top off my lantern, so as to have light over the *whole* room.

“Then I set-to, working like fury, and keeping my glance all about me. I sealed the two windows with lengths of human hair, right across, and sealed them at every frame. As I worked, a queer, scarcely perceptible tenseness stole into the air of the place, and the silence seemed, if you can understand me, to grow more solid. I knew then that I had no business there without ‘full protection’; for I was practically certain that this was no mere Aeiirii development, but one of the worse forms, as the Saiitii; like that ‘Grunting Man’ case - you know.

“I finished the window, and hurried over to the great fireplace. This is a huge affair, and has a queer gallows-iron, I think they are called, projecting from the back of the arch. I sealed the opening with seven human hairs - the seventh crossing the six others.

"Then, just as I was making an end, a low, mocking whistle grew in the room. A cold, nervous prickling went up my spine, and round my forehead from the back. The hideous sound filled all the room with an extraordinary, grotesque parody of human whistling, too gigantic to be human - as if something gargantuan and monstrous made the sounds softly. As I stood there a last moment, pressing down the final seal, I had little doubt but that I had come across one of those rare and horrible cases of the *Inanimate* reproducing the functions of the *Animate*. I made a grab for my lamp, and went quickly to the door, looking over my shoulder, and listening for the thing that I expected. It came, just as I got my hand upon the handle - a squeal of incredible, malevolent anger, piercing through the low hooning of the whistling. I dashed out, slamming the door and locking it.

I leant a little against the opposite wall of the corridor, feeling rather funny; for it had been a hideously narrow squeak ...'thyr be noe sayfetic to be gained bye gayrds of holieness when the monyster hath pow'r to speak throe woode and stoene.' So runs the passage in the Sigsand MS., and I proved it in that 'Nodding Door' business. There is no protection against this particular form of monster, except possibly for a fractional period of time; for it can reproduce itself in, or take to its purposes, the very protective material which you may use, and has power to '*forme wythine the pentycle*,' though not immediately. There is, of course, the possibility of the Unknown Last Line of the Saaamaaa Ritual being uttered; but it is too uncertain to count upon, and the danger is too hideous; and even then it has no power to protect for more than 'maybe fyve beats of the harte,' as the Sigsand has it.

"Inside of the room, there was now a constant, meditative, hooning whistling; but presently this ceased, and the silence seemed worse; for there is such a sense of hidden mischief in a silence.

"After a little, I sealed the door with crossed hairs, and then cleared off down the great passage, and so to bed.

"For a long time I lay awake; but managed eventually to get some sleep. Yet, about two o'clock I was waked by the hooning whistling of the room coming to me, even through the closed doors. The sound was tremendous, and seemed to beat through the whole house with a presiding sense of terror. As if (I remember thinking) some monstrous giant had been holding mad carnival with itself at the end of that great passage.

"I got up and sat on the edge of the bed, wondering whether to go along and have a look at the seal; and suddenly there came a thump on my door, and Tassoc walked in, with his dressing-gown over his pyjamas.

"'I thought it would have waked, you so I came along to have a talk,' he said. 'I can't sleep. Beautiful! Isn't it!'

"'Extraordinary!' I said, and tossed him my case.

"He lit a cigarette, and we sat and talked for about an hour; and all the time that noise went on, down at the end of the big corridor.

"Suddenly, Tassoc stood up:-

"Let's take our guns, and go and examine the brute,' he said, and turned towards the door.

"No! ' I said. 'By Jove - NO! I can't say anything definite yet; but I believe that room is about as dangerous as it well can be.'

"'Haunted - really haunted?' he asked, keenly and without any of his frequent banter.

"I told him, of course, that I could not say a definite yes or no to such a question; but that I hoped to be able to make a statement soon. Then I gave him a little lecture on the False Re-Materialisation of the Animate-Force through the Inanimate-Inert. He began then to see the particular way in which the room might be dangerous, if it were really the subject of a manifestation.



"A THUMP AT THE DOOR, AND TASSOC WALKED IN."

"About an hour later, the whistling ceased quite suddenly, and Tassoc went off again to bed. I went back to mine, also, and eventually got another spell of sleep.

"In the morning, I went along to the room. I found the seals on the door intact. Then I went in. The window seals and the hair were all right; but the seventh hair across the great fireplace was broken. This set me thinking. I knew that it might, very possibly, have snapped, through my having tensioned it too highly; but then, again, it might have been broken by something else. Yet, it was scarcely possible that a man, for instance, could have passed between the six unbroken hairs; for no one would ever have noticed them, entering the room that way, you see; but just walked through them, ignorant of their very existence.

"I removed the other hairs, and the seals. Then I looked up the chimney. It went up straight, and I could see blue sky at the top. It was a big, open flue, and free from any suggestion of hiding places or corners. Yet, of course, I did not trust to any such casual examination, and after breakfast, I put on my overalls and climbed to the very top, sounding all the way; but I found nothing.

"Then I came down and went over the whole of the room - floor, ceiling, and walls, mapping them out in six-inch squares, and sounding with both hammer and probe. But there was nothing abnormal.

“Afterwards, I made a three-weeks’ search of the whole castle, in the same thorough way; but found nothing. I went even further, then; for at night, when the whistling commenced, I made a microphone test. You see, if the whistling were mechanically produced, this test would have made evident to me the working of the machinery, if there were any such concealed within the walls. It certainly was an up-to-date method of examination, as you must allow.

“Of course I did not think that any of Tassoc’s rivals had fixed up any mechanical contrivance; but I thought it just possible that there had been some such thing for producing the whistling, made away back in the years, perhaps with the intention of giving the room a reputation that would ensure its being free of inquisitive folk. You see what I mean? Well, of course, it was just possible, if this were the case, that someone knew the secret of the machinery, and was utilising the knowledge to play this devil of a prank on Tassoc. The microphone test of the walls would certainly have made this known to me, as I have said; but there was nothing of the sort in the castle; so that I had practically no doubt at all now, but that it was a genuine case of what is popularly termed ‘haunting.’

“All this time, every night, and sometimes most of each night, the hooning whistling of the Room was intolerable. It was as if an Intelligence there, knew that steps were being taken against it, and piped and hooned in a sort of mad, mocking contempt. I tell you, it was as extraordinary as it was horrible. Time after time, I went along - tiptoeing noiselessly on stockinged feet - to the sealed floor (for I always kept the Room sealed). I went at all hours of the night, and often the whistling, inside, would seem to change to a brutally malignant note, as though the half-animate monster saw me plainly through the shut door. And all the time the shrieking, hooning whistling would fill the whole corridor, so that I used to feel a precious lonely chap, messing about there with one of Hell’s mysteries.

“And every morning, I would enter the room and examine the different hairs and seals. You see, after the first week, I had stretched parallel hairs all along the walls of the room, and along the ceiling; but over the floor, which was of polished stone, I had set out little, colourless wafers, tacky-side uppermost. Each wafer was numbered, and they were arranged after a definite plan, so that I should be able to trace the exact movements of any living thing that went across the floor.

“You will see that no material being or creature could possibly have entered that room, without leaving many signs to tell me all about it. But nothing was ever disturbed, and I began to think that I should have to risk an attempt to stay a night in the room, in the Electric Pentacle. Yet, mind you, I knew that it would be a crazy thing to do; but I was getting stumped, and ready to try anything.

“Once, about midnight, I did break the seal on the door, and have a quick look in; but, I tell you, the whole Room gave one mad yell, and seemed to come towards me in a great belly of shadows, as if the walls had bellied in towards me. Of course, that must have been fancy. Anyway, the yell was sufficient, and I

slammed the door, and locked it, feeling a bit weak down my spine. You know the feeling.

“And then, when I had got to that state of readiness for anything, I made what, at first, I thought was something of a discovery. It was about one in the morning, and I was walking slowly round the castle, keeping in the soft grass. I had come under the shadow of the East Front, and far above me, I could hear the vile, hooning whistling of the Room, up in the darkness of the unlit wing. Then, suddenly, a little in front of me, I heard a man’s voice speaking low, but evidently in glee:-

““By George! You Chaps; but I wouldn’t care to bring a wife home to that!’ it said, in the tone of the cultured Irish.

“Someone started to reply; but there came a sharp exclamation, and then a rush, and I heard footsteps running in all directions. Evidently, the men had spotted me.

“For a few seconds, I stood there, feeling an awful ass. After all, *they* were at the bottom of the haunting! Do you see what a big fool it made me seem? I had no doubt but that they were some of Tassoc’s rivals; and here I had been feeling in every bone that I had hit on a real, bad, genuine Case! And then, you know, there came the memory of hundreds of details, that made me just as much in doubt again. Anyway, whether it was natural, or ab-natural, there was a great deal yet to be cleared up.

“I told Tassoc, next morning, what I had discovered, and through the whole of every night, for five nights, we kept a close watch round the East Wing; but there was never a sign of anyone prowling about; and all this time, almost from evening to dawn, that grotesque whistling would hoon incredibly, far above us in the darkness.

“On the morning after the fifth night, I received a wire from here, which brought me home by the next boat. I explained to Tassoc that I was simply bound to come away for a few days; but told him to keep up the watch round the castle. One thing I was very careful to do, and that was to make him absolutely promise never to go into the Room, between sunset and sunrise. I made it clear to him that we knew nothing definite yet, one way or the other; and if the Room were what I had first thought it to be, it might be a lot better for him to die first, than enter it after dark.

“When I got here, and had finished my business, I thought you chaps would be interested; and also I wanted to get it all spread out clear in my mind; so I rang you up. I am going over again tomorrow, and when I get back, I ought to have something pretty extraordinary to tell you. By the way, there is a curious thing I forgot to tell you. I tried to get a phonographic record of the whistling; but it simply produced no impression on the wax at all. That is one of the things that has made me feel queer, I can tell you. Another extraordinary thing is that the microphone will not magnify the sound - will not even transmit it; seems to take no account of it, and acts as if it were non-existent. I am absolutely and

utterly stumped, up to the present. I am a wee bit curious to see whether any of you dear clever heads can make daylight of it. *I cannot - not yet.*'

He rose to his feet.

"Good-night, all," he said, and began to usher us out abruptly, but without offence, into the night.

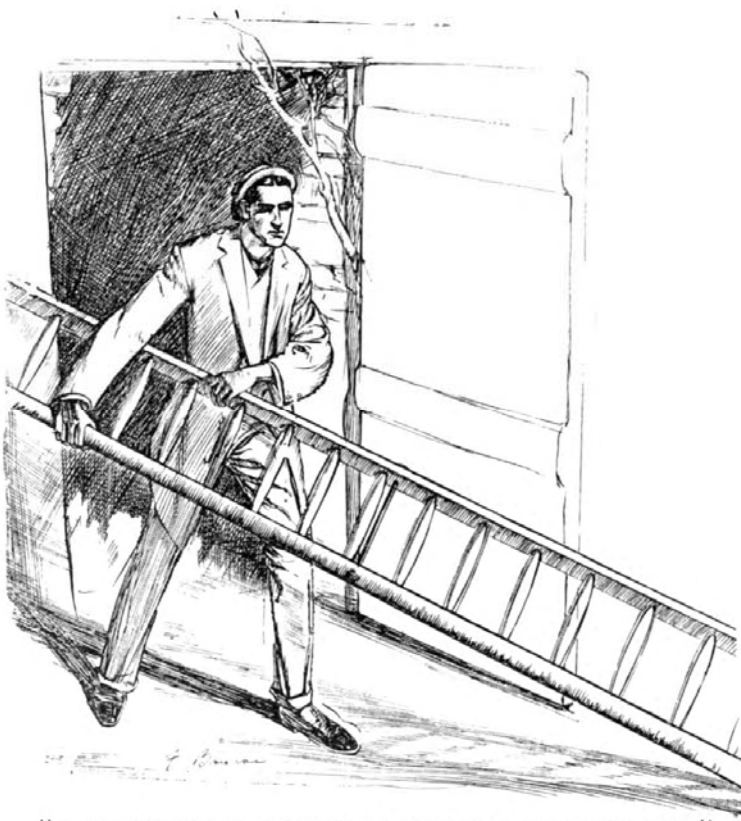
A fortnight later, he dropped us each a card, and you can imagine that I was not late this time. When we arrived, Carnacki took us straight into dinner, and when we had finished, and all made ourselves comfortable, he began again, where he had left off:-

"Now just listen quietly; for I have got something pretty queer to tell you. I got back late at night, and I had to walk up to the castle, as I had not warned them that I was coming. It was bright moonlight; so that the walk was rather a pleasure, than otherwise. When I got there, the whole place was in darkness, and I thought I would go round outside, to see whether Tassoc or his brother was keeping watch. But I could not find them anywhere, and concluded that they had got tired of it, and gone off to bed.

"As I returned across the front of the East Wing, I caught the hooning whistling of the Room, coming down strangely through the stillness of the night. It had a queer note in it, I remember - low and constant, queerly meditative. I looked up at the window, bright in the moonlight, and got a sudden thought to bring a ladder from the stable-yard, and try to get a look into the Room, through the window.

"With this notion, I hunted round at the back of the castle, among the straggle of offices, and presently found a long, fairly light ladder; though it was heavy enough for one, goodness knows! I thought at first that I should never get it reared. I managed at last and let the ends rest very quietly against the wall a little below the sill of the larger window. Then, going silently, I went up the ladder. Presently I had my face above the sill and was looking in, alone with the moonlight.

"Of course, the queer whistling sounded louder up there; but it still conveyed that peculiar sense of something whistling quietly to itself - can you understand? Though, for all the meditative



"A SUDDEN THOUGHT, TO BRING A LADDER FROM THE STABLE YARD."

lowness of the note, the horrible, gargantuan quality was distinct - a mighty parody of the human, as if I stood there, and listened to the whistling from the lips of a monster with a man's soul.

"And then, you know, I saw something. The floor in the middle of the huge, empty room, was puckered upwards in the centre into a strange, soft-looking mound, parted at the top into an ever-changing hole, that pulsed to that great, gentle hooning. At times, as I watched, I saw the heaving of the indented mound, gap across with a queer, inward suction, as with the drawing of an enormous breath; then the thing would dilate and pout once more to the incredible melody. And suddenly, as I stared, dumb, it came to me that the thing was living. I was looking at two enormous, blackened lips, blistered and brutal, there in the pale moonlight....

"Abruptly, they bulged out to a vast pouting mound of force and sound, stiffened and swollen, and hugely massive and clean-cut in the moonbeams. And a great sweat lay heavy on the vast upper-lip. In the same moment of time, the whistling had burst into a mad screaming note, that seemed to stun me, even where I stood, outside of the window. And then, the following moment, I was staring blankly at the solid, undisturbed floor of the room - smooth, polished stone flooring, from wall to wall; and there was an absolute silence.

"You can picture me staring into the quiet Room, and knowing what I knew. I felt like a sick, frightened kid, and I wanted to slide *quietly* down the ladder, and run away. But in that very instant, I heard Tassoc's voice calling to me from within the Room, for help, *help*. My God! but I got such an awful dazed feeling; and I had a vague, bewildered notion that, after all, it was the Irishmen who had got him in there, and were taking it out of him. And then the call came again, and I burst the window, and jumped in to help him. I had a confused idea that the call had come from within the shadow of the great fireplace, and I raced across to it; but there was no one there.

"'Tassoc!' I shouted, and my voice went empty-sounding round the great apartment; and then, in a flash, *I knew that Tassoc had never called*. I whirled round, sick with fear, towards the window, and as I did so, a frightful, exultant whistling scream burst through the Room. On my left the end wall had bellied-in towards me, in a pair of gargantuan lips, black and utterly monstrous, to within a yard of my face. I fumbled for a mad instant at my revolver; not for *it*, but myself, for the danger was a thousand times worse than death. And then, suddenly, the Unknown Last Line of the Saaamaaa Ritual was whispered quite audibly in the room. Instantly, the thing happened that I have known once before. There came a sense as of dust falling continually and monotonously, and I knew that my life hung uncertain and suspended for a flash, in a brief, reeling vertigo of unseeable things, Then *that* ended, and I knew that I might live. My soul and body blended again, and life and power came to me. I dashed furiously at the window, and hurled myself out head-foremost, for I can tell you that I had stopped being afraid of death. I crashed down on to the ladder, and slithered, grabbing and grabbing; and so came some way or other alive to the bottom. And there I sat in the soft, wet grass, with the moonlight all about me;

and far above, through the broken window of the Room, there was a low whistling.

“That is the chief of it. I was not hurt, and I went round to the front, and knocked Tassoc up. When they let me in, we had a long yarn, over some good whisky - for I was shaken to pieces-, and I explained things as much as I could. I told Tassoc that the Room would have to come down, and every fragment of it be burned in a blast-furnace, erected within a pentacle. He nodded. There was nothing to say. Then I went to bed.

“We turned a small army on to the work, and within ten days, that lovely thing had gone up in smoke, and what was left was calcined, and clean.

“It was when the workmen were stripping the panelling, that I got hold of a sound notion of the beginnings of that beastly development. Over the great fireplace, after the great oak panels had been torn down, I found that there was let into the masonry a scrollwork of stone, with on it an old inscription, in ancient Celtic, that here in this room was burned Dian Tiansay, Jester of King Alzof, who made the Song of Foolishness upon King Ernore of the Seventh Castle.

“When I got the translation clear, I gave it to Tassoc. He was tremendously excited; for he knew the old tale, and took me down to the library to look at an old parchment that gave the story in detail. Afterwards, I found that the incident was well-known about the countryside; but always regarded more as a legend, than as history. And no one seemed ever to have dreamt that the old East Wing of lastrae Castle was the remains of the ancient Seventh Castle.

“From the old parchment, I gathered that there had been a pretty dirty job done, away back in the years. It seems that King Alzof and King Ernore had been enemies by birthright, as you might say truly; but that nothing more than a little raiding had occurred on either side for years, until Dian Tiansay made the Song of Foolishness upon King Ernore, and sang it before King Alzof; and so greatly was it appreciated that King Alzof gave the jester one of his ladies, to wife.

“Presently, all the people of the land had come to know the song, and so it came at last to King Ernore, who was so angered that he made war upon his old enemy, and took and burned him and his castle; but Dian Tiansay, the jester, he brought with him to his own place, and having torn his tongue out because of the song which he had made and sung, he imprisoned him in the Room in the East Wing (which was evidently used for unpleasant purposes), and the jester’s wife, he kept for himself, having a fancy for her prettiness.

“But one night, Dian Tiansay’s wife was not to be found, and in the morning they discovered her lying dead in her husband’s arms and he sitting, whistling the Song of Foolishness, for he had no longer the power to sing it.

“Then they roasted Dian Tiansay, in the great fireplace - probably from that self-same ‘gallows-iron’ which I have already mentioned. And until he died, Dian Tiansay ‘ceased not to whistle’ the Song of Foolishness, which he could no

longer sing. But afterwards, 'in that room', there was often heard at night the sound of something whistling; and there 'grew a power in that room,' so that none dared to sleep in it. And presently, it would seem, the King went to another castle; for the whistling troubled him.

"There you have it all. Of course, that is only a rough rendering of the translation from the parchment. It's a bit quaint! Don't you think so?"

"Yes," I said, answering for the lot. "But how did the thing grow to such a tremendous manifestation?"

"One of those cases of continuity of thought producing a positive action upon the immediate surrounding material," replied Carnacki. "The development must have been going forward through centuries, to have produced such a monstrosity. It was a true instance of Saiitii manifestation, which I can best explain by likening it to a living spiritual fungus, which involves the very structure of the aether-fibre itself, and, of course, in so doing, acquires an essential control over the 'material-substance' involved in it. It is impossible to make it plainer in a few words."

"What broke the seventh hair?" asked Taylor.

But Carnacki did not know. He thought it was probably nothing but being too severely tensioned. He also explained that they found out that the men who had run away, had not been up to mischief; but had come over secretly, merely to hear the whistling, which, indeed, had suddenly become the talk of the whole countryside.

"One other thing," said Arkright, "have you any idea what governs the use of the Unknown Last Line of the Saaamaaa Ritual? I know, of course, that it was used by the Ab-human Priests in the Incantation of the Raaee; but what used it on your behalf, and what made it?"

"You had better read Harzam's Monograph, and my Addenda to it, on Astral and Astarral Co-ordination and Interference," said Carnacki. "It is an extraordinary subject, and I can only say here that the human-vibration may not be insulated from the astarral (as is always believed to be the case, in interferences by the Ab-human), without immediate action being taken by those Forces which govern the spinning of the outer circle. In other words, it is being proved, time after time, that there is some inscrutable Protective Force constantly intervening between the human-soul (not the body, mind you) and the Outer Monstrosities. Am I clear?"

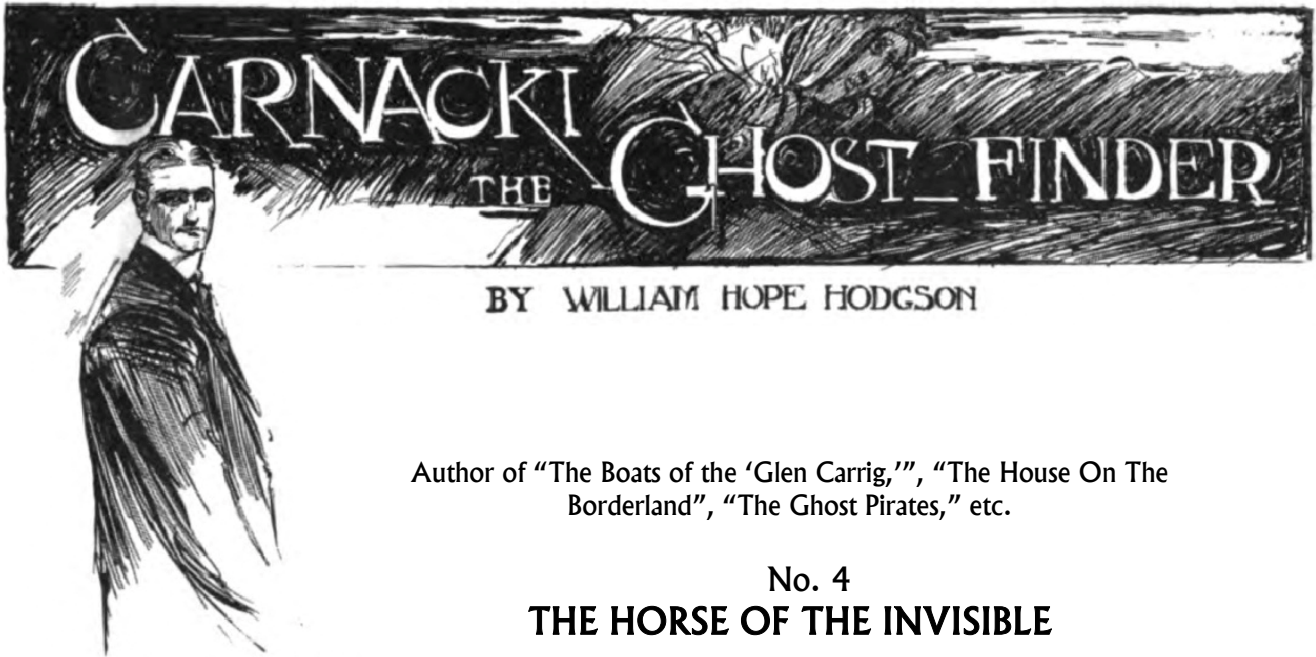
"Yes, I think so," I replied. "And you believe that the Room had become the material expression of the ancient Jester - that his soul, rotted with hatred, had bred into a monster - eh?" I asked.

"Yes," said Carnacki, nodding. "I think you've put my thought rather neatly. It is a queer coincidence that Miss Donnehue is supposed to be descended (so I have heard since) from the same King Ernore. It makes one think some rather curious thoughts, doesn't it? The marriage coming on, and the Room waking to fresh life. If she had gone into that room, ever... eh? IT had waited a long time.

Sins of the fathers. Yes, I've thought of that. They're to be married next week, and I am to be best man, which is a thing I hate. And he won his bets, rather! Just think, *if* ever she had gone into that room. Pretty horrible, eh?"

He nodded his head, grimly, and we four nodded back. Then he rose and took us collectively to the door, and presently thrust us forth in friendly fashion on to the Embankment and into the fresh night air.

"Good night," we all called back, and went to our various homes. If she had, eh? If she had? That is what I kept thinking.



Author of "The Boats of the 'Glen Carrig,'" "The House On The Borderland", "The Ghost Pirates," etc.

No. 4
THE HORSE OF THE INVISIBLE

Illustrated by Florence Briscoe

(Thomas Carnacki, the famous Investigator of "real" ghost stories, tells here the details of a peculiarly frightening experience)

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When I reached 427, Cheyne Walk, Chelsea, I found Carnacki sitting alone. As I came into the room, he rose with a perceptibly stiff movement, and extended his left hand. His face seemed to be badly scarred and bruised, and his right hand was bandaged. He shook hands and offered me his paper, which I refused. Then he passed me a handful of photographs, and returned to his reading.

Now, that is just Carnacki. Not a word had come from him, and not a question from me. He would tell us all about it later. I spent about half an hour, looking at the photographs, which were chiefly "snaps" (some by flashlight) of an extraordinarily pretty girl; though in some of the photographs it was wonderful that her prettiness was so evident, for so frightened and startled was her expression, that it was difficult not to believe that she had been photographed in the presence of some imminent and overwhelming danger.

The bulk of the photographs were of interiors of different rooms and passages, and in every one the girl might be seen, either full length in the distance, or closer, with, perhaps, only a hand or arm, or portion of the head or dress included in the photograph. All of these had evidently been taken with some definite aim, that did not have for its first purpose the picturing of the girl, but obviously of her surroundings; and they made me very curious, as you can imagine.

Near the bottom of the pile, however, I came upon something *definitely* extraordinary. It was a photograph of the girl, standing abrupt and clear in the great blaze of a flashlight, as was plain to be seen. Her face was turned a little upward, as if she had been frightened suddenly by some noise. Directly above her, as though half-formed and coming down out of the shadows, was the shape of a single, enormous hoof.

I examined this photograph for a long time, without understanding it more than that it had probably to do with some queer Case in which Carnacki was interested.

When Jessop, Arkwright, and Taylor came in, Carnacki quietly held out his hand for the photographs, which I returned in the same spirit, and afterwards we all went in to dinner. When we had spent a quiet but profitable hour at the table, we pulled our chairs round, and made ourselves snug; and Carnacki began:-

"I've been North," he said, speaking slowly and painfully, between puffs at his pipe. "Up to Hisgins of East Lancashire. It has been a pretty strange business all round, as I fancy you chaps will think, when I have finished. I knew, before I went, something about the "horse story," as I have heard it called; but I never thought of it as coming my way, somehow. Also I know now that I never considered it seriously – in spite of my rule always to keep an open mind. Funny creatures, we humans!

"Well, I got a wire, asking for an appointment, which of course told me that there was some trouble. On the date I fixed, old Captain Hisgins himself came up to see me. He told me a great many new details about the horse story; though, naturally, I had always known the main points, and understood that if the first child were a girl, that girl would be haunted by the Horse, during her courtship.

"It is, as you can see, an extraordinary story, and though I have always known about it, I have never thought it to be anything more than old-time legend, as I have already hinted. You see, for seven generations the Hisgins family have had men children for their first-born, and even the Hisgins themselves have long considered the tale to be little more than a myth.

"To come to the present, the eldest child of the reigning family, is a girl, and she has been often teased and warned in jest by her friends and relations that she is the first girl to be the eldest for seven generations, and that she would have to keep her men friends at arm's length, or go into a nunnery, if she hoped to escape the haunting. And this, I think, shows us how thoroughly the tale had grown to be considered as nothing worthy of the least serious thought. Don't you think so?

"Two months ago, Miss Hisgins became engaged to Beaumont, a young Naval Officer, and on the evening of the very day of the engagement, before it was even formally announced, a most extraordinary thing happened, which resulted in Captain Hisgins making the appointment, and my ultimately going down to their place to look into the thing.

“From the old family records and papers that were trusted to me, I found that there could be no possible doubt that prior to something like a hundred and fifty years ago there were some very extraordinary and disagreeable coincidences, to put the thing in the least emotional way. In the whole of the two centuries prior to that date, there were five first-born girls, out of a total of seven generations of the family. Each of these girls grew up to Maidenhood, and each became engaged, and each one died during the period of engagement, two by suicide, one by falling from a window, one from a “broken heart” (presumably heart failure, owing to sudden shock through fright). The fifth girl was killed one evening in the park round the house; but just how, there seemed to be no exact knowledge; only that there was an impression that she had been kicked by a horse. She was dead, when found.

“Now, you see, all of these deaths might be attributed in a way –even the suicides–to natural causes, I mean, as distinct from supernatural. You see? Yet, in every case, the maidens had undoubtedly suffered some extraordinary and terrifying experiences during their various courtships, for in all of the records there was mention either of the neighing of an unseen horse, or of the sounds of an invisible horse galloping, as well as many other peculiar and quite inexplicable manifestations. You begin to understand now, I think, just how extraordinary a business it was that I was asked to look into.

“I gathered from the records that the haunting of the girls was so constant and horrible that two of the girls’ lovers fairly ran away from their lady-loves. And I think it was this, more than anything else, that made me feel that there had been something more in it, than a mere succession of uncomfortable coincidences.

“I got hold of these facts, before I had been many hours in the house; and after this I went pretty carefully into the details of the things that happened on the night of Miss Hisgins’ engagement to Beaumont. It seems that as the two of them were going through the big lower corridor, just after dusk and before the lamps had been lighted, there had been a sudden, horrible neighing in the corridor, close to them. Immediately afterward, Beaumont received a tremendous blow or kick, which broke his right forearm. Then the rest of the family came running, to know what was wrong, and the servants. Lights were brought, and the corridor and, afterwards, the whole house searched; but nothing unusual was found.

“You can imagine the excitement in the house, and the half- incredulous, half-believing talk about the old legend. Later on, in the middle of the night, the old Captain was awakened by the sound of a great horse galloping round and round the house.

“Several times after this, both Beaumont and the girl said that they had heard the sounds of hoofs near to them, after dusk, in several of the rooms and corridors.

“Three nights later, Beaumont was awakened by a strange neighing in the night-time, seeming to come from the direction of his sweetheart’s bedroom. He

ran hurriedly for her father, and the two of them raced to her room. They found her awake, and ill with sheer terror, having been awakened by the neighing, seemingly close to her bed.

“The night before I arrived, there had been a fresh happening, and they were all in a frightfully nervy state, as you can imagine.

“I spent most of the first day, as I have hinted, in getting hold of details; but after dinner, I slacked off, and played billiards all the evening with Beaumont and Miss Hisgins. We stopped about ten o’clock, and had coffee, and I got Beaumont to give me full particulars about the thing that happened the night before.

“He and Miss Hisgins had been sitting quietly in her aunt’s boudoir, whilst the old lady chaperoned them, behind a book. It was growing dusk, and the lamp was at her end of the table. The rest of the house was not yet lit, as the evening had come earlier than usual.

“Well, it seems that the door into the hall was open, and suddenly the girl said: ‘S’ush! what’s that?’

“They both listened, and then Beaumont heard it – the sound of a horse, outside the front door.

“‘Your father?’ he suggested; but she reminded him that her father was not riding.

“Of course, they were both ready to feel queer, as you can suppose; but Beaumont made an effort to shake this off, and went into the hall to see whether anyone was at the entrance. It was pretty dark in the hall, and he could see the glass panels of the inner draught-door, clear-cut in the darkness of the hall. He walked over to the glass, and looked through into the drive beyond; but there was nothing in sight.

“He felt nervous and puzzled, and opened the inner door and went out on to the carriage-circle. Almost directly afterward, the great hall door swung to with a crash behind him. He told me that he had a sudden awful feeling of having been trapped in some way – that is how he put it. He whirled round, and gripped the door handle; but something seemed to be holding it with a vast grip on the other side. Then, before it could be fixed in his mind that this was so, he was able to turn the handle, and open the door.

“He paused a moment in the doorway, and peered into the hall; for he had hardly steadied his mind sufficiently to know whether he was really frightened or not. Then he heard his sweetheart blow him a kiss out of the greyness of the big, unlit hall, and he knew that she had followed him, from the boudoir. He blew her a kiss back, and stepped inside the doorway, meaning to go to her. And then, suddenly, in a flash of sickening knowledge, he knew that it was not his sweetheart who had blown him that kiss. He knew that something was trying to tempt him alone into the darkness, and that the girl had never left the boudoir. He jumped back, and in the same instant of time, he heard the kiss again, nearer to him. He called out at the top of his voice:- ‘Mary, stay in the boudoir. Don’t

move out of the boudoir until I come to you.’ He heard her call something in reply, from the boudoir, and then he had struck a clump of a dozen, or so, matches, and was holding them above his head, and looking round the hall. There was no one in it; but even as the matches burned out, there came the sounds of a great horse galloping down the empty drive.

“Now, you see, both he and the girl had heard the sounds of the horse galloping; but when I questioned more closely, I found that the aunt had heard nothing; though, it is true, she is a bit deaf, and she was further back in the room. Of course, both he and Miss Hisgins had been in an extremely nervous state, and ready to hear anything. The door might have been slammed by a sudden puff of wind, owing to some inner door being opened; and as for the grip on the handle, that may have been nothing more than the sneck catching.

“With regard to the kisses and the sounds of the horse galloping, I pointed out that these might have seemed ordinary enough sounds, if they had been only cool enough to reason. As I told him, and as he knew, the sounds of a horse galloping, carry a long way on the wind; so that what he had heard might have been nothing more than a horse being ridden, some distance away. And as for the kiss, plenty of quiet noises – the rustle of a paper or a leaf – have a somewhat similar sound, especially if one is in an overstrung condition, and imagining things.

“I was preaching this little sermon on common sense, versus hysteria, as we put out the lights and left the billiard room. But neither Beaumont nor Miss Hisgins would agree that there had been any fancy on their parts.

“We had come out of the billiard room, by this, and were going along the passage; and I was still doing my best to make both of them see the ordinary, commonplace possibilities of the happening, when what killed my pig, as the saying goes, was the sound of a hoof in the dark billiard room, we had just left.

“I felt the ‘creep’ come on me in a flash, up my spine and over the back of my head. Miss Hisgins whooped like a child with whooping-cough, and ran up the passage, giving little gasping screams. Beaumont, however, ripped round on his heels, and jumped back a couple of yards. I gave back too, a bit, as you can understand.

“ ‘There it is,’ he said, in a low, breathless voice. ‘Perhaps you’ll believe now.’

““There’s certainly something,’ I whispered back, and never taking my gaze off the closed door of the billiard room.

““H’sh!’ he muttered, ‘There it is again.’

“There was a sound like a great horse pacing round and round the billiard room, with slow, deliberate steps. A horrible cold fright took me, so that it seemed impossible to take a full breath, you know the feeling; and then I know we must have walked backwards, for we found ourselves suddenly at the opening of the long passage.

"We stopped there, and listened. The sounds went on steadily with a horrible sort of deliberateness; as if the brute were taking a sort of malicious gusto in walking about all over the room in which we had just been. Do you understand just what I mean?

"Then there was a pause, and a long time of absolute quiet, except for an excited whispering from some of the people down in the big hall. The sound came plainly up the wide stair-way. I fancy they were gathered round Miss Hisgins, with some notion of protecting her.

"I should think Beaumont and I stood there, at the end of the passage, for about five minutes, listening for any noise in the billiard-room. Then I realised what a horrible funk I was in, and I said to him:- 'I'm going to see what's there.'

"So'm I,' he answered. He was pretty white; but he had heaps of pluck. I told him to wait one instant, and I made a dash into my bedroom, and got my camera and flashlight. I slipped my revolver into my right-hand pocket and a knuckle-duster over my left fist, where it was ready, and yet would not stop me from being able to work my flashlight.

"Then I ran back to Beaumont. He held out his right hand, to show me that he had his pistol, and I nodded; but whispered to him not to be too quick to shoot, as there might be some silly practical joking at work, after all. He had got a lamp from a bracket in the upper hall, which he was holding in the crook of his damaged arm, so that we had a good light. Then we went down the passage, towards the billiard room; and you can imagine that we were a pretty nervous couple.

"All this time, there had not been a sound; but abruptly when we were within perhaps a couple of yards of the door, we heard the sudden clumping of a hoof on the solid *parquet*-floor of the billiard room. In the instant afterward, it seemed to me that the whole place shook beneath the ponderous hoof-falls of some huge thing, *coming towards the door*. Both Beaumont and I gave back a pace or two, and then realised, and hung on to our courage, as you might say, and waited. The great tread came right up to the door and then stopped, and there was an instant of absolute silence, except that, so far as I was concerned, the pulse in my throat and temples almost deafened me.



"THE GREAT TREAD CAME RIGHT UP TO THE DOOR AND THEN STOPPED."

"I daresay we waited quite half a minute, and then came the further restless clumping of a great hoof. Immediately afterward, the sounds came right on, as if some invisible thing passed through the closed door, and the passage, and I know that I spread myself stiff against the wall. The clungk, clunck, clungk, clunck, of the great hoof-falls passed right between us, and slowly and with deadly deliberateness, down the passage. I heard them through a haze of blood-beats in my ears and temples, and my body extraordinarily rigid and pringling and breathless. I stood for a little time like this, my head turned, so that I should see up the passage. I was conscious only that there was a hideous danger abroad. Do you understand?

"And then, suddenly, my pluck came back to me. I was aware that the noise of the hoof-beats sounded near the other end of the passage. I twisted quickly, and got my camera to bear, and snapped the flashlight. Immediately afterward, Beaumont let fly a storm of shots down the passage, and began to run, shouting:- 'It's after Mary. Run! Run!'

"He rushed down the passage, and I after him. We came out on the main landing and heard the sound of a hoof on the stairs, and after that, nothing. And from thence, onwards, nothing.

"Down, below us in the big hall, I could see a number of the household round Miss Hisgins, who seemed to have fainted; and there were several of the servants clumped together a little way off, staring up at the main landing, and no one saying a single word. And about some twenty steps up the stairs was old Captain Hisgins with a drawn sword in his hand, where he had halted just below the last hoof-sound. I think I never saw anything finer than the old man standing there between his daughter and that infernal thing.

"I daresay you can understand the queer feeling of horror I had at passing that place on the stairs where the sounds had ceased. It was as if the monster were still standing there, invisible. And the peculiar thing was that we never heard another sound of the hoof, either up or down the stairs.

"After they had taken Miss Hisgins to her room, I sent word that I should follow so soon as they were ready for me. And, presently, when a message came to tell me that I could come any time, I asked her father to give me a hand with my instrument box, and between us we carried it into the girl's bedroom. I had the bed pulled well out into the middle of the room; after which I erected the electric pentacle round the bed. Then I directed that lamps should be placed round the room, but that on no account must any light be made within the pentacle, neither must anyone pass in or out. The girl's mother I had placed within the pentacle and directed that her maid should sit without, ready to carry any message, so as to make sure that Mrs. Hisgins did not have to leave the pentacle. I suggested also, that the girl's father should stay the night in the room, and that he had better be armed.

"When I left the room, I found Beaumont waiting outside the door, in a miserable state of anxiety. I told him what I had done, and explained to him that Miss Hisgins was probably perfectly safe within the 'protection'; but that, in

addition to her father remaining the night in the room, I intended to stand guard at the door. I told him that I should like him to keep me company, for I knew that he could never sleep, and I should not be sorry to have a companion. Also, I wanted to have him under my own observation; for there was no doubt but that he was actually in greater danger than the girl. At least, that was my opinion; and is still, as I think you will agree later.

"I asked him whether he would object to my drawing a pentacle round him, for the night, and got him to agree; but I saw that he did not know whether to be superstitious about it, or to regard it more as a piece of foolish mumming; but he took it seriously enough, when I gave him some particulars about the Black Veil case, when young Aster died. You remember, he said it was a piece of silly superstition, and stayed outside. Poor devil!

"As it chanced, the night passed quietly enough, until a little while before dawn when we both heard the sounds of a great horse galloping round and round the house, just as old Captain Hisgins had described it. You can imagine how queer it made me feel, and directly afterward, I heard someone stir within the room. I knocked at the door; for I was uneasy, and the Captain came. I asked whether everything was right; to which he replied yes, and immediately asked me whether I had heard the sounds of the galloping; so that I knew he had heard them also. I suggested that it might be well to leave the bedroom door open a little, until the dawn came in, as there was certainly something abroad. This was done, and he went back into the room, to be near his wife and daughter.

"I had better say here, that I was doubtful whether there was any value in the 'Defense' about Miss Hisgins; for what I term the 'personal-sounds' of the manifestation were so extraordinarily material, that I was inclined to parallel the case with that of Hartford's, where the hand of the child kept materialising within the pentacle, and patting the floor. As you will remember, that was a hideous business.

"Yet, as it chanced, nothing further happened; and so soon as daylight had fully come, we all went off to bed.

"Beaumont knocked me up about midday, and I went down and made breakfast into lunch. Miss Hisgins was there, and seemed in very fair spirits, considering. She told me that I had made her feel almost safe, for the first time for days. She told me also that her cousin, Harry Parsket, was coming down from London, and she knew that he would do anything to help fight the ghost. And after that she and Beaumont went out into the grounds, to have a little time together.

"I had a walk in the grounds myself, and went round the house, but saw no traces of hoof-marks; and after that, I spent the rest of the day, making an examination of the house; but found nothing.

"I made an end of my search, before dark, and went to my room to dress for dinner. When I got down, the cousin had just arrived; and I found him one of the nicest men I have met for a long time. A chap with a tremendous amount of



“ WHEN I GOT DOWN, I FOUND THE COUSIN HAD ARRIVED.”

pluck, and the particular kind of man I like to have with me, in a bad case like the one I was on.

“I could see that what puzzled him most was our belief in the genuineness of the haunting; and I found myself almost wanting something to happen, just to

show him how true it was. As it chanced, something did happen, with a vengeance.

“Beaumont and Miss Hisgins had gone out for a stroll in the dusk, and Captain Hisgins asked me to come into his study for a short chat whilst Parsket went upstairs with his traps, for he had no man with him.

“I had a long conversation with the old Captain, in which I pointed out that the ‘haunting’ had evidently no particular connection with the house, but only with the girl herself, and that the sooner she was married, the better, as it would give Beaumont a right to be with her at all times; and further than this, it might be that the manifestations would cease, if the marriage were actually performed. The old man nodded agreement to this, especially to the first part, and reminded me that three of the girls who were said to have been ‘haunted’ had been sent away from home, and met their deaths whilst away. And then in the midst of our talk there came a pretty frightening interruption; for all at once the old butler rushed into the room, most extraordinarily pale:-

“ ‘Miss Mary, sir! Miss Mary, sir!’ he gasped out, using the old name. ‘She’s screaming.... out in the Park, Sir! And they say they can hear the Horse—’

“The Captain made one dive for a rack of arms, and snatched down his old sword, and ran out, drawing it as he ran. I dashed out and up the stairs, snatched my camera-flashlight and a heavy revolver, gave one yell at Parsket’s door:- ‘The Horse!’ and was down and into the grounds.

“Out in the darkness there was a confused shouting, and I caught the sounds of shooting, away out among the scattered trees. And then, from a patch of blackness to my left, there burst suddenly an infernal gobbling sort of neighing. Instantly I whipped round and snapped off the flashlight. The great blare of the light blazed out momentarily, showing me the leaves of a big tree close at hand, quivering in the night breeze; but there had been nothing else; and then the ten-fold blackness came down upon me, and I heard Parsket shouting a little way back to know whether I had seen anything.

“The next instant he was beside me, and I felt safer for his company; for there was some incredible thing near to us, and I was momentarily blind, because of the brightness of the flashlight. ‘What was it? What was it?’ he kept repeating in an excited voice. And all the time I was staring into the darkness and answering, mechanically, ‘I don’t know. I don’t know.’ There was a burst of shouting somewhere ahead, and then a shot. We ran towards the sounds, yelling to the people not to shoot; for in the darkness and panic there was this danger also. Then there came two of the gamekeepers, racing hard up the drive, with lanterns and their guns; and immediately afterwards a row of lights dancing towards us from the house, carried by some of the men-servants.

“As the lights came up, I saw we had come close to Beaumont. He was standing over Miss Hisgins, and he had his revolver in his right hand. Then I saw his face, and there was a great wound across his forehead. By him was the Captain, turning his naked sword this way and that, and peering into the darkness; and a little behind him stood the old butler, a battle-axe from one of

the arm-stands in the hall, in his hands. Yet there was nothing strange to be seen anywhere.

“We got the girl into the house, and left her with her mother and Beaumont, whilst a groom rode for a doctor. And then the rest of us, with four other keepers, all armed with guns and carrying lanterns, searched round the home-park. But we found nothing.

“When we got back, we found that the Doctor had been. He had bound up Beaumont’s wound, which, luckily, was not deep, and ordered Miss Hisgins straight to bed. I went upstairs with the Captain and found Beaumont on guard outside the girl’s door. I asked him how he felt; and then, so soon as they were ready for us, Captain Hisgins and I went into the bedroom and fixed the pentacle again round the bed. They had already got lamps about the room; and after I had set the same order of watching, as on the previous night, I joined Beaumont, outside of the door.

“Parsket had come up while I had been in the bedroom, and between us we got some idea from Beaumont as to what had happened out in the Park. It seems that they were coming home after their stroll, from the direction of the West Lodge; when, suddenly, Miss Hisgins said, ‘Hush!’ and came to a standstill. He stopped, and listened; but heard nothing for a little. Then he caught it– the sound of a horse, seemingly a long way off, galloping towards them over the grass. He told the girl that it was nothing, and started to hurry her towards the house, but she was not deceived, of course. In less than a minute, they heard it quite close to them in the dark, and they began to run. Then Miss Hisgins caught her foot, and fell. She began to scream, and that is what the butler heard. As Beaumont lifted the girl, he heard the hoofs come thudding right at him. He stood over her, and fired all five chambers of his revolver at the sounds. He told us that he was sure he saw something that looked like an enormous horse’s head, right upon him, in the light of the last flash of his pistol. Immediately afterwards, he was struck a tremendous blow, which knocked him down; and then the Captain and the butler came running up, shouting. The rest, of course, we knew.

“About ten o’clock, the butler brought us up a tray; for which I was very glad; as the night before I had got rather hungry. I warned Beaumont, however, to be very particular not to drink any spirits, and I also made him give me his pipe and matches. At midnight, I drew a pentacle round him, and Parsket and I sat one on each side of him; but outside of the pentacle; for I had no fear that there would be any manifestation made against anyone, except Beaumont or Miss Hisgins.

“After that, we kept pretty quiet. The passage was lit by a big lamp at each end; so that we had plenty of light; and we were all armed. Beaumont and I with revolvers, and Parsket with a shotgun. In addition to my weapon, I had my camera and flashlight.

“Now and again we talked in whispers; and twice the Captain came out of the bedroom to have a word with us. About half past one, we had all grown very silent; and suddenly, about twenty minutes later, I held up my hand, silently; for

there seemed to me to be a sound of galloping, out in the night. I knocked on the bedroom door, for the Captain to open it, and when he came, I whispered to him that we thought we heard the Horse. For some time we stayed, listening, and both Parsket and the Captain thought they heard it; but now I was not so sure, neither was Beaumont. Yet afterwards, I thought I heard it again.

"I told Captain Hisgins I thought he had better go back into the bedroom, and leave the door a little open, and this he did. But from that time onward, we heard nothing; and presently the dawn came in, and we all went very thankfully to bed.

"When I was called at lunch-time, I had a little surprise; for Captain Hisgins told me that they had held a family council, and had decided to take my advice, and have the marriage without a day's more delay than possible. Beaumont was already on his way to London to get a special licence, and they hoped to have the wedding the next day.

"This pleased me; for it seemed the sanest thing to be done, in the extraordinary circumstances; and meanwhile I should continue my investigations; but until the marriage was accomplished, my chief thought was to keep Miss Hisgins near to me.

"After lunch, I thought I would take a few experimental photographs of Miss Hisgins and her *surroundings*. Sometimes the camera sees things that would seem very strange to normal human eyesight. You see what I mean? With this intention, and partly to make an excuse to keep her in my company as much as possible, I asked Miss Hisgins to join me in my experiments. She seemed glad to do this, and I spent several hours with her, wandering all over the house, from room to room; and whenever the impulse came, I took a flashlight of her and the room or corridor in which we chanced to be at the moment.

"After we had gone right through the house in this fashion, I asked her whether she felt sufficiently brave to repeat the experiments in the cellars. She said, yes; and so I rooted out Captain Hisgins and Parsket; for I was not going to take her down even into what you might call artificial darkness, without help and companionship at hand.

"When we were ready, we went down into the wine cellar, Captain Hisgins carrying a shot-gun, and Parsket a specially-prepared background and a lantern. I got the girl to stand in the middle of the cellar, whilst Parsket and the Captain held out the background behind her. Then I fired off the flashlight, and we went into the next cellar, where we repeated the experiment.

"Then, in the third cellar, a tremendous, pitch-dark place, something extraordinary and horrible manifested itself. I had stationed Miss Hisgins in the centre of the place, with her father and Parsket holding the background, as before. When all was ready, and just as I pressed the trigger of the 'flash', there came in the cellar that dreadful, gobbling neighing, that I had heard out in the Park. It seemed to come from somewhere above the girl; and in the glare of the sudden light, I saw that she was staring tensely upward at no visible thing. And



“ SHOUTING TO THEM TO RUN THE GIRL UP INTO DAYLIGHT. ”

then in the succeeding comparative darkness, I was shouting to the Captain and Parsket to run Miss Hisgins out into the daylight.

“This was done, instantly; and I shut and locked the door, afterwards making the First and the Eighth signs of the Saaamaaa Ritual opposite to each post, and connecting them across the threshold with a triple line. In the meanwhile, Parsket and Captain Hisgins carried the girl to her mother, and left her there, in a half-fainting condition; whilst I stayed on guard outside of the cellar door, feeling pretty horrible, for I knew that there was some disgusting thing inside; and along with this feeling there was a sense of half-ashamedness, rather miserable you know, because I had exposed Miss Hisgins to this danger.

"I had got the Captain's shot-gun, and when he and Parsket came down again, they were each carrying guns and lanterns. I could not possibly tell you the utter relief of spirit and body that came to me, when I heard them coming; but just try to imagine what it was like, standing outside of that cellar. Can you?"

"I remember noticing, just before I went to unlock the door, how white and ghastly Parsket looked and the old Captain was grey-looking; and I wondered whether my face was like theirs. And this, you know, had its own distinct effect upon my nerves; for it seemed to bring the beastliness of the thing bash down on me in a fresh way. I know it was only sheer will power that carried me up to the door and made me turn the key.

"I paused one little moment, and then with a nervy jerk, sent the door wide open, and held my lantern over my head. Parsket and the Captain came one on each side of me, and held up their lanterns; but the place was absolutely empty. Of course, I did not trust to a casual look of this kind; but spent several hours, with the help of the two others in sounding every square foot of the floor, ceiling, and walls. Yet, in the end, I had to admit that the place itself was absolutely normal; and so in the end we came away none the wiser. But I sealed the door, and outside, opposite each door-post, I made the First and Last Signs of the Saaamaaa Ritual, joining them, as before, with a triple line. Can you imagine what it was like, searching that cellar?"

"When we got upstairs, I inquired very anxiously how Miss Hisgins was, and the girl came out herself to tell me that she was all right and that I was not to trouble about her, or blame myself, as I told her I had been doing. I felt happier then, and went off to dress for dinner; and after that was done with, Parsket and I went off to one of the bathrooms to develop the negatives that I had been taking. Yet none of the plates had anything to tell me, until we came to the one that was taken in the cellar. Parsket was developing, and I had taken a batch of the fixed plates out into the lamplight to examine them.

"I had just gone carefully through the lot, when I heard a shout from Parsket, and when I ran to him, he was looking at a partly-developed negative, which he was holding up to the red lamp. It showed the girl plainly, looking upward, as I had seen her; but the thing that astonished me, was the shadow of an enormous hoof, right above her, as if it were coming down upon her out of the shadows. And, you know, I had run her bang into that danger. That was the thought that was chief in my mind.

"As soon as the developing was complete, I fixed the plate, and examined it carefully in a good light. There was no doubt about it at all; the thing above Miss Hisgins was an enormous, shadowy hoof. Yet I was no nearer to coming to any definite knowledge; and the only thing I could do was to warn Parsket to say nothing about it to the girl; for it would only increase her fright; but I showed the thing to her father, for I considered it right that he should know.

"That night, we took the same precautions for Miss Hisgins' safety, as on the two previous nights; and Parsket kept me company; yet the dawn came in without anything unusual having happened, and I went off to bed.

"When I got down to lunch, I learnt that Beaumont had wired to say that he would be in soon after four; also that a message had been sent to the Rector. And it was generally plain that the ladies of the house were in a tremendous fluster.

"Beaumont's train was late, and he did not get home until five, but even then the Rector had not put in an appearance; and the butler came in to say that the coachman had returned without him, as he had been called away unexpectedly. Twice more during the evening the carriage was sent down; but the clergyman had not returned; and we had to delay the marriage until the next day.

"That night, I arranged the 'Defence' round the girl's bed, and the Captain and his wife sat up with her, as before. Beaumont, as I expected, insisted on keeping watch with me, and he seemed in a curiously frightened mood; not for himself, you know; but for Miss Hisgins. He had a horrible feeling, he told me, that there would be a final, dreadful attempt on his sweetheart, that night. This, of course, I told him was nothing but nerves; yet, really, it made me feel very anxious; for I have seen too much, not to know that under such circumstances, a premonitory *conviction* of impending danger, is not necessarily to be put down entirely to nerves. In fact, Beaumont was so simply and earnestly convinced that the night would bring some extraordinary manifestation, that I got Parsket to rig up a long cord from the wire of the butler's bell, to come along the passage handy. To the butler himself, I gave directions not to undress and to give the same order to two of the footmen. If I rang, he was to come instantly, with the footmen, carrying lanterns; and the lanterns were to be kept ready lit all night. If, for any reason, the bell did not ring, and I blew my whistle, he was to take that as a signal in the place of the bell.

"After I had arranged all these minor details, I drew a pentacle about Beaumont, and warned him very particularly to stay within it, whatever happened. And when this was done, there was nothing to do but wait, and pray that the night would go as quietly as the night before.

"We scarcely talked at all, and by about one a.m. we were all very tense and nervous; so that, at last, Parsket got up and began to walk up and down the corridor, to steady himself a bit. Presently, I slipped off my pumps, and joined him and we walked up and down, whispering occasionally, for something over an hour, until in turning I caught my foot in the bell-cord, and went down on my face; but without hurting myself or making a noise.

"When I got up, Parsket nudged me.

"'Did you notice that the bell never rang?' he whispered.

"'Jove!' I said, 'you're right.'

"'Wait a minute,' he answered. 'I'll bet it's only a kink somewhere in the cord.' He left his gun, and slipped along the passage, and taking the top lamp, tiptoed away into the house, carrying Beaumont's revolver ready in his right hand. He was a plucky chap, as I think you will admit.

“Suddenly, Beaumont motioned to me for absolute quiet. Directly afterwards, I heard the thing for which he listened—the sound of a horse galloping, out in the night. I think that I may say, I fairly shivered. The sound died away, and left a horrible, desolate, eerie feeling, in the air, you know. I put my hand out to the bell-cord, hoping that Parsket had got it clear. Then I waited, glancing before and behind. Perhaps two minutes passed, full of what seemed like an almost unearthly quiet. And then, suddenly, down the corridor, at the lighted end, there sounded the clumping of a great hoof; and instantly the lamp was thrown down with a tremendous crash, and we were in the dark. I tugged hard on the cord, and blew the whistle; then I raised my snap-shot, and fired the flashlight. The corridor blazed into brilliant light; but there was nothing; and then the darkness fell like thunder. I heard the Captain at the bedroom door, and shouted to him to bring out a lamp, *quick*; but instead, something started to kick the door, and I heard the Captain shouting within the bedroom, and then the screaming of the women. I had a sudden horrible fear that the monster had got into the bedroom; but in the same instant, from up the corridor, there came abruptly the vile, gobbling neighing that we had heard in the park and the cellar. I blew the whistle again, and groped blindly for the bell-cord, shouting to Beaumont to stay in the pentacle, whatever happened. I yelled again to the Captain to bring out a lamp, and there came a smashing sound against the bedroom door. Then I had my matches in my hand, to get some light before that incredible, unseen Monster was upon us.

“The match scraped on the box, and flared up, dully; and in the same instant, I heard a faint sound behind me. I whipped round, in a kind of mad terror, and saw something, in the light of the match – a monstrous horse-head, close to Beaumont.

““Look out, Beaumont!’ I shouted in a sort of scream. ‘It’s behind you!’

“The match went out, abruptly, and instantly there came the huge bang of Parsket’s double-barrel (both barrels at once), fired (evidently single-handed by Beaumont) close to my ear, as it seemed. I caught a momentary glimpse of the great head, in the flash, and of an enormous hoof amid the belch of fire and smoke, seeming to be descending upon Beaumont. In the same instant, I fired three chambers of my revolver. There was the sound of a dull blow, and then that horrible, gobbling neigh, broke out close to me. I fired twice at the sound. Immediately afterwards, Something struck me, and I was knocked backwards. I got on to my knees, and shouted for help, at the top of my voice. I heard the women screaming behind the closed door of the bedroom, and was dully aware that the door was being smashed from the inside; and directly afterwards I knew that Beaumont was struggling with some hideous thing, near to me. For an instant, I held back, stupidly, paralysed with funk; and then, blindly, and in a sort of rigid chill of goose-flesh, I went to help him, shouting his name. I can tell you, I did not feel much of a hero. There came a little, choking scream, out of the darkness; and at that, I jumped forward into the dark. I gripped a vast, furry ear. Then something struck me another great blow, knocking me sick. I hit back, weak and blind, and gripped with my other hand at the incredible thing.

Abruptly, I was dimly aware of a tremendous crash behind me, and a great burst of light. There were other lights in the passage, and a noise of feet and shouting. My hand-grips were torn from the thing they held; I shut my eyes stupidly, and heard a loud yell above me; and then a heavy blow, like a butcher chopping meat; and something fell upon me.

"I was helped to my knees by the Captain and the butler. On the floor lay an enormous horse-head, out of which protruded a man's trunk and legs. On the wrists were fixed great hoofs. It was the monster. The Captain cut something with the sword that he held in his hand, and stooped and lifted off the mask; for that is what it was. I saw the face then of the man who had worn it. It was Parsket. He had a bad wound across the forehead, where the Captain's sword had hit through the mask. I looked bewilderedly from him to Beaumont, who was sitting up, leaning against the wall of the corridor. Then I stared at Parsket, again.

"'By Jove!' I said at last, and then I was quiet; for I was so ashamed for the man. You can understand, can't you. And he was opening his eyes. And, you know, I had grown so to like the man.

"And then, you know, just as Parsket was getting back his wits, and looking from one to the other of us, and beginning to remember, there happened a strange and incredible thing. For from the end of the corridor, there sounded, suddenly, the clamping of a great hoof. I looked that way, and then instantly at Parsket, and saw a horrible fear in his face and eyes. He wrenched himself round, weakly, and stared in mad terror up the corridor to where the sound had been; and the rest of us stared, all in a frozen group. I remember hearing vaguely, half sobs and whispers from Miss Hisgins' bedroom, all the while that I stared, frightenedly, up the corridor.

"The silence lasted several seconds; and then, abruptly, there came again the clumping of the great hoof, away up at the end of the corridor. And immediately afterward, the clungk, clunck-clungk, clunck, of mighty hoofs coming down the passage, towards us.

"Even then, you know, most of us thought it was some mechanism of Parsket's still at work; and we were in the queerest mixture of fright and doubt. I think everyone looked at Parsket. And suddenly the Captain shouted out:-

"'Stop this damned fooling at once. Haven't you done enough!'

"For my part, you know, I was frightened; for I had a sense that there was something horrible and wrong. And then Parsket managed to gasp out:-

"'It's not me! My God! It's not me! My God! It's not me.'

"And then, you know, it seemed to come home to everyone in an instant that there was really some dreadful thing coming down the passage. There was a mad rush up the passage, and even old Captain Hisgins gave back with the butler and the footmen. Beaumont fainted outright, as I found afterwards; for he had been badly mauled. I just flattened back against the wall, kneeling, as I was, too stupid and dazed even to run. And almost in the same instant the ponderous

hoof-falls sounded close to me, and seeming to shake the solid floor, as they passed. Abruptly the great sounds ceased, and I knew in a sort of sick fashion that the thing had halted opposite to the open door of the girl's bedroom. And then, you know, I was aware that Parsket was standing rocking in the doorway, with his arms spread across, so as to fill the doorway with his body. Parsket showed extraordinarily pale, and the blood was running down his face from the wound in his forehead; and then I noticed that he seemed to be looking at something in the passage with a peculiar, desperate, fixed gaze. But, there was really nothing to be seen. And suddenly the clungk, clunck—clungk, clunck, recommenced, and passed onward down the passage. And in the same moment, Parsket pitched forward out of the doorway on to his face.

"There were shouts from the huddle of men down the passage, and the two footmen and the butler simply ran, carrying their lanterns, but the Captain went against the side-wall with his back and put the lamp he was carrying over his head. The dull tread of the Horse went past him, and left him unharmed; and I heard the monstrous hoof-falls going away and away through the quiet house; and after that a dead silence.

"Then the Captain moved, and came towards us, very slow and shaky, and with an extraordinarily grey face.

"I crept towards Parsket, and the Captain came to help me. We turned him over; and, you know, I knew in a moment that he was dead; but you can imagine what a feeling it sent through me.

"I looked at the Captain and suddenly he said:

"‘That— That— That—,’ and I know that he was trying to tell me that Parsket had stood between his daughter and whatever it was that had gone down the passage. I stood up, and steadied him; though I was not very steady myself. And suddenly, his face began to work, and he went down on to his knees by Parsket and cried like some shaken child. And then, you know, I knew that the women were in the doorway of the bedroom and I turned away and left him to them, whilst I went over to Beaumont.

"That is practically the whole story; and the only thing that is left to me is to try to explain some of the puzzling parts, here and there.

"Perhaps you have seen that Parsket was in love with Miss Hisgins; and this fact is the key to a good deal that was extraordinary. He was doubtless responsible for some portions of the ‘haunting’; in fact I think for nearly everything; but, you know, I can prove nothing, and what I have to tell you is chiefly the result of deduction.

"In the first place, it is obvious that Parsket's intention was to frighten Beaumont away; and when he found that he could not do this, I think he grew so desperate that he really intended to kill him. I hate to say this; but the facts force me to think so.

"It is quite certain that Parsket was the person who broke Beaumont's arm. He knew all the details of the so-called ‘Horse Legend,’ and got the idea to work

upon the old story, for his own end. He evidently had some method of slipping in and out of the house, probably through one of the many French windows, or possibly he had a key to one or two of the garden doors; and when he was supposed to be away, he was really coming down, on the quiet, and hiding somewhere in the neighbourhood.

"The incident of the kiss in the dark hall, I put down to sheer nervous imaginings on the part of Beaumont and Miss Hisgins; yet, I must say that the sound of the horse outside of the front door, is a little difficult to explain away. But I am still inclined to keep to my first idea on this point, that there was nothing really unnatural about it.

"The hoof-sounds in the billiard-room and down the passage, were done by Parsket, from the floor below, by pumping against the panelled ceiling with a block of wood tied to one of the window-hooks. I proved this, by an examination, which showed the dints in the woodwork.

"The sounds of the horse galloping round the house, was also done by Parsket, who must have had a horse tied up in the plantation, near by, unless, indeed, he made the sounds himself; but I do not see how he could have gone fast enough to produce the illusion, you see?

"The gobbling neighing in the park was a ventriloquial achievement on the part of Parsket; and the attack out there on Beaumont was also by him; so that when I thought he was in his bedroom, he must have been outside all the time, and joined me after I ran out of the front door. This is probable, I mean that Parsket was the cause, for if it had been something more serious, he would certainly have given up his foolishness, knowing that there was no longer any need for it. I cannot imagine how he escaped being shot, both then, and in the last mad action, of which I have just told you. He was enormously without fear of any kind for himself, as you can see.

"The time when Parsket was with us, when we thought we heard the Horse galloping round the house, we must have been deceived. No one was very sure, except, of course, Parsket, who would naturally encourage the belief.

"The neighing in the cellar, is where I consider there came the first suspicion into Parsket's mind that there was something more at work than his sham-haunting. The neighing was done by him, in the same way that he did it in the park; when I remember how ghastly he looked, I feel sure that the sounds must have had some infernal quality added to them, which frightened the man himself. Yet, later, he would persuade himself that he had been getting fanciful. Of course, I must not forget that the effect upon Miss Hisgins must have made him feel pretty miserable.

"Then, about the clergyman being called away, we found afterwards that it was a bogus errand, or rather, call; and it is obvious that Parsket was at the bottom of this, so as to get a few more hours in which to achieve his end; and what that was, a very little imagination will show you; for he had found that Beaumont would not be frightened away. You see what I mean?

"Then, there is no doubt at all but that Parsket left the cord to the butler's bell in a tangle, or hitched somewhere, so as to give him an excuse to slip away naturally to clear it. This also gave him the opportunity to remove one of the passage lamps. Then he had only to smash the other, and the passage was in utter darkness, for him to make the attempt on Beaumont.

"In the same way, it was he who locked the door of the bedroom, and took the key (it was in his pocket). This prevented the Captain from bringing a light, and coming to the rescue. But Captain Hisgins broke down the door, with the heavy fender-curb; and it was his smashing the door that had sounded so confusing and frightening in the darkness of the passage.

"The photograph of the monstrous hoof above Miss Hisgins in the cellar, is one of the things that I am less sure about. It might have been faked by Parsket, whilst I was out of the room, and this would have been easy enough, to anyone who knew how. But, you know, it does not look like a fake. Yet, there is as much evidence of probability that it was faked, as against; and the thing is too vague for an examination to help to a definite decision; so that I will express no opinion, one way or the other. It is certainly a horrible photograph.

"And now I come to that last, dreadful thing. There has been no further manifestation of anything abnormal; so that there is an extraordinary uncertainty in my conclusions. IF we had not heard those last sounds, and if Parsket had not shown that enormous sense of fear, the whole of this case could be explained away in the way in which I have shown. And, in fact, as you have seen, I am of the opinion that almost all of it can be cleared up; but I see no way of going past the thing we heard at the last, and the fear that Parsket showed.

"His death— No, that proves nothing. At the inquest it was described somewhat untechnically as due to heart-spasm. That is normal enough, and leaves us quite in the dark as to whether he died because he stood between the girl and some incredible monster.

"The look on Parsket's face, and the thing he called out, when he heard the great hoof-sounds coming down the passage, seem to show that he had the sudden realisation of what before then may have been nothing more than a horrible suspicion. And his fear and appreciation of some tremendous danger approaching was probably more keenly real even than mine. And then he did the one fine, great thing!"

"And the cause?" I said. "What caused it?"

Carnacki shook his head.

"God knows," he answered, with a peculiar sincere reverence. "IF that thing was what it seemed to be, one might suggest an explanation, which would not offend one's reason, but which may be utterly wrong. Yet I have thought, though it would take a long lecture on Thought Induction to get you to appreciate my reasons, that Parsket had produced what I might term a kind of 'induced haunting,' a kind of induced simulation of his mental conceptions, due

to his desperate thoughts and broodings. It is impossible to make it clearer, in a few words."

"But the old story!" I said. "Why may not there have been something in *that*?"

"There may have been something in it," said Carnacki, quietly. "But I do not think it had anything to do with *this*. I have not clearly thought out my reasons, yet; but later I may be able to tell you why I think so."

"And the marriage? And the cellar—was there anything found there?" asked Taylor.

"Yes, the marriage was performed that day, in spite of the tragedy," Carnacki told us. "It was the wisest thing to do— considering the things that I cannot explain. Yes, I had the floor of that big cellar up; for I had a feeling I might find something there to give me some light. But there was nothing."

"You know, the whole thing is tremendous and extraordinary. I shall never forget the look on Parsket's face. And afterwards the disgusting sounds of those great hoofs going away through the quiet house."

Carnacki stood up:

"Out you go!" he said in friendly fashion, using the recognised formula.

And we went presently out into the quiet of the Embankment, and so to our homes.



Author of "The Boats of the 'Glen Carrig,'" "The House On The Borderland", "The Ghost Pirates," etc.

No. 5
THE SEARCHER OF THE END HOUSE

Illustrated by Florence Briscoe

(Thomas Carnacki, the famous Investigator of "real" ghost stories, tells here the details of a peculiarly frightening experience)

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It was still evening, as I remember, and the four of us, Jessop, Arkright, Taylor and I, looked disappointedly at Carnacki where he sat silent in his great chair.

We had come in response to the usual card of invitation which - as you know - we have come to consider as a sure prelude to a good story; and now, after telling us the short incident of the Three Straw Platters, he had lapsed into a contented silence, and the night not half gone, as I have hinted.

However, as it chanced, some pitying fate jogged Carnacki's elbow, or his memory, and he began again in his queer level way:-

"This 'Straw Platters' business reminds me of the 'Searcher' Case, which I have sometimes thought might interest you. It was some time ago, in fact a deuce of a long time ago, that the thing happened; and my experience of what I might term 'curious' things was very small at that time.

"I was living with my Mother, when it occurred, in a small house just outside of Appledorn, on the South Coast. The house was the last of a row of detached cottage-villas, each house standing in its own garden; and very dainty little places they were, very old, and most of them smothered in roses; and all with those quaint old leaded windows, and doors of genuine oak. You must just try to picture them for the sake of their complete niceness.

"Now I must remind you at the beginning, that my Mother and I had lived in that little house for two years; and in the whole of that time there had not been a single peculiar happening to worry us.

"And then, something happened.

"It was about two o'clock one morning, as I was finishing some letters, that I heard the door of my Mother's bedroom open, and she came to the top of the stairs, and knocked on the banisters.

"All right, dear,' I called; for I supposed that she was merely reminding me that I should have been in bed long ago; then I heard her go back to her room, and I hurried my work, for fear that she should lie awake, until she had heard me safe up to my room.

"When I was finished, I lit my candle, put out the lamp, and went upstairs. As I came opposite to the door of my Mother's room, I saw that it was open and called goodnight to her, very softly, and asked whether I should close the door. As there was no answer, I knew that she had dropped off to sleep again, and I closed the door very gently, and turned into my room, just across the passage. As I did so, I experienced a momentary, half-aware sense of a faint, peculiar, disagreeable odour in the passage; but it was not until the following

night that I realised that I had noticed a smell that offended me. You follow me? I mean, it is so often like that - one suddenly knows about a thing that really recorded itself on one's consciousness, perhaps a year before.

"The next morning at breakfast, I mentioned casually to my Mother that she had 'dropped-off,' and that I had shut her door for her. To my surprise, she assured me that she had never been out of her room. I reminded her about the two raps that she had given upon the banister; but she was still certain that I must be mistaken; and in the end I teased her, saying she had got so accustomed to my bad



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habit of sitting up late, that she had come to call me in her sleep. Of course, she denied this, and I let the matter drop; but I was more than a little puzzled, and did not know whether to believe my own explanation, or to take the mother's, which was to put the noises down to the mice, and the open door to the fact that she couldn't have properly latched it when she went to bed. I suppose, away in the subconscious part of me, I had a stirring of less reasonable thoughts; but certainly, I had no real uneasiness at that time.

"The next night there came a further development. About two-thirty a.m., I heard my Mother's door open, just as on the previous night, and immediately afterward she rapped sharply, on the banister, as it seemed to me. I stopped my work and called up to her that I would not be long. As she made no reply, and I did not hear her go back to bed, I had a quick sense of wonder whether she might not be doing it in her sleep, after all, just as I had said.

"With the thought, I stood up, and taking the lamp from the table, began to go towards the door, which was open into the passage. It was then I got a sudden nasty sort of thrill; for it came to me, all at once, that my Mother never knocked, when I sat up too late; she always called. You will understand I was not really frightened in any way; only vaguely uneasy, and pretty sure that she must really be doing the thing in her sleep.

"I went quickly up the stairs, and when I had come to the top, my Mother was not there; but her door was open. I had a bewildered sense though believing she must have gone quietly back to bed, without my hearing her. I entered her room and found her sleeping quietly and naturally; for the vague sense of trouble in me was sufficiently strong to make me go over to look at her.

"When I was sure that she was perfectly right in every way, I was still a little bothered; but much more inclined to think my suspicion correct and that she had got quietly back into bed in her sleep, without knowing what she had been doing. This was the most reasonable thing to think, as you must see.

"And then it came to me, suddenly, that vague, queer, mildewy smell in the room; and it was in that instant I became aware that I had smelt the same strange, uncertain smell the night before in the passage.

"I was definitely uneasy now, and began to search my Mother's room, though with no aim or clear thought of anything, except to assure myself that there was nothing in the room. All the time, you know, I never *expected really* to find anything; only my uneasiness had to be reassured.

"In the middle of my search my Mother woke up, and of course I had to explain. I told her about her door opening, and the knocks on the banister, and that I had come up and found her asleep. I said nothing about the smell, which was not very distinct; but told her that the thing happening twice had made me a bit nervous, and possibly fanciful, and I thought I would take a look round, just to feel satisfied.

"I have thought since then that the reason I made no mention of the smell, was not only that I did not want to frighten my Mother, for I was scarcely that

way myself; but because I had only a vague half-knowledge that I associated the smell with fancies too indefinite and peculiar to bear talking about. You will understand that I am able *now* to analyse and put the thing into words; but *then* I did not even know my chief reason for saying nothing; let alone appreciate its possible significance.

"It was my Mother, after all, who put part of my vague sensations into words:-

"‘What a disagreeable smell!’ she exclaimed, and was silent a moment, looking at me. Then: - ‘You feel that there’s something wrong?’ still looking at me, very quietly but with a little, nervous note of questioning expectancy.

"‘I don’t know,’ I said. ‘I can’t understand it, unless you’ve really been walking about in your sleep.’

"‘The smell,’ she said.

"‘Yes,’ I replied. ‘That’s what puzzles me too. I’ll have a walk through the house; but I don’t suppose it’s anything.’

"I lit her candle, and taking the lamp, I went through the two other bedrooms, and afterwards all over the house, including the three underground cellars, which was a little trying to the nerves, seeing that I was more nervous than I would admit.

"Then I went back to my Mother and told her that there was really nothing to bother about; and, you know, in the end, we talked ourselves into believing that it was nothing. My Mother would not agree that she might have been sleep-walking; but she was ready to put the door opening down to the fault of the latch, which certainly snicked very lightly. As for the knocks, they might be the old warped woodwork of the house cracking a bit, or a mouse rattling a piece of loose plaster. The smell was more difficult to explain; but finally we agreed that it might easily be the queer night-smell of the moist earth, coming in through the window of my Mother’s room, from the back garden, or - for that matter - from the little church-yard beyond the big wall at the bottom of the garden.

"And so we quietened down, and finally I went to bed, and to sleep.

"I think this is certainly a good lesson on the way in which we humans can delude ourselves; for there was not one of these explanations that my reason could really accept. Try to imagine yourselves in the same circumstances, and you will see how absurd our attempts to explain the happenings really were.

"In the morning, when I came down to breakfast, we talked it all over again, and whilst we agreed that it was strange, we also agreed that we had begun to imagine queer things in the backs of our minds, which now we felt half ashamed to admit. This is very strange when you come to look into it; but very human.

"And then that night again my Mother’s door was slammed once more just after midnight. I caught up the lamp, and when I reached her door, I found it shut. I opened it quickly and went in, to find my Mother lying with her eyes open, and rather nervous; having been waked by the bang of the door. But what

upset me more than anything, was the fact that there was a disgusting smell in the passage and in her room.

"Whilst I was asking her whether she was all right, a door slammed twice downstairs; and you can imagine how it made me feel. My Mother and I looked at one another; and then I lit her candle, and taking the poker from the fender, went downstairs with the lamp, beginning to feel really nervous. The cumulative effect of so many queer happenings was getting hold of me; and all the *apparently* reasonable explanations seemed futile.

"The horrible smell seemed to be very strong in the downstairs passage; also in the front room and the cellars; but chiefly in the passage. I made a very thorough search of the house, and when I had finished, I knew that all the lower windows and doors were properly shut and fastened, and that there was no living thing in the house, beyond our two selves. Then I went upstairs again to my Mother's room again, and we talked the thing over for an hour or more, and in the end came to the conclusion that we might, after all, be reading too much into a number of little things; but, you know, inside of us, we did not believe this.

"Later, when we had talked ourselves into a more comfortable state of mind, I said good night, and went off to bed; and presently managed to get to sleep.

"In the early hours of the morning, whilst it was still dark, I was waked by a loud noise. I sat up in bed, and listened. And from downstairs, I heard: - bang, bang, bang, one door after another being slammed; at least, that is the impression the sounds gave me.

"I jumped out of bed, with the tingle and shiver of sudden fright on me; and at the same moment, as I lit my candle, my door was pushed slowly open; I had left it unlatched, so as not to feel that my Mother was quite shut off from me.

"'Who's there?' I shouted out, in a voice about twice as deep as my natural one, and with a queer breathlessness, that sudden fright so often gives one. 'Who's there?'

"Then I heard my Mother saying:-

"'It's me, Thomas. Whatever is happening downstairs?'



“She was in the room by this, and I saw that she had her bedroom poker in one hand, and her candle in the other. I could have smiled at her, if it had not been for the extraordinary sounds downstairs.

“I got into my slippers, and reached down an old sword-bayonet from the wall; Then I picked up my candle, and begged my Mother not to come; but I knew it would be little use, if she had made up her mind; and she had, with the result that she acted as a sort of rearguard for me, during our search. I know, in some ways, I was very glad to have her with me, as you will understand.

“By this time, the door-slamming had ceased, and there seemed, probably because of the contrast, to be an appalling silence in the house. However, I led the way, holding my candle high, and keeping the sword-bayonet very handy. Downstairs we found all the doors wide open; although the outer doors and the windows were closed all right. I began to wonder whether the noises had been made by the doors after all. Of one thing only we were sure, and that was, there was no living thing in the house, besides ourselves, while everywhere throughout the house, there was the taint of that disgusting odour.

“Of course it was absurd to try to make-believe any longer. There was something strange about the house; and as soon as it was daylight, I set my Mother to packing; and soon after breakfast I saw her off by train.

“Then I set to work to try to clear up the mystery. I went first to the landlord, and told him all the circumstances. From him, I found that twelve or fifteen years back, the house had got rather a curious name from three or four tenants; with the result that it had remained empty for a long while; in the end he had let it at a low rent to a Captain Tobias, on the one condition that he should hold his tongue, if he saw anything peculiar. The landlord's idea - as he told me frankly - was to free the house from these tales of ‘something queer,’ by keeping a tenant in it, and then to sell it for the best price he could get.

“However, when Captain Tobias left, after a ten years' tenancy, there was no longer any ‘talk’ about the house; so when I offered to take it on a five years' lease, he had jumped at the offer. This was the whole story; so he gave me to understand. When I pressed him for details of the supposed peculiar happenings in the house, all those years back, he said the tenants had talked about a woman who always moved about the house at night. Some tenants never saw anything; but others would not stay out the first month's tenancy.

“One thing the Landlord was particular to point out, that no tenant had ever complained about knockings, or doors slamming. As for the smell, he seemed positively indignant about it; but why, I don't suppose he knew himself, except that he probably had some vague feeling that it was an indirect accusation on my part that the drains were not right.

“In the end, I suggested he should come down and spend the night with me. He agreed at once, especially as I told him I intended to keep the whole business quiet, and try to get to the bottom of the curious affair; for he was anxious to keep the rumour of the haunting from getting about.

“About three o’clock that afternoon, he came down, and we made a thorough search of the house, which, however, revealed nothing unusual. Afterwards, the Landlord made one or two tests, which showed him that the drainage was in perfect order; after that we made our preparations for sitting up all night.

“First, we borrowed two policemen’s dark lanterns from the station near by, where the Superintendent and I were friendly; and as soon as it was really dusk, the Landlord went up to his house for his gun. I had the sword-bayonet I have told you about; and when the Landlord got back, we sat talking in my study until nearly midnight.

“Then we lit the lanterns and went upstairs. We placed the lanterns, gun and bayonet handy on the table; then I shut and sealed the bedroom doors; afterwards we took our seats, and turned off the lights.

“From then, until two o’clock, nothing happened; but a little after two, as I found by holding my watch near to the faint glow of the closed lanterns, I had a time of quite extraordinary nervousness; and I bent towards the landlord, and whispered to him that I had a queer feeling that something was about to happen, and to be ready with his lantern; at the same time I reached out towards mine. In the very instant I made this movement, the darkness which filled the passage seemed to become suddenly of a dull violet colour; not, as if a light had been shone; but as if the natural blackness of the night had changed colour. And then, coming through this violet night, through this violet-coloured gloom, came a little naked Child, running. In an extraordinary way, the Child seemed not to be distinct from the surrounding gloom; but almost as if it were a concentration of that extraordinary atmosphere; as if that gloomy colour which had changed the night, came from the child. It seems impossible to make clear to you; but try to understand it.

“The Child went past me, running, with the natural movement of the legs of a chubby human child, but in an absolute and inconceivable silence. It was a very small Child, and must have passed under the table; but I saw the Child through the table, as if it had been only a slightly darker shadow than the coloured gloom. In the same instant, I saw that a fluctuating shimmer of violet light outlined the metal of the gun-barrels and the blade of the sword-bayonet, making them seem like faint shapes of glimmering light, floating unsupported where the table-top should have shown solid.

“Now, curiously, as I saw these things, I was subconsciously aware that I heard the anxious breathing of the Landlord, quite clear and laboured, close to my elbow, where he waited nervously, with his hands on the lantern. I realised in that moment that he saw nothing; but waited in the darkness for my warning to come true.

“Even as I took heed of these minor things, I saw the Child jump to one side, and hide behind some half-seen object, that was certainly nothing belonging to the passage. I stared, intently, with a most extraordinary thrill of expectant wonder, with fright making goose-flesh of my back. And even as I stared, I

solved for myself the less important problem of what the two black clouds were that hung over a part of the table. I think it is very curious and interesting, that double working of the mind, often so much more apparent during times of stress. The two clouds came from two faintly shining shapes, which I knew must be the metal of the lanterns; and the things that looked black to the sight with which I was then seeing, could be nothing else but what to normal human sight is known as light. This phenomenon I have always remembered. I have twice seen a somewhat similar thing; in The Dark Light Case and in that trouble of Maaetheson's, which you know about.

"Even as I understood this matter of the lights, I was looking to my left, to understand why the Child was hiding. And suddenly, I heard the Landlord shout out:- 'The Woman!' But I saw nothing. I had a disagreeable sense that something repugnant was near me, and I was aware in the same moment that the Landlord was gripping my arm in a hard, frightened grip. Then I was looking back to where the Child had hidden. I saw the Child peeping out from behind its hiding-place, seeming to be looking up the passage; but whether in fear I could not tell. Then it came out, and ran headlong away, through the place where should have been the wall of my Mother's bedroom; but the Sense with which I was seeing these things, showed me the wall only as a vague, upright shadow, unsubstantial. And immediately the child was lost to me, in the dull violet gloom. At the same time, I felt the Landlord press back against me, as if something passed close to him; and he called out again, a hoarse sort of cry: - 'The Woman! The Woman!' and turned the shade clumsily from off his lantern. But I had seen no Woman; and the passage showed empty, as he shone the beam of his light jerkily to and fro; but chiefly in the direction of the doorway of my mother's room.

"He was still clutching my arm, and had risen to his feet; and now, mechanically and almost slowly, I picked up my lantern and turned on the light. I shone it, a little dazedly, at the seals upon the doors; but none were broken; then I sent the light to and fro, up and down the passage; but there was nothing; and I turned to the landlord, who was saying something in a rather incoherent fashion. As my light passed over his face I noted, in a dull sort of way, that he was drenched with sweat.

"Then my wits became more handleable, and I began to catch the drift of his words: - 'Did you see her? Did you see her?' he was saying, over and over again; and then I found myself telling him, in quite a level voice, that I had not seen any Woman. He became more coherent then, and I found that he had seen a Woman come from the end of the passage, and go past us; but he could not describe her, except that she kept stopping and looking about her, and had even peered at the wall, close beside him, as if looking for something. But what seemed to trouble him most, was that she had not seemed to see him, at all. He repeated this so often, that in the end I told him, in an absurd sort of way, that he ought to be very glad she had not. What did it all mean? was the question; somehow I was not so frightened, as utterly bewildered. I had seen less then, than since; but what I had seen, had made me feel adrift from my anchorage of Reason.

"What did it mean? He had seen a Woman, searching for something. I had not seen this Woman. I had seen a Child, running away, and hiding from Something or Someone. He had not seen the Child, or the other things - only the Woman. And I had not seen her. What did it all mean?

"I had said nothing to the Landlord about the Child. I had been too bewildered, and I realised that it would be futile to attempt an explanation. He was already stupid with the thing he had seen; and not the kind of man to understand. All this went through my mind as we stood there, shining the lanterns to and fro. All the time, intermingled with a streak of practical reasoning, I was questioning myself, what did it all mean? What was the Woman searching for; what was the Child running from?

"Suddenly, as I stood there, bewildered and nervous, making random answers to the landlord, a door was violently slammed, and directly I caught the horrible reek of which I have told you.

"'There!' I said to the landlord, and caught his arm, in my turn. 'The Smell! Do you smell it?'

"He looked at me so stupidly that in a sort of nervous anger I shook him.

"'Yes,' he said, in a queer voice, trying to shine the light from his shaking lantern at the stair-head.

"'Come on!' I said, and picked up my bayonet; and he came, carrying his gun awkwardly. I think he came, more because he was afraid to be left alone, than because he had any pluck left, poor beggar. I never sneer at that kind of funk, at least very seldom; for when it takes hold of you, it makes rags of your courage.

"I led the way downstairs, shining my light into the lower passage, and afterwards at the doors to see whether they were shut; for I had closed and latched them, placing a corner of a mat against each door, so I should know which had been opened.

"I saw at once that none of the doors had been opened; then I threw the beam of my light down alongside the stairway, in order to see the mat I had placed against the door at the top of the cellar stairs. I got a horrid thrill; for the mat was flat. I paused a couple of seconds, shining my light to and fro in the passage, and holding fast to my courage, I went down the stairs.

"As I came to the bottom step, I saw patches of wet all up and down the passage. I shone my lantern on them. It was the imprint of a wet foot on the oilcloth of the passage; not an ordinary footprint, but a queer, soft, flabby, spreading imprint, that gave me a feeling of extraordinary horror.

"Backward and forward I flashed the light over the impossible footprints and saw them everywhere. Suddenly I noticed that they led to each of the closed doors. I felt something touch my back, and glanced round swiftly, to find that the landlord had come close to me, almost pressing against me in his fear.

"'It's all right,' I said, but in a rather breathless whisper, meaning to put a little courage into him; for I could feel that he was shaking through all his body.

Even then as I tried to get him steadied enough to be of some use, his gun went off with a tremendous bang. He jumped, and yelled with sheer terror; and I swore because of the shock.



“THE IMPRINT OF A WET FOOT UPON THE
OILCLOTH . . . A QUEER SOFT FLABBY SPREADING FOOT-PRINT.”

“‘Give it to me, for God’s sake!’ I said, and slipped the gun from his hand; and in the same instant there was a sound of running steps up the garden path, and immediately the flash of a bull’s-eye lantern upon the fanlight over the front

door. Then the door was tried, and directly afterwards there came a thunderous knocking, which told me a policeman had heard the shot.

"I went to the door and opened it. Fortunately the constable knew me, and when I had beckoned him in, I was able to explain matters in a very short time. While doing this, Inspector Johnstone came up the path, having missed the officer, and seeing lights and the open door. I told him as briefly as possible what had occurred, but did not mention the Child or the Woman; for it would have seemed too fantastic for him to notice. I showed him the queer, wet footprints and how they went towards the closed doors. I explained quickly about the mats, and how that the one against the cellar door was flat, which showed that the door had been opened.

"The inspector nodded, and told the Constable to guard the door at the top of the cellar stairs. He then asked the hall lamp to be lit, after which he took the policeman's lantern, and led the way into the front room. He paused with the door wide open, and threw the light all round; then jumped into the room, and looked behind the door; there was no one there; but all over the polished oak floor, between the scattered rugs, went the marks of those horrible spreading footprints; and the room permeated with the horrible odour.

"The inspector searched the room carefully, and then went into the middle room, using the same precautions. There was nothing in the middle room, or in the kitchen and pantry; but everywhere went the wet footmarks through all the rooms, showing plainly wherever there was woodwork or oil cloth, and always there was the smell.

"The inspector ceased from his search of the rooms, and spent a minute in trying whether the mats would really fall flat when the doors were open, or merely ruckle up in a way as to appear they had been untouched; but in each case the mats fell flat, and remained so.

"'Extraordinary!' I heard Johnstone mutter to himself. And then he went towards the cellar door. He had inquired at first whether there were windows to the cellar, and when he learned that there was no way out, except by the door, he had left this part of the search to the last.

"As Johnstone came up to the door, the policeman made a motion of salute, and said something in a low voice; and something in the tone made me flick my light across him. I saw then that the man was very white, and he looked strange and bewildered.

"'What?' said Johnstone, impatiently. 'Speak up!'

"'A woman come along 'ere, sir, and went through this 'ere door,' said the Constable, clearly, but with that curious monotonous intonation that is sometimes heard from an unintelligent man.

"'Speak up!' shouted the inspector.

"'A woman come along and went through this 'ere door,' repeated the man, monotonously.

"The inspector caught the man by the shoulder, and deliberately sniffed his breath.

"'No!' he said. And then sarcastically: - 'I hope you held the door open politely for the lady.'

"'The door weren't opened, Sir,' said the man, simply.

"'Are you mad—' began Johnstone.

"'No,' said the Landlord's voice from the back, speaking steadily enough. 'I saw the Woman upstairs.' It was evident that he had got back his control again.

"'I'm afraid, Inspector Johnstone,' I said, 'that there's more in this than you think. I certainly saw some very extraordinary things upstairs.'

"The inspector seemed about to say something; but instead, he turned again to the door, and flashed his light down and round about the mat. I saw then that the strange, horrible footmarks came straight up to the cellar door; and the last print showed *under* the door; yet the policeman said the door had not been opened.

"And suddenly, without any intention, or realisation of what I was saying, I asked the Landlord:

"'What were the feet like?'

"I received no answer; for the inspector was ordering the Constable to open the cellar door, and the man was not obeying. Johnstone repeated the order, and at last, in a queer automatic way, the man obeyed, and pushed the door open. The loathsome smell beat up at us, in a great wave of horror, and the inspector came backward a step.

'My God!' he said, and went forward again, and shone his light down the steps; but there was nothing visible, only that on each step showed the unnatural footprints.

"The inspector brought the beam of the light vividly on to the top step; and there, clear in the light, there was something small, moving. The inspector bent to look, and the policeman and I with him. Now I don't want to disgust you; but the thing was a maggot. The policeman backed suddenly out of the doorway.

"'The churchyard,' he said, '...at the back of the 'ouse.'

"'Silence!' said Johnstone, with a queer break in the word, and I knew that at last he was frightened. He put his lantern into the doorway, and shone it from step to step, following the footprints down into the darkness; then he stepped back from the open doorway, and we all gave back with him. He looked round, and I had a feeling that he was looking for a weapon of some kind.

"'Your gun,' I said to the landlord, and he brought it from the front hall, and passed it over to the inspector, who took it and ejected the empty shell from the right barrel. He held out his hand for a live cartridge, which the landlord brought from his pocket. He loaded the gun and snapped the breach. He turned to the Constable:-

“‘Come on,’ he said, and moved towards the cellar doorway.

“‘I ain’t comin’, sir,’ said the policeman, very white in the face.

“With a sudden blaze of passion, the inspector took the man by the scruff, and hove him bodily down into the darkness, and he went downward, screaming. The inspector followed him instantly, with his lantern and the gun; and I after the inspector, with the bayonet ready. Behind me I heard the landlord.

“At the bottom of the stairs the inspector was helping the policeman to his feet, where he stood swaying a moment, in a bewildered fashion; then the inspector went into the front cellar, and his man followed him in a stupid fashion; but evidently no longer with any thought of running away from the horror.

“We all crowded into the front cellar, flashing our lights to and fro. Inspector Johnstone was examining the floor, and I saw that the footmarks went all round the cellar, into all the corners, and across the floor. I thought suddenly of the Child that was running away from Something. Do you see the thing that I was seeing vaguely?

“We went out of the cellar in a body, for there was nothing to be found. In the next cellar, the footprints went everywhere in that queer erratic fashion, as of someone searching for something, or following some blind scent.

“In the third cellar the prints ended at the shallow well that had been the old water-supply of the little house. The well was full to the brim, and the water so clear that the pebbly bottom was plainly to be seen, as we shone the lights into the water. The search came to an abrupt end, and we stood about the well, looking at one another, in an absolute, horrible silence.

“Johnstone made another examination of the footprints; then he shone his light again into the clear shallow water, searching each inch of the plainly-seen bottom; but there was nothing there. The cellar was full of the dreadful smell; and everyone stood silent, except for the constant turning of the lamps to and fro around the cellar.

“The inspector looked up from his search of the well, and nodded quietly across at me, with his sudden acknowledgment that our belief was now his belief, the smell in the cellar seemed to grow more dreadful, and to be, as it were, a menace - the material expression that some monstrous thing was there with us, invisible.

“‘I think—’ began the inspector, and shone his light towards the stairway; and at this the Constable’s restraint went utterly, and he ran for the stairs, making a queer sound in his throat.

“The landlord followed, at a quick walk, and then the inspector and I. He waited a single instant for me, and we went up together, treading on the same steps, and with our lights held backwards. At the top, I slammed and locked the stair door, and wiped my forehead, and my hands were shaking.

“The inspector asked me to give his man a glass of whisky, and then he sent him out on his beat. He stayed a short while with the landlord and me, and it was arranged that he would join us the following night, and watch the Well with us from midnight until daylight. Then he left us, just as the dawn was coming in. The landlord and I locked up the house, and went over to his place for a sleep.

“In the afternoon, the landlord and I returned to the house, to make arrangements for the night. He was very quiet, and I felt that he was to be relied on, now that he had been ‘salted,’ as it were, with his fright of the previous night.

“We opened all the doors and windows, and blew the house through very thoroughly; and in the meanwhile, we lit the lamps in the house, and took them down into the cellars, where we set them all about, so as to have light everywhere. Then we carried down three chairs and a table, and set them in the cellar where the well was sunk. After that, we stretched thin piano wire across the cellar, about nine inches from the floor, at such a height that it should catch anything moving about in the dark.

“When this was done, I went through the house with the landlord, and sealed every window and door in the place, excepting only the front-door and the door at the top of the cellar stairs.

“Meanwhile, a local wire-smith was making something to my order; and when the landlord and I had finished tea at his house, we went down to see how the smith was getting on.

“We found the thing completed. It looked rather like a huge parrot’s cage, without any bottom, of very heavy gauge wire, and stood about seven feet high, and was four feet in diameter. Fortunately, I remembered to have it made longitudinally in two halves, or else we should never have got it through the doorways and down the cellar stairs.

“I told the wire-smith to bring the cage up to the house right away so that he could fit the two halves rigidly together. As we returned, I called in at an ironmongers, where I bought some thin hemp rope and an iron rack-pulley, like those used in Lancashire for hauling up the ceiling clothes-racks, which you will find in every cottage. I bought also a couple of pitchforks.

“We shan’t want to touch it,’ I said to the landlord; and he nodded, rather white all at once.

“As soon as the cage arrived and been fitted together in the cellar, I sent away the smith; and the landlord and I suspended it over the well, into which it fitted easily. After a lot of trouble, we managed to hang it so perfectly central from the rope over the iron pulley, that when hoisted to the ceiling, and dropped, it went every time plunk into the well, like a candle-extinguisher. When we had it finally arranged, I hoisted it up once more, to the ready position, and made the rope fast to a heavy wooden pillar, which stood in the middle of the cellar.

“By ten o’clock, I had everything arranged, with the two pitchforks and the two police lanterns; also some whisky and sandwiches. Underneath the table I had several buckets full of disinfectant.

“A little after eleven o’clock, there was a knock at the front door, and when I went, I found that Inspector Johnstone had arrived, and brought with him one of his plain-clothes men. You will understand how pleased I was to see there would be this addition to our watch; for he looked a tough, nerveless man, brainy and collected; and one I should have picked to help us with the horrible job I felt pretty sure we should have to do that night.

“When the inspector and the detective had entered, I shut and locked the front door; then, while the inspector held the light, I sealed the door carefully with tape and wax. At the head of the cellar stairs, I shut and locked that door also, and sealed it in the same way.

“As we entered the cellar, I warned Johnstone and his man to be careful not to fall over the wires; and then, as I saw his surprise at my arrangements, I began to explain my ideas and intentions, to all of which he listened with strong approval. I was pleased to see also that the detective was nodding his head, as I talked, in a way that showed he appreciated all my precautions.

“As he put his lantern down, the inspector picked up one of the pitchforks, and balanced it in his hand; then looked at me, and nodded.

“‘The best thing’ he said. ‘I only wish you’d got two more.’

“Then we all took our seats, the detective getting a washing-stool from the corner of the cellar. From then, until a quarter to twelve, we talked quietly, whilst we made a light supper of whisky and sandwiches; after which we cleared everything off the table, excepting the lanterns and the pitch-forks. One of the latter, I handed to the inspector; the other I took myself, and then, having set my chair so as to be handy to the rope which lowered the cage into the well, I went round the cellar and put out every lamp.

“I groped my way to my chair, and arranged the pitchfork and the dark lantern ready to my hand; after which I suggested that everyone should keep an absolute silence throughout the watch. I asked, also, that no lantern should be turned on, until I gave the word.

“I put my watch on the table, where a faint glow from my lantern made me able to see the time. For an hour nothing happened and everyone kept an absolute silence, except for an occasional uneasy movement.

“About half-past one, however, I was conscious again of the same extraordinary and peculiar nervousness, which I had felt on the previous night. I put my hand out quickly, and eased the hitched rope from around the pillar. The inspector seemed aware of the movement; for I saw the faint light from his lantern, move a little, as if he had suddenly taken hold of it, in readiness.

“A minute later, I noticed there was a change in the colour of the night in the cellar, and it grew slowly violet-tinted upon my eyes. I glanced to and fro,

quickly, in the new darkness, and even as I looked, I was conscious that the violet colour deepened. In the direction of the well, but seeming to be at a great distance, there was, as it were, a nucleus to the change; and the nucleus came swiftly towards us, appearing to come from a great space, almost in a single moment. It came near, and I saw again that it was a little naked Child, running, and seeming to be of the violet night in which it ran.

“The Child came with a natural running movement, exactly as I described it before; but in a silence so peculiarly intense, that it was as if it brought the silence with it. About half-way between the well and the table, the Child turned swiftly, and looked back at something invisible to me; and suddenly it went down into a crouching attitude, and seemed to be hiding behind something that showed vaguely; but there was nothing there, except the bare floor of the cellar; nothing, I mean, of our world.

“I could hear the breathing of the three other men, with a wonderful distinctness; and also the tick of my watch upon the table seemed to sound as loud and slow as the tick of an old grandfather’s clocks. Someway I knew that none of the others saw what I was seeing.

“Abruptly, the landlord, who was next to me, let out his breath with a little hissing sound; I knew then that something was visible to him. There came a creak from the table, and I had a feeling that the inspector was leaning forward, looking at something that I could not see. The landlord reached out his hand through the darkness, and fumbled a moment to catch my arm:-

“‘The Woman!’ he whispered, close to my ear. ‘Over by the well.’

“I stared hard in that direction; but saw nothing, except that the violet colour of the cellar seemed a little duller just there.

“I looked back quickly to the vague place where the Child was hiding. I saw that it was peering backward from its hiding-place. Suddenly it rose and ran straight for the middle of the table, which showed only as vague shadow half-way between my eyes and the unseen floor. As the Child ran under the table, the steel prongs of my pitch-fork glimmered with a violet, fluctuating light. A little way off, there showed high up in the gloom, the vaguely shining outline of the other fork, so I knew the inspector had it raised in his hand, ready. There was no doubt but that he saw something. On the table, the metal of the five lanterns shone with the same strange glow; and about each lantern there was a little cloud of absolute blackness, where the phenomenon that is light to our natural eyes, came through the fittings; and in this complete blackness, the metal of each lantern showed plain, as might a cat’s-eye in a nest of black cotton-wool.

“Just beyond the table, the Child paused again, and stood, seeming to oscillate a little upon its feet, which gave the impression that it was lighter and vaguer than a thistle-down; and yet, in the same moment, another part of me seemed to know that it was to me, as something that might be beyond thick, invisible glass, and subject to conditions and forces that I was unable to comprehend.

"The Child was looking back again, and my gaze went the same way. I stared across the cellar, and saw the cage hanging clear in the violet light, every wire and tie outlined with its glimmering; above it there was a little space of gloom, and then the dull shining of the iron pulley which I had screwed into the ceiling.

"I stared in a bewildered way round the cellar; there were thin lines of vague fire crossing the floor in all directions; and suddenly I remembered the piano-wire that the landlord and I had stretched. But there was nothing else to be seen, except that near the table there were indistinct glimmerings of light, and at the far end the outline of a dull-glowing revolver, evidently in the detective's pocket. I remember a sort of subconscious satisfaction, as I settled the point in a queer automatic fashion. On the table, near to me, there was a little shapeless collection of the light; and this I knew, after an instant's consideration, to be the steel portions of my watch.

"I had looked several times at the Child, and round the cellar, whilst I was deciding these trifles; and had found it still in that attitude of hiding from something. But now, suddenly, it ran clear away into the distance, and was nothing more than a slightly deeper coloured nucleus far away in the strange coloured atmosphere.

"The landlord gave out a queer little cry, and twisted over against me, as if to avoid something. From the inspector there came a sharp breathing sound, as if he had been suddenly drenched with cold water. Then suddenly the violet colour went out of the night, and I was conscious of the nearness of something monstrous and repugnant.

"There was a tense silence, and the blackness of the cellar seemed absolute, with only the faint glow about each of the lanterns on the table. Then, in the darkness and the silence, there came a faint tinkle of water from the well, as if something were rising noiselessly out of it, and the water running back with a gentle tinkling. In the same instant, there came to me a sudden waft of the awful smell.

"I gave a sharp cry of warning to the inspector, and loosed the rope. There came instantly the sharp splash of the cage entering the water; and then, with a stiff, frightened movement I opened the shutter of my lantern, and shone the light at the cage, shouting to the others to do the same.

"As my light struck the cage, I saw that about two feet of it projected from the top of the well, and there was something protruding up out of the water, into the cage. I stared, with a feeling that I recognised the thing; and then, as the other lanterns were opened, I saw that it was a leg of mutton. The thing was held by a brawny fist and arm, that rose out of the water. I stood utterly bewildered, watching to see what was coming. In a moment there rose into view a great bearded face, that I felt for one quick instant was the face of a drowned man, long dead. Then the face opened at the mouth-part, and spluttered and coughed. Another big hand came into view, and wiped the water from the eyes, which blinked rapidly, and then fixed themselves into a stare at the lights.

"From the Detective there came a sudden shout:-

“‘Captain Tobias!’ he shouted, and the inspector echoed him; and instantly they burst into loud roars of laughter.

“The inspector and the detective ran across the cellar to the cage; and I followed, still bewildered. The man in the cage was keeping the leg of mutton as far away from him, as possible, and holding his nose.

“‘Lift thig dam trap, quig!’ he shouted in a stifled voice; but the inspector and the detective simply doubled before him, and tried to hold their noses, while they laughed, and the light from their lanterns went dancing all over the place.

“‘Quig! Quig! ‘ said the man in the cage, still holding his nose, and trying to speak plainly.

“Then Johnstone and the detective stopped laughing, and lifted the cage. The man in the well threw the leg across the cellar, and turned swiftly to go down into the well; but the officers were too quick for him, and had him out in a twinkling. Whilst they held him, dripping upon the floor, the inspector jerked his thumb in the direction of the offending leg, and the landlord, having harpooned it with one of the pitchforks, ran it upstairs and so into the open air.

“Meanwhile, I had given the man from the well a stiff tot of whisky; for which he thanked me with a cheerful nod, and having emptied the glass at a draught, held out his hand for the bottle, which he finished, as if it had been so much water.

“As you will remember, it was a Captain Tobias who had been the previous tenant; and this was the very man, who had appeared from the well. In the course of the talk that followed, I learned the reason for Captain Tobias leaving the house; He had been wanted by the police for smuggling. He had undergone imprisonment; and had been released only a couple of weeks earlier.

“He had returned to find new tenants in his old home. He had entered the house through the well, the walls of which were not continued right to the bottom (this I will deal with later); and gone up by a little stairway in the cellar wall, which opened at the top through a panel beside my Mother’s bedroom. This panel was opened, by revolving the left doorpost of the bedroom door, with the result that the bedroom door always became unlatched, in the process of opening the panel.

“The Captain complained, without any bitterness, that the panel had warped, and that each time he opened it, it made a cracking noise. This had been evidently what I mistook for raps. He would not give his reason for entering the house; but it was pretty obvious that he had hidden something, which he wanted to get. However, as he found it impossible to get into the house, without the risk of being caught, he decided to try to drive us out, relying on the bad reputation of the house, and his own artistic efforts as a ghost. I must say he succeeded. He intended then to rent the house again, as before; and would then, of course have plenty of time to get whatever he had hidden. The house suited him admirably; for there was a passage - as he showed me afterwards - connecting the dummy well with the crypt of the church beyond the garden wall; and these,

in turn, were connected with certain caves in the cliffs, which went down to the beach beyond the church.

"In the course of his talk Captain Tobias offered to take the house off my hands; and as this suited me perfectly, for I was about stalled with it, and the plan also suited the landlord, it was decided that no steps should be taken against him; and that the whole business should be hushed up.

"I asked the Captain whether there was really anything queer about the house; whether he had ever seen anything. He said yes, that he had twice seen a Woman going about the house. We all looked at one another, when the captain said that. He told us she never bothered him, and that he had only seen her twice, and on each occasion it had followed a narrow escape from the Revenue people.

"Captain Tobias was an observant man; he had seen how I had placed the mats against the doors; and after entering the rooms, and walking all about them, so as to leave the foot-marks of an old pair of wet woollen slippers everywhere, he had deliberately put the mats back as he found them.

"The maggot which had dropped from his disgusting leg of mutton had been an accident, and beyond even his horrific planning. He was hugely delighted to learn how it had affected us.

"The mouldy smell I had noticed was from the little closed stairway, when the Captain opened the panel. The door-slamming was also another of his contributions.

"I come now to the end of the Captain's ghost-play; and to the difficulty of trying to explain the other peculiar things. In the first place, it is obvious that there was something genuinely strange in the house; which made itself manifest as a Woman. Many people had seen this Woman, under differing circumstances, so it is impossible to put the thing down to fancy; at the same time it must seem extraordinary that I should have lived two years in the house, and see nothing, whilst the policeman saw the Woman, before he had been there twenty minutes; the landlord, the detective, and the inspector all saw her.

"I can only suppose that *fear* was in every case the key, as I might say, which opened the senses to the presence of the Woman. The policeman was a highly-strung man, and when he became frightened, was able to see the Woman. The same reasoning applies all round. *I* saw nothing, until I became really frightened; then I saw, not the Woman; but a Child, running away from Something or Someone. However, I will touch on that later. In short, until a very strong degree of fear was present, no one was affected by the Force which made Itself evident, as a Woman. My theory explains why some tenants were never aware of anything strange in the house, whilst others left immediately. The more sensitive they were, the less would be the degree of fear necessary to make them aware of the Force present in the house.

"The peculiar shining of all the metal objects in the cellar, had been visible only to me. The cause, naturally, I do not know; neither do I know why I, alone, was able to see the shining."

"The Child," I asked. "Can you explain that part at all? Why *you* didn't see the Woman, and why *they* didn't see the Child. Was it merely the same Force, appearing differently to different people?"

"No," said Carnacki. "I can't explain that. But I am quite sure that the Woman and the Child were not only two complete and different entities; but even they were not in quite the same planes of Existence."

"To give you a root-idea, however, it is held in the Sigsand MS. that a child 'still-born' is 'snayched bacyk bye thee Hagg.' This is crude; but may yet contain an elemental truth. Yet, before I attempt to make this clearer, let me tell you a thought that has often been mine. It may be that physical birth is but a secondary process; and that prior to the possibility, the Mother-Spirit searches for, until it finds, the small Element - the primal Ego or Child's soul. It may be that a certain waywardness would cause such to strive to evade capture by the Mother-Spirit. It may have been such a thing as this, that I saw. I have always tried to think so; but it is impossible to ignore the sense of repulsion that I felt when the unseen Woman went past me. This repulsion carries forward the idea suggested in the Sigsand MS., that a stillborn child is thus, because its ego or spirit has been snatched back by the 'Hagg.' In other words, by certain of the Monstrocities of the Outer Circle. The thought is inconceivably terrible, and probably the more so because it is so fragmentary. It leaves us with the conception of a child's soul adrift halfway between two lives, and running through by-ways of Eternity from Something incredible and inconceivable (because not understood) to our senses."

"The thing is beyond further discussion; for it is futile to attempt to discuss a thing, to any purpose, of which one has a knowledge so fragmentary as this. There is one thought, which is often mine. Perhaps there is a Mother Spirit -"

"And the well?" said Arkright. "How did the Captain get in from the other side?"

"As I said before," answered Carnacki. "The side walls of the well did not reach to the bottom, so that you had only to dip down into the water, and come up again on the other side of the wall, under the cellar floor, and so climb into the passage. Of course, the water was the same height on both sides of the walls. Don't ask me who made the well-entrance or the little stairway; for I don't know. The house was very old, as I have told you; and that sort of thing was useful in the wild old days."

"And the Child." I said, coming back to the thing which chiefly interested me. "You would say that the birth must have occurred in that house; and in this way, one might suppose that the house to have become *en rapport*, if I can use the word in that way, with the Forces that produced the tragedy?"

“Yes,” replied Carnacki. “That is, supposing we take the suggestion of the Sigsand MS., to account for the phenomenon.”

“There may be other houses—” I began.

“There are,” said Carnacki; and stood up.

“Out you go,” he said genially, using the recognised formula. And in five minutes we were on the Embankment, going thoughtfully to our various homes.

The Thing Invisible

*The Wierd Story of the "Waeful
Dagger" of the Jarnock Family*

By William Hope Hodgson

Carnacki had just returned to Cheyne Walk, Chelsea. I was aware of this interesting fact by reason of the curtly worded postcard which I was re-reading, and by which I was requested to present myself at No. 472, not later than seven o'clock on that same evening.

Mr. Carnacki had, as I and the others of his strictly limited circle of friends knew, been away in Kent for the past three weeks; but, beyond that, we had no knowledge. Carnacki was always secretive, and generally curt, and spoke only when he was ready to speak. When this stage arrived, I and his three other friends, Jessop, Arkright, and Taylor, would receive a card or a wire, asking us to call. Not one of us ever willingly missed; for after a thoroughly sensible little dinner, Carnacki would snuggle down into his big armchair, and begin to talk. And what talks they were! Stories, true in every word,; yet full of weird and extraordinary incidents that held one silent and awed until had made an end of speaking. And afterwards, we four would shake him silently by the hand and stumble out into the dark streets, fearful even of our own shadows, and so with haste to our homes.

Upon this particular night I was the first to arrive, and found Carnacki sitting, quietly smoking over a paper. He stood up; shook me firmly by the hand; pointed to a chair and sat down again, never having uttered a word. A man such a mixture of curtness and courtesy I never met.

For my part I said nothing. I knew the man too well to bother him with questions or the weather, and so took a seat and a cigarette. Presently the three others turned up, and after that we spent a comfortable and busy hour at dinner.

Dinner over, Carnacki snuggled himself down luxuriously into his great chair, filled his pipe, and puffed for awhile, his gaze directed on the fire. The rest of us made ourselves comfortable, each after his own particular manner. A minute later Carnacki began to speak, ignoring any preliminary remarks, and going straight to the subject of the story we knew he had to tell.

"I've just come back from Sir Alfred Jarnock's place at Burtontree, in South Kent," he began, without removing his gaze from the fire. "Most extraordinary things have been happening there lately, and Mr. George Jarnock, the eldest son, wired me to come over and see if I could help to clear things up a bit. I went. When I got there I found that they've an old chapel with a fine reputation for being haunted. They've been rather proud of this, I could see, until, suddenly, quite lately, the ghost has started being dangerous - deadly dangerous,

too - the butler being nearly stabbed to death in the chapel with a queer old dagger. It's this dagger that's supposed to haunt the chapel. At least, there has always been an old yarn in the family that this dagger would attack any enemy who should dare to venture into the chapel after night-fall. But, of course, it's all been taken as most ghost-tales are. Yet, now, it would seem that there must be something in the old story about it being able to act on its own, or in the hand of some invisible thing. At least, that's how it seemed to everyone when I arrived and began to look into things a bit.

"Of course, the first thing I did was to make sure that there was no obvious human agency in the matter, and this I found to be a simpler thing than I had anticipated; for the butler was stabbed when there were other people in the chapel and the place lighted up. Stabbed there right before the onlookers, and no one could tell how it had been done, not even the man himself. And the force used must have been prodigious, for he was driven back into the body of the chapel as though he had been kicked by a horse. Fortunately, his injury was not mortal, and when I got there he was sufficiently recovered to be able to talk to me. Yet I got little from him to help me to any sane conclusion. He had just gone up the chancel to extinguish the candles on the altar when he was attacked. He had seen nothing, heard nothing - just been stricken down with tremendous power and hurled down the aisle.

"I felt very much mystified, but kept my mind open until I had examined the chapel. This I found to be small and extremely old. It is very massively built, and entered through only one door, which leads out of the castle itself; and the key of which is kept by Sir Jarnock himself, the butler having no duplicate. The shape of the chapel is oblong, and the altar is railed off after the usual fashion. There are two tombs in the body of the place; but none in the chancel, which is bare, except for the tall candlesticks, and the chancel rail, beyond which is the undraped altar of solid marble, upon which stand two candlesticks, one at each end. Above the altar hangs the 'waeful dagger,' as it has been called through the past five hundred years. I reached up and took it down to examine it. The blade is ten inches long, two inches broad at the base, and tapering to a sharp point. It is double-edged. The sheath is rather curious for having a cross-piece, which, taken in conjunction with the fact that the sheath itself is continued three parts the way up the hilt of the dagger, gives it the appearance of a cross. That this is not unintentional is shown by an engraving of the Christ crucified upon one side. Upon the other, in Latin, is the inscription: 'Vengeance is Mine, I will Repay.' A quaint and rather terrible conjunction of ideas. Upon the blade of the dagger itself is graven in old English capitals: 'I Watch. I Strike.' On the butt of the hilt there is carved deeply a Pentacle.

"There; you have a pretty accurate description of the weapon that for five hundred years or more has had the reputation of being able, either of its own accord, or in the hand of some thing invisible, to strike murderously any enemy of the Jarnock family who may chance to enter the old chapel after dark. And what is to the point, I can tell you that before I left I had pretty good reason to

think that there was more in the old story than any sane man would care to credit.

"However, as is my way, I was treating everything with an open mind, and I continued my investigation of the chapel, sounding and examining walls and floor, not omitting the two ancient tombs, and by evening had come to the conclusion that the only means of ingress and egress was through the doorway into the castle, the door of which is kept always locked. That is, I mean to say, that this was the only entrance practicable for material beings. Although, even had I discovered some other opening, secret or otherwise, it would have helped but little to solve the mystery; for the butler, you must remember, had been struck down before the eyes of most of the family and many of the servants, and a short questioning of each of these showed me that no visible thing could have come near to the man without having been seen by one or more of those present.

"And this was the mystery to which I had been called in to find a sane and normal solution!

"From Tommie, the second son, a bright boy of about fifteen, I got some further details. He had seen the butler struck, or, to be more correct, had seen the butler at the moment he was struck. He told me that if a horse had kicked the man he couldn't have been thrown further, or with more force. It was just as he was going in to put out the candles on the altar. The dagger had been driven right through him, the point appearing behind the left shoulder; and the doctor who had been called immediately had been put to it to remove the weapon, so forcibly had it penetrated the scapula. This latter information I got from the doctor himself, who, along with the rest, was completely and absolutely mystified; as indeed I was myself, for it seemed that there was nothing for it but to accept the fact that some unseen thing - some creature of the invisible world - had actually done a human being nearly to death. And more was to follow. I was, with my own eyes, to see a miracle happen in this so-called prosaic century of ours. Yes, with my own eyes! I was, as it were, to have proof of the supernatural forced upon me!

"That night I proposed to Sir Jarnock (a little, wizened, nervous old man) that I should spend the night in the chapel and keep a constant watch upon the dagger, but to this he would not listen for a moment, informing me that it had been his habit each night, since he inherited the place, to lock up the chapel door so that none might foolishly or heedlessly run the risk of the peril of the dagger. At that, I must say, I stared at him a moment, thinking him a bit of an old woman; but when he went on to point out how too well his precautions had been justified by the attack upon the butler I had nothing to say. Yet it seemed a strange thing for a man in this twentieth century to be listening seriously to such talk.

"One thing there was, however, that I pointed out to Sir Jarnock, in reply to his story of the care he had used through all these years to lock the ghost in by itself at nights, so that it could have no chance to work hurt on any, and that

was that the dagger had not been used upon an enemy of the family, but upon an old and tried servant. Moreover, that the attack had not been made in the dark, but when the chapel was lighted up.

"To my remarks upon this point the old gentleman replied, in a somewhat troubled voice, that I was certainly right about the latter, but who could we say for certain was trustworthy in this world.

"'Well anyway, Sir Jarnock,' I replied, 'you've no reason for suspecting your butler of being an enemy of the family?' I spoke half-jestingly; but the old man answered me seriously enough that he had never found reason to mistrust Parker in any way. And then, with a little courteous movement, and pleading the fatigue of his years, he said good-night, and left me, having given me the impression of being a polite but rather superstitious old gentleman.

"That night, whilst I was undressing, an idea came to me. I had a feeling that if ever I were to make any progress in the case before me I should have to find some way of getting in and out of the chapel at any hour of the day or night that suited me. The idea that struck me was, on the morrow when the key should be handed to me, to take an impression, and have a duplicate made of it. This I could manage, and no one need ever be the wiser. I should be able then to enter the chapel after dark, and keep a watch over the 'waeful dagger' without affronting old Sir Jarnock by appearing to laugh at his long-continued precautions.

"On the morrow I got the key from the old gentleman and opened the chapel, he accompanying me. Then I went up to my room for my stand camera, and whilst I was up there I took the impression, returning the key to its owner when I came back with the camera. I fixed my camera up in the aisle, and took a photograph of the chancel; then, saying I would leave my camera where it was, Sir Jarnock accompanying me and locking the door after us. He told me that any time I wanted to enter the chapel he would be pleased to let me have the key, but not after dark, for he was resolved that no other person should run the risk of the stroke of the enchanted dagger.

"I took my dark-slide into Burtontree, and left it with the local photographer, telling him to develop the one plate it contained, but take no print off it until he should hear from me. Then I enquired for a locksmith, and when I found one I gave him an order to get me a key made from the impression as quickly as the thing could be done, insisting that I would call for it that evening. This I did, and found it finished, much to my satisfaction.

"I returned to the castle in time for dinner, after which, making my excuses, I retired to my room. Here, from beneath my bed, where I had hidden them earlier in the evening, I drew out several fine pieces of plate armour that I had removed from the armoury. There was also a shirt of chain-mail, with a sort of quilted hood to go over the head. I buckled on the plate armour, and after that I drew on the chain-mail. I don't know much about armour; but from what I've learned since, I must have put on parts of two suits. Anyway, I felt beastly. But I knew that the thing I was thinking of doing called for some sort of protection for

my body, so I made the best of matters. Then I pulled on my dressing gown over the armour, and shoved my revolver into one of the side pockets, and my repeating flashlight into the other. My dark lantern I carried in my hand.

"I went out into the passage and closed and locked my bedroom door. Then I descended quietly to the chapel, praying no one would see me as I went. I reached the door, and tried my key. It fitted perfectly, and the next minute I was in the dark, silent chapel, and the door locked behind me.

"I don't mind saying that I felt a bit queer. To stand there in the utter darkness, and not know but some invisible thing was coming for you, isn't as nice as some of you might think. Yet it was no use funking, so I switched on the light of my lantern and made the tour of the place.

"I found nothing unusual. The dagger hung demurely in its place above the altar, and for the rest, all was still and cold and very quiet. Then I wend down to where my camera stood, as I had left it. From the satchel that I had put beneath the tripod I took out a dark-slide, and inserted it in the camera, drawing the shutter. After that I uncapped the lens, pulled out my flashlight apparatus, and pressed the trigger. There was an intense, brilliant flash of light that made the whole of the interior of the chapel jump into sight and disappear as quickly. Then, in the light from my lantern, I inserted the shutter into the slide, and reversed it, so as to have a fresh plate ready to expose at any time.

"I shut off the light of my lantern then, and sat down in one of the pews beside my camera. I don't know what I expected to happen, but I had an extraordinary feeling that something would. It was as though I knew.

"An hour passed - an hour of absolute silence. I was beastly cold, for the whole place was without any kind of heating pipes or furnace, as I'd noticed during my search; so that the inside of the chapel was about as cold as a blessed tomb. Also, in addition to the coldness about me, my feelings were not of the kind to warm one, as you can imagine. All at once I had a horrible feeling that something was a-move in the place. It wasn't that I could hear anything; but I had a sort of intuitive knowledge that something was stirring in the darkness. And I tell you, for a few moments I just sweated - cold sweat. Not a pleasant feeling, either.

"Suddenly I put my mailed arms up over my face. I wanted to hide it - I mean, to protect it. I had had a sudden horrible feeling that something was hovering over me in the dark - waiting. Talk about a man's heart melting in his breast! Mine seemed to have gone to a puddle. I could have shouted, if I'd not been afraid of the noise. And then, abruptly, I heard something. Away up the aisle there sounded a dull clang of metal, as it might be the tread of a mailed heel upon the stone of the aisle. I sat, immovable, fighting with myself to keep from being a putrid coward. I still kept my face covered, but I was getting hold of the man part of me again. I made a mighty effort, and took my arms down from my face, holding it up in the darkness. I tell you, I realised then that the Thing, whatever it was, had better strike me dead than that I should let all my courage rot like that. But nothing touched me, and I got a bit calmer.

"I dare say a couple of minutes passed, and then, away up near the chancel, there came again that clang, as though of an armoured foot stepping cautiously. By Jove! but I can tell you, I felt myself stiffen all over. And then, suddenly, came the thought that the sound I had heard might be the rattle of the dagger above the altar. The idea of that insensate thing becoming animate, and attacking me, did not occur to me with any sense of reality. I thought rather of some invisible monster of the other world fumbling at it. I remembered the butler's remark that it was like the kick of a horse, and with that I felt swiftly for my lantern. I found it on the seat beside me, and switched on the light. Then I flashed it up the aisle. I could see nothing to frighten me. To and fro I sent the jet of light darting, and saw nothing to fear. Before and behind me, up at the roof, and down at the floor, I shone the light. There was nothing visible that need have set my flesh thrilling as it did. I had been standing whilst I sent the light about the chapel, but now I pulled out my revolver, and then, with a tremendous effort of will, I switched off the light and sat down again in the darkness, once more to watch.

"It seemed to me that some half-hour or so must have passed like this, and no sound had broken the intense stillness of the chapel. As for my own feelings, they were much easier, which was foolish, for the thing that made the chapel dangerous couldn't be seen, however much the light. And then, after I'd sat there, as I've said, waiting, with my revolver in my fist, and feeling more like myself, I thought I heard something. I listened extra hard, if that were possible, and presently I could almost swear I heard something move up near the top of the aisle, but so quiet that I couldn't be sure. And then I thought I heard it again, and afterwards there was a horrible time of silence, and then it seemed to come again, nearer to me, as though a vast, soft tread was coming slowly down the aisle.

"I didn't move, but just sat and stiffened, and listened, so that I fancied I heard the tread all about the chapel; and then I was just as sure I couldn't hear it. And so some precious long minutes passed.

"After a little, though, I fancy I must have quietened down a bit, for I remember knowing that my shoulders just ached with the way they'd contracted with my hunching them rigid. Mind you, I was still in a pretty awful funk, but not with the feeling that any moment I might have to fight for my blessed soul. The worst of it was, though, I couldn't hear very plainly for quite a time, with the blood beating in my ears; and this is a simply beastly feeling.

"I was sitting like this, and listening, body and soul, when suddenly I got that awful feeling again that something was moving the air of the place. The feeling got so awful that it made my head go tight all over, so that it actually pained. And I can tell you that's a pretty rotten sensation, when it's caused the way it was. But I kept my arms off my face, I'm glad to say. If I'd done that again I should simply have bunked out of the place; so I just sat and sweated, cold, and the 'creep' busy with my head and spine. And then, suddenly, once more I thought I heard the sound of that queer, soft tread - huge, somehow I thought of it - on the aisle; and this time it seemed a heap closer to me. Then there was

an awful little time of quietness, with the feeling in it that something was hovering or bending over towards me from the aisle; and then, through the booming of the blood in my ears, there came a slight sound from the place where my camera stood - a disagreeable sort of slithering sound, and then a sharp tap. I'd had the lantern ready in my left hand, and now I snapped it on, desperately, and shone it straight above my head; for I'd a conviction that there was something there; but I saw nothing, and then I flashed the light at the camera, and along the aisle; but again there was nothing, and after that I sent it to and fro, all about the place, jerking it here and there, but there was nothing anywhere visible.

"I had stood up, the instant that I had seen that there was nothing in sight over me, and now forced myself to go up the aisle towards the altar. I would see, I thought, whether the dagger had been touched. As I went, I kept glancing round and about me, flashing the light to and fro all the time. But there was never for an instant anything unusual to be seen. Then I had reached the step that led up to the chancel rail, and the little gate. I threw the beam from the lantern upon the dagger. Yes, I thought, it's all right. Abruptly, it seemed to me that there was something wanting, and I leaned forward over the little chancel gate, to peer, holding the light high. I was only too correct in my thought. The dagger had gone. Only the sheath hung there above the altar. In a sudden, frightened flash of imagination, I pictured the thing adrift in the Chapel, moving here and there, as though of its own volition, for the Thing that wielded would be invisible to mortal eyes. I turned my head swiftly over to the left, glancing frightenedly behind me, and flashing the light to help my eyes. In the same instant I was struck a tremendous blow over the left breast and hurled backward from the chancel rail, down the aisle, my armour clanging loudly. I landed on my back, but scrambled up quickly, though half stunned, and began to run blindly down the aisle towards the door. I bowed my head as I ran, putting my mailed arms over my face. I plunged into my camera, hurling it among the pews. I crashed into the font and staggered back. Then I was at the exit. I fumbled madly for the key in the pocket of my dressing-gown. I found it, and scraped at the door feverishly for the keyhole. Behind me, for all I knew, threatened that incredible thing. I found the keyhole, turned the key, burst the door open, and was in the passage. I slammed the door and leant hard against it whilst I fumbled again with the key, this time to lock it. I succeeded, and reeled more than walked to my room.

"There I sat for a while, until my nerves had steadied somewhat. Then I commenced to strip off the armour. I saw then that both the chain mail and the plate had been pierced over the breast; And suddenly, it came home to me that the Thing had struck for my heart.

"Stripping rapidly, I found that the skin over the heart had just been pierced sufficiently to allow a few drops of blood to stain my shirt - nothing more. I thought of what would have happened if I had not worn the armour!

"I did not go to sleep that night at all, but sat upon the edge of my bed, thinking and thinking. In the morning, so soon as it was light, I made my way

quietly down to the chapel. I opened the door, and peered in; but though the whole place was now flooded with the rays of the rising sun it took a tremendous effort of will before I could force myself to enter.

"After a minute's hesitation, however, I plucked up sufficient courage. I went over to where I had overthrown my camera. The ground glass was smashed, but otherwise it did not seem to have suffered. I replaced it in the position in which it had been overnight; but the slide containing the flashlight photograph I removed and put in one of my side pockets, regretting that I had not taken a second one at the instant when I heard those strange sounds up near the chancel.

"Having tidied my photographic apparatus, I went up the aisle to recover my lantern and revolver, which had both been knocked from my hands when I was stabbed. The lantern was hopelessly bent, but the pistol seemed all right. These secured, I made considerable haste to get out of the place and lock the door. I can tell you that I felt less inclined than the night before to call Sir Alfred an old woman for his precautions regarding the chapel, and a sudden thought flashed into my mind whether he might not have knowledge of some previous tragedy concerned with the dagger that made his so particular to see that the chapel should not be entered at night.

"I returned to my room, washed, shaved, and dressed; then went downstairs and got the acting butler to give me some sandwiches and a cup of coffee.

"A little later I was heading for Burtontree as hard as I could walk, for a sudden idea had come to me, which I was anxious to test. I reached the place a little before eight-thirty, and found the local photographer with his shutters still up. But I did not wait. I just knocked until he appeared with his coat off, evidently in the act of dealing with his breakfast. In a few words I made clear that I wanted the use of his dark room immediately, and this he placed at once at my disposal.

"I set to work immediately to develop, not the plate I had exposed, but the one that had been in the camera during all the time of waiting in the darkness. You see, the lens had been uncapped all that while, so that the whole chancel had been, as it were, under observation. You all know something of my experiments in lightless photography, that is "lightless" so far as our human eyes are capable of appreciating light? It was X-ray work that started me in that direction, and now I had vague and indefinite hopes that, if anything immaterial had been moving in the chapel the camera might have recorded it.

"And so it was with the most intense and absorbing interest that I watched that plate under the action of the developer. Presently I saw a faint smudge of black appear, and after that others, vague and wavering in outline. I held the negative up to the red light. The marks appeared all over the plate, but had no definiteness, yet they were sufficient to make me very excited, and I put the thing back into the solution. For some minutes further I watched it, lifting it out once or twice to make a more careful scrutiny, but could not discover what the markings might represent, until, suddenly, it occurred to me that in one of two

places they appeared to have the shape of a dagger, but so indefinite that I could not be sure. Yet the very idea made me, as you may imagine, feel thrilly. I carried development a little further, then put the negative into the hypo, and commenced work upon the other plate. It came up nicely, and very soon I had a decent negative that appeared similar in every respect - except for the difference of lighting - to the negative I had taken the previous day. This plate I also fixed; then I washed the two quickly, and put them in methylated spirits for ten or fifteen minutes; after which I took them into the man's kitchen and dried them in the oven.

"Whilst the two plates were drying, the photographer and I made an enlargement from the negative I had taken by daylight. Then we did the same with the two that I had just developed, washing and mounting them as quickly as possible, for I was not troubling about the permanency of the prints. When this was done I took them out into the daylight and made a thorough examination of them, commencing with the one that seemed to show shadowy daggers in several places; but now that it was enlarged I could not be certain that I was not letting my imagination play too large a part in constructing weapons out of the indefinite outlines. And it was with a certain queer disappointment that I put the photograph down and took up the other two to compare.

"For a minute I looked from one to the other, but could distinguish no difference in the scene they portrayed. Then, abruptly, my interest was gripped, for there was a difference. In the second one the dagger was not in its sheath, though I had felt sure it was.

"After that I commenced to compare the two enlargements in a very different manner, using a pair of calipers and the most exacting scrutiny, and so, at last, came upon something that set me all tingling with excitement.

"I paid the photographer, put the three enlargements under my arm without waiting to have them wrapped up, and hurried back to the castle.

"I put the photographs in my room, then went down to see if I could find Sir Alfred, but Mr. George Jarnock, who met me, told me his father was too unwell to rise, and would prefer that no one entered the Chapel unless he was about. He made an apologetic excuse that his father was inclined to be, perhaps, a little over-careful; but that, even before the 'thing' happened, his father had been just as particular, always keeping the key, and never allowing the door to be unlocked, except when the place was in use. And, as the young fellow told me, with something of a troubled smile, this attack upon the butler seemed to have justified his father's superstitious attitude towards the place.

"When the young man had left me I took my duplicate key and made for the door of the chapel, and presently had it locked behind me, whilst I carried out some intensely interesting and rather weird experiments. These proved successful to such an extent that I came out of the place in a perfect little fever of excitement. I inquired for Mr. George Jarnock, and was told that he was in the morning room.

"'Come along,' I said, when I had rooted him out. 'I want you to give me a lift.'

"He was palpably very much puzzled, but came quickly and asking questions, to which, however, I shook my head, telling him to wait a few minutes.

"I led the way to the armoury. Here I directed him to take one side of a dummy dressed in full armour, whilst I took the other. He obeyed, though evidently vastly bewildered; and I led the way to the chapel door. When he saw that this was open he seemed even more astonished, but held himself in, waiting for me to explain. I locked the door of the chapel behind us, and then we carried the armoured dummy up the aisle to the gate of the chancel.

"'Stand back!' I shouted, as he made a sudden movement to open the gate. 'Heavens, man! you mustn't do that!'"

"'Do what?' he asked, half frightened and half irritated by my manner and words.

"'Stand to one side a moment, and watch!' I said, and he obeyed. I took the dummy in my arms and turned it to face the altar so that it stood close to the gate. Then, standing well to one side, I pressed its back so that it leant forward a little upon the gate, which flew open. In the same instant it was struck a tremendous blow that hurled it into the aisle, rattling and clanging upon the stone floor.

"'Good lord!' said Jarnock in a frightened voice. 'It's the dagger! The thing's



been stabbed, same as Parker!"

"'Yes,' I replied, and saw him glance swiftly towards the doorway; but I'll do him the justice to say he never budged an inch.

"'Come and see how it was done,' I said, and led the way back to the chancel rail. From the wall to the left of the altar I took down a long, curiously ornamented iron instrument, not unlike a short spear. The sharp end of this I inserted in a hole in the left-hand gate-post. I lifted hard, and a section of the post, from the floor upwards, bent inwards towards the chancel as though hinged at the bottom. Down it went, leaving the remaining part of the post standing. As the movable portion was bent lower, a section of the floor slid to one side, showing a long, shallow cavity, sufficient to enclose the post. I hove it down into the niche, and there was a sharp clang as some catch caught and held it. Then I went and wrenched the dagger from the dummy. I brought the old weapon and placed its hilt in a hole near the top of the post, where it fitted loosely, the point upwards. After that I went to the lever and gave another heave, and the post descended about a foot to the bottom of the cavity, catching there with another clang. I withdrew the lever, and the floor slid back covering post and dagger, and looking no different from the surrounding surface.

"Then I shut the gate, and we both stood well to one side. I took the spear-like lever and gave the gate a little push so that it opened. Instantly there was a loud thud, and something sang through the air, striking the bottom wall of the chapel. It was the dagger. I showed Jarnock then that the portion of the post had sprung back into its place, making the whole as thick as the one upon the right-hand side of the gate.

"'There!' I said, turning to the young man, and tapping the post. 'There's the invisible thing that uses the dagger, but who the deuce is the person who sets the trap?' I looked at him keenly as I spoke.

"'My father is the only one who has a key,' he said. 'So that I don't see who could get in to meddle.'

"I looked at him again.

"'Look here, Mr. Jarnock," I said, perhaps a bit curter than I should, considering what I said. "Are you quite sure that Sir Alfred is quite balanced - mentally?"

"He looked at me, half frightenedly and flushing a little. 'I - I don't know,' he said, after a slight pause.

"'Tell the truth,' I replied. 'Haven't you suspected his balance a bit at times? You needn't be afraid to tell me.'

"'Well, I'll admit I've thought him a bit - a bit strange at times.' he admitted: 'but I've always tried to blind myself and others to it. You see, he's my dad.

"I nodded. 'Quite right, too; and there's no need, now, to make any scandal about this, but something must be done - in a quiet sort of way, you know. I

should go and have a chat with your father, and tell him you've found out about this thing.' and I touched the divided post.

"He seemed very grateful for my advice; and after shaking my hand very hard, took my key and let himself out of the Chapel. He came back in about an hour rather pale, but otherwise quite collected. I was quite right in my surmise. It was old Sir Alfred who set the trap every night, having learnt from an old M.S. of its existence and how it was worked, it having been used in the old days as a protection for the golden vessels of the altar, which were kept in a secret recess at the back. This recess Sir Alfred had utilised to store his wife's jewellery. She had died some twelve years back, and young Jarnock averred that his father had never been the same since.

"I mentioned to him about my puzzlement regarding the trap having been set before the service, when the butler was struck; for, if I understood him aright, his father had been in the habit of setting the trap last thing every night and unsetting it each morning before anyone entered the chapel. He replied that his father, in a fit of temporary forgetfulness, must have set it too early, and hence the almost fatal tragedy.

"That is about all. I don't think the old man is really insane. I believe it's more a case of hypochondria through dwelling too much upon his wife's death and being too much alone. Young Jarnock told me that his father would sometimes pray for hours at a time in the Chapel."

"But you've never told us just how you discovered the secret," I said, speaking for the four of us.

"Oh, that!" replied Carnacki. "I found, on comparing the photos, that the photo taken in the daytime showed a thicker left-hand gate-post than the one taken by flashlight. That put me on to the track that there might be some mechanical dodge in the business and no ghost at all. I examined the post, and I soon found out the business then. It was simple enough, you know, once I hit the right track.

"By the way," he continued, rising and going to the mantelpiece, "you may be interested to have a look at the 'waeful dagger.' Young Jarnock was kind enough to present it to me as a little memento of my adventure. He handed it round to us; and whilst we examined it, filled and lit his pipe, warning us, between puffs, not to make the story he had told us public. "You see," he said "young Jarnock and I made the trap so that it couldn't work, and I've got the dagger; so the whole thing can be hushed up, especially as the butler is on his feet again. But, all the same," he concluded, with a grim little smile, "I fancy the chapel'll never lose its reputation as a dangerous place - eh? Should be pretty safe not, I should think, to keep valuables in. As for the old man, I recommended that he should have a decent male attendant. Best thing in such cases, you know."

"There's two things, Carnacki, you haven't explained yet," I remarked. "What do you think caused the two clangey sounds when you were in the chapel

in the dark? And do you think the soft tready sounds were real, or only a fancy, with your being so tense?"

"Don't just know, for certain, about the clangs," he replied. "I've puzzled a bit about them. I can only think that the spring which worked the post must have 'given' a trifle. If it did, under such a tension, it would make a bit of a ringing noise. And a little sound goes a long way in the middle of the night when you're thinking of "ghosteses." You can understand that - eh?"

"Yes," I assented. "And the other sounds?"

"Well, the same thing - I mean the extraordinary quietness - may help to explain these a bit. They may have been some usual enough sound that would never have been noticed under ordinary circumstances, or they may have been only fancy. It's just impossible to say. As for the slithery noise, I'm pretty sure, now, that the tripod leg of my camera must have slipped a little, and if it did, it may have jolted the cap off the base board, which would make a little tap when it struck the floor of the aisle. At least, that's how I've tried to explain it to myself."

"And the dagger being there in its place that night when first you entered the chapel?" I queried.

"It wasn't; I mistook the cross-hilted sheath for the complete weapon, you see."

I nodded.

Now, you chaps," he said "clear out, I want to get a sleep."

We rose, shook him by the hand, and passed out into the night, each to his separate home; and as we went, I doubt not that each pondered upon the strange story he had heard; for, truly, it is the true things that are strange. Very much so!

The Thing Invisible (1913 revision)

Carnacki had just returned to Cheyne Walk, Chelsea. I was aware of this interesting fact by reason of the curt and quaintly worded postcard which I was re-reading, and by which I was requested to present myself at his house not later than seven o'clock on that evening. Mr. Carnacki had, as I and the others of his strictly limited circle of friends knew, been away in Kent for the past three weeks; but beyond that, we had no knowledge. Carnacki was genially secretive and curt, and spoke only when he was ready to speak. When this stage arrived, I and his three other friends, Jessop, Arkright, and Taylor would receive a card or a wire, asking us to call. Not one of us ever willingly missed, for after a thoroughly sensible little dinner, Carnacki would snuggle down into his big armchair, light his pipe, and wait whilst we arranged ourselves comfortably in our accustomed seats and nooks. Then he would begin to talk.

Upon this particular night I was the first to arrive and found Carnacki sitting, quietly smoking over a paper. He stood up, shook me firmly by the hand, pointed to a chair and sat down again, never having uttered a word.

For my part, I said nothing either. I knew the man too well to bother him with questions or the weather, and so took a seat and a cigarette. Presently the three others turned up and after that we spent a comfortable and busy hour at dinner.

Dinner over, Carnacki snuggled himself down into his great chair, as I have said was his habit, filled his pipe and puffed for awhile, his gaze directed thoughtfully at the fire. The rest of us, if I may so express it, made ourselves cosy, each after his own particular manner. A minute or so later Carnacki began to speak, ignoring any preliminary remarks, and going straight to the subject of the story we knew he had to tell:

'I have just come back from Sir Alfred Jarnock's place at Burtontree, in South Kent,' he began, without removing his gaze from the fire. 'Most extraordinary things have been happening down there lately and Mr. George Jarnock, the eldest son, wired to ask me to run over and see whether I could help to clear matters up a bit. I went.

'When I got there, I found that they have an old Chapel attached to the castle which has had quite a distinguished reputation for being what is popularly termed "haunted." They have been rather proud of this, as I managed to discover, until quite lately when something very disagreeable occurred, which served to remind them that family ghosts are not always content, as I might say, to remain purely ornamental.

'It sounds almost laughable, I know, to hear of a long-respected supernatural phenomenon growing unexpectedly dangerous; and in this case, the tale of the haunting was considered as little more than an old myth, except after night-fall, when possibly it became more plausible seeming.

'But however this may be, there is no doubt at all but that what I might term the Haunting Essence which lived in the place, had become suddenly dangerous - deadly dangerous too, the old butler being nearly stabbed to death one night in the Chapel, with a peculiar old dagger.

'It is, in fact, this dagger which is popularly supposed to "haunt" the Chapel. At least, there has been always a story handed down in the family that this dagger would attack any enemy who should dare to venture into the Chapel, after night-fall. But, of course, this had been taken with just about the same amount of seriousness that people take most ghost-tales, and that is not usually of a worryingly *real* nature. I mean that most people never quite know how much or how little they believe of matters ab-human or ab-normal, and generally they never have an opportunity to learn. And, indeed, as you are all aware, I am as big a sceptic concerning the truth of ghost-tales as any man you are likely to meet; only I am what I might term an unprejudiced sceptic. I am not given to either believing or disbelieving things "on principle," as I have found many idiots prone to be, and what is more, some of them not ashamed to boast of the insane fact. I view all reported "hauntings" as un-proven until I have examined into them, and I am bound to admit that ninety-nine cases in a hundred turn out to be sheer bosh and fancy. But the hundredth! Well, if it were not for the hundredth, I should have few stories to tell you - eh?

'Of course, after the attack on the butler, it became evident that there was at least "something" in the old story concerning the dagger, and I found everyone in a half belief that the queer old weapon did really strike the butler, either by the aid of some inherent force, which I found them peculiarly unable to explain, or else in the hand of some invisible thing or monster of the Outer World!

'From considerable experience, I knew that it was much more likely that the butler had been "knifed" by some vicious and quite material human!

'Naturally, the first thing to do, was to test this probability of human agency, and I set to work to make a pretty drastic examination of the people who knew most about the tragedy.

'The result of this examination, both pleased and surprised me, for it left me with very good reasons for belief that I had come upon one of those extraordinary rare "true manifestations" of the extrusion of a Force from the Outside. In more popular phraseology - a genuine case of haunting.

'These are the facts: On the previous Sunday evening but one, Sir Alfred Jarnock's household had attended family service, as usual, in the Chapel. You see, the Rector goes over to officiate twice each Sunday, after concluding his duties at the public Church about three miles away.

'At the end of the service in the Chapel, Sir Alfred Jarnock, his son Mr. George Jarnock, and the Rector had stood for a couple of minutes, talking, whilst old Bellett the butler went round, putting out the candles.

'Suddenly, the Rector remembered that he had left his small prayer-book on the Communion table in the morning; he turned, and asked the butler to get it for him before he blew out the chancel candles.

'Now I have particularly called your attention to this because it is important in that it provides witnesses in a most fortunate manner at an extraordinary moment. You see, the Rector's turning to speak to Bellett had naturally caused both Sir Alfred Jarnock and his son to glance in the direction of the butler, and it was at this identical instant and whilst all three were looking at him, that the old butler was stabbed - there, full in the candle-light, before their eyes.

'I took the opportunity to call early upon the Rector, after I had questioned Mr. George Jarnock, who replied to my queries in place of Sir Alfred Jarnock, for the older man was in a nervous and shaken condition, as a result of the happening, and his son wished him to avoid dwelling upon the scene as much as possible.

'The Rector's version was clear and vivid, and he had evidently received the astonishment of his life. He pictured to me the whole affair - Bellett, up at the chancel gate, going for the prayer-book, and absolutely alone and then the BLOW, out of the Void, he described it, and the *force* prodigious - the old man being driven headlong into the body of the Chapel. Like the kick of a great horse, the Rector said, his benevolent old eyes bright and intense with the effort he had actually witnessed, in defiance of all that he had hitherto believed.

'When I left him, he went back to the writing which he had put aside, when I appeared. I feel sure that he was developing the first unorthodox sermon that he had ever evolved. He was a dear old chap, and I should certainly like to have heard it.

'The last man I visited was the butler. He was, of course, in a frightfully weak and shaken condition, but he could tell me nothing that did not point to there being a Power abroad in the Chapel. He told the same tale, in every minute particle, that I had learned from the others. He had been just going up to put out the altar candles and fetch the Rector's book, when something struck him an enormous blow high up on the left breast and he was driven headlong into the aisle.

'Examination had shown that he had been stabbed by the dagger - of which I will tell you more in a moment - that hung always above the altar. The weapon had entered, fortunately some inches above the heart, just under the collar-bone, which had been broken by the stupendous force of the blow, the dagger itself being driven clean through the body, and out through the scapula behind.

'The poor old fellow could not talk much, and I soon left him; but what he had told me was sufficient to make it unmistakable that no living person had been within yards of him when he was attacked; and, as I knew, this fact was

verified by three capable and responsible witnesses, independent of Bellett himself.

'The thing now, was to search the Chapel, which is small and extremely old. It is very massively built, and entered through only one door, which leads out of the castle itself, and the key of which is kept by Sir Alfred Jarnock, the butler having no duplicate.

'The shape of the Chapel is oblong, and the altar is railed off after the usual fashion. There are two tombs in the body of the place; but none in the chancel, which is bare, except for the tall candlesticks, and the chancel rail, beyond which is the undraped altar of solid marble, upon which stand four small candlesticks, two at each end.

'Above the altar hangs the "waeful dagger," as I had learned it was named. I fancy the term has been taken from an old vellum, which describes the dagger and its supposed ab-normal properties. I took the dagger down, and examined it minutely and with method. The blade is ten inches long, two inches broad at the base, and tapering to a rounded but sharp point, rather peculiar. It is double-edged.

'The metal sheath is curious for having a cross-piece, which, taken with the fact that the sheath itself is continued three parts up the hilt of the dagger (in a most inconvenient fashion), gives it the appearance of a cross. That this is not unintentional is shown by an engraving of the Christ crucified upon one side, whilst upon the other, in Latin, is the inscription: "Vengeance is Mine, I will Repay." A quaint and rather terrible conjunction of ideas. Upon the blade of the dagger is graven in old English capitals: "I Watch. I Strike." On the butt of the hilt there is carved deeply a Pentacle.

'This is a pretty accurate description of the peculiar old weapon that has had the curious and uncomfortable reputation of being able (either of its own accord or in the hand of something invisible) to strike murderously any enemy of the Jarnock family who may chance to enter the Chapel after night-fall. I may tell you here and now, that before I left, I had very good reason to put certain doubts behind me; for I tested the deadliness of the thing myself.

'As you know, however, at this point of my investigation, I was still at that stage where I considered the existence of a supernatural Force unproven. In the meanwhile, I treated the Chapel drastically, sounding and scrutinising the walls and floor, dealing with them almost foot by foot, and particularly examining the two tombs.

'At the end of this search, I had in a ladder, and made a close survey of the groined roof. I passed three days in this fashion, and by the evening of the third day I had proved to my entire satisfaction that there is no place in the whole of that Chapel where any living being could have hidden, and also that the only way of ingress and egress to and from the Chapel is through the doorway which leads into the castle, the door of which was always kept locked, and the key kept by Sir Alfred Jarnock himself, as I have told you. I mean, of course, that this doorway is the only entrance practicable to material people.

'Yes, as you will see, even had I discovered some other opening, secret or otherwise, it would not have helped at all to explain the mystery of the incredible attack, in a normal fashion. For the butler, as you know, was struck in full sight of the Rector, Sir Jarnock and his son. And old Bellett himself knew that no living person had touched him.... "OUT OF THE VOID," the Rector had described the inhumanly brutal attack. "Out of the Void!" A strange feeling it gives one - eh?

'And this is the thing that I had been called in to bottom!

'After considerable thought, I decided on a plan of action. I proposed to Sir Alfred Jarnock that I should spend a night in the Chapel, and keep a constant watch upon the dagger. But to this, the old knight - a little, weasened, nervous man - would not listen for a moment. He, at least, I felt assured had no doubt of the *reality* of some dangerous supernatural Force a-roam at night in the Chapel. He informed me that it had been his habit every evening to lock the Chapel door, so that no one might foolishly or heedlessly run the risk of any peril that it might hold at night, and that he could not allow me to attempt such a thing, after what had happened to the butler.

'I could see that Sir Alfred Jarnock was very much in earnest, and would evidently have held himself to blame, had he allowed me to make the experiment, and any harm come to me; so I said nothing in argument; and presently, pleading the fatigue of his years and health, he said good-night, and left me; having given me the impression of being a polite, but rather superstitious, old gentleman.

'That night, however, whilst I was undressing, I saw how I might achieve the thing I wished, and be able to enter the Chapel after dark, without making Sir Alfred Jarnock nervous. On the morrow, when I borrowed the key, I would take an impression, and have a duplicate made. Then, with my private key, I could do just what I liked.

'In the morning I carried out my idea. I borrowed the key, as I wanted to take a photograph of the chancel by daylight. When I had done this I locked up the Chapel and handed the key to Sir Alfred Jarnock, having first taken an impression in soap. I had brought out the exposed plate - in its slide - with me; but the camera I had left exactly as it was, as I wanted to take a second photograph of the chancel that night, from the same position.

'I took the dark-slide into Burtontree, also the cake of soap with the impress. The soap I left with the local ironmonger, who was something of a locksmith and promised to let me have my duplicate, finished, if I would call in two hours. This I did, having in the meanwhile found out a photographer where I developed the plate, and left it to dry, telling him I would call next day. At the end of the two hours I went for my key and found it ready, much to my satisfaction. Then I returned to the castle.

'After dinner that evening, I played billiards with young Jarnock for a couple of hours. Then I had a cup of coffee and went off to my room, telling him I was

feeling awfully tired. He nodded and told me he felt the same way. I was glad, for I wanted the house to settle as soon as possible.

'I locked the door of my room, then from under the bed - where I had hidden them earlier in the evening - I drew out several fine pieces of plate-armour, which I had removed from the armoury. There was also a shirt of chain-mail, with a sort of quilted hood of mail to go over the head.

'I buckled on the plate-armour, and found it extraordinarily uncomfortable, and over all I drew on the chain-mail. I know nothing about armour, but from what I have learned since, I must have put on parts of two suits. Anyway, I felt beastly, clamped and clumsy and unable to move my arms and legs naturally. But I knew that the thing I was thinking of doing called for some sort of protection for my body. Over the armour I pulled on my dressing gown and shoved my revolver into one of the side-pockets - and my repeating flashlight into the other. My dark lantern I carried in my hand.

'As soon as I was ready I went out into the passage and listened. I had been some considerable time making my preparations and I found that now the big hall and stair-case were in darkness and all the house seemed quiet. I stepped back and closed and locked my door. Then, very slowly and silently I went downstairs to the hall and turned into the passage that led to the Chapel.

'I reached the door and tried my key. It fitted perfectly and a moment later I was in the Chapel, with the door locked behind me, and all about me the utter dree silence of the place, with just the faint showings of the outlines of the stained, leaded windows, making the darkness and lonesomeness almost the more apparent.

'Now it would be silly to say I did not feel queer. I felt very queer indeed. You just try, any of you, to imagine yourself standing there in the dark silence and remembering not only the legend that was attached to the place, but what had really happened to the old butler only a little while gone, I can tell you, as I stood there, I could believe that something invisible was coming towards me in the air of the Chapel. Yet, I had got to go through with the business, and I just took hold of my little bit of courage and set to work.

'First of all I switched on my light, then I began a careful tour of the place; examining every corner and nook. I found nothing unusual. At the chancel gate I held up my lamp and flashed the light at the dagger. It hung there, right enough, above the altar, but I remember thinking of the word "demure", as I looked at it. However, I pushed the thought away, for what I was doing needed no addition of uncomfortable thoughts.

'I completed the tour of the place, with a constantly growing awareness of its utter chill and unkind desolation - an atmosphere of cold dismalness seemed to be everywhere, and the quiet was abominable.

'At the conclusion of my search I walked across to where I had left my camera focussed upon the chancel. From the satchel that I had put beneath the tripod I took out a dark-slide and inserted it in the camera, drawing the shutter.

After that I uncapped the lens, pulled out my flashlight apparatus, and pressed the trigger. There was an intense, brilliant flash, that made the whole of the interior of the Chapel jump into sight, and disappear as quickly. Then, in the light from my lantern, I inserted the shutter into the slide, and reversed the slide, so as to have a fresh plate ready to expose at any time.

'After I had done this I shut off my lantern and sat down in one of the pews near to my camera. I cannot say what I expected to happen, but I had an extraordinary feeling, almost a conviction, that something peculiar or horrible would soon occur. It was, you know, as if I knew.

'An hour passed, of absolute silence. The time I knew by the far-off, faint chime of a dock that had been erected over the stables. I was beastly cold, for the whole place is without any kind of heating pipes or furnace, as I had noticed during my search, so that the temperature was sufficiently uncomfortable to suit my frame of mind. I felt like a kind of human periwinkle encased in boiler-plate and frozen with cold and funk. And, you know, somehow the dark about me seemed to press coldly against my face. I cannot say whether any of you have ever had the feeling, but if you have, you will know just how disgustingly unnerving it is. And then, all at once, I had a horrible sense that something was moving in the place. It was not that I could hear anything but I had a kind of intuitive knowledge that something had stirred in the darkness. Can you imagine how I felt?

'Suddenly my courage went. I put up my mailed arms over my face. I wanted to protect it. I had got a sudden sickening feeling that something was hovering over me in the dark. Talk about fright! I could have shouted. if I had not been afraid of the noise.... And then, abruptly, I heard something. Away up the aisle, there sounded a dull clang of metal, as it might be the tread of a mailed heel upon the stone of the aisle. I sat immovable. I was fighting with all my strength to get back my courage. I could not take my arms down from over my face, but I knew that I was getting hold of the gritty part of me again. And suddenly I made a mighty effort and lowered my arms. I held my face up in the darkness. And, I tell you, I respect myself for the act, because I thought truly at that moment that I was going to die. But I think, just then, by the slow revulsion of feeling which had assisted my effort, I was less sick, in that instant, at the thought of having to die, than at the knowledge of the utter weak cowardice that had so unexpectedly shaken me all to bits, for a time.

'Do I make myself clear? You understand, I feel sure, that the sense of respect, which I spoke of, is not really unhealthy egotism; because, you see, I am not blind to the state of mind which helped me. I mean that if I had uncovered my face by a sheer effort of will, unhelped by any revulsion of feeling, I should have done a thing much more worthy of mention. But, even as it was, there were elements in the act, worthy of respect. You follow me, don't you?

'And, you know, nothing touched me, after all! So that, in a little while, I had got back a bit to my normal, and felt steady enough to go through with the business without any more funk.

'I daresay a couple of minutes passed, and then, away up near the chancel, there came again that clang, as though an armoured foot stepped cautiously. By Jove! but it made me stiffen. And suddenly the thought came that the sound I heard might be the rattle of the dagger above the altar. It was not a particularly sensible notion, for the sound was far too heavy and resonant for such a cause. Yet, as can be easily understood, my reason was bound to submit somewhat to my fancy at such a time. I remember now, that the idea of that insensate thing becoming animate, and attacking me, did not occur to me with any sense of possibility or reality. I thought rather, in a vague way, of some invisible monster of outer space fumbling at the dagger. I remembered the old Rector's description of the attack on the butler.... OUT OF THE VOID. And he had described the stupendous force of the blow as being "like the kick of a great horse". You can see how uncomfortably my thoughts were running.

'I felt round swiftly and cautiously for my lantern. I found it close to me, on the pew seat, and with a sudden, jerky movement, I switched on the light. I flashed it up the aisle, to and fro across the chancel, but I could see nothing to frighten me. I turned quickly, and sent the jet of light darting across and across the rear end of the Chapel; then on each side of me, before and behind, up at the roof and down at the marble floor, but nowhere was there any visible thing to put me in fear, not a thing that need have set my flesh thrilling; just the quiet Chapel, cold, and eternally silent. You know the feeling.

'I had been standing, whilst I sent the light about the Chapel, but now I pulled out my revolver, and then, with a tremendous effort of will, switched off the light, and sat down again in the darkness, to continue my constant watch.

'It seemed to me that quite half an hour, or even more, must have passed, after this, during which no sound had broken the intense stillness. I had grown less nervously tense, for the flashing of the light round the place had made me feel less out of all bounds of the normal - it had given me something of that unreasoned sense of safety that a nervous child obtains at night, by covering its head up with the bedclothes. This just about illustrates the completely human illogicalness of the workings of my feelings; for, as you know, whatever Creature, Thing, or Being it was that had made that extraordinary and horrible attack on the old butler, it had certainly not been visible.

'And so you must picture me sitting there in the dark; clumsy with armour, and with my revolver in one hand, and nursing my lantern, ready, with the other. And then it was, after this little time of partial relief from intense nervousness, that there came a fresh strain on me; for somewhere in the utter quiet of the Chapel, I thought I heard something. I listened, tense and rigid, my heart booming just a little in my ears for a moment; then I thought I heard it again. I felt sure that something had moved at the top of the aisle. I strained in the darkness, to hark; and my eyes showed me blackness within blackness, wherever I glanced, so that I took no heed of what they told me; for even if I looked at the dim loom of the stained window at the top of the chancel, my sight gave me the shapes of vague shadows passing noiseless and ghostly across, constantly. There was a time of almost peculiar silence, horrible to me, as I felt

just then. And suddenly I seemed to hear a sound again, nearer to me, and repeated, infinitely stealthy. It was as if a vast, soft tread were coming slowly down the aisle.

'Can you imagine how I felt? I do not think you can. I did not move, any more than the stone effigies on the two tombs; but sat there, *stiffened*. I fancied now, that I heard the tread all about the Chapel. And then, you know, I was just as sure in a moment that I could not hear it - that I had never heard it.

'Some particularly long minutes passed, about this time; but I think my nerves must have quieted a bit; for I remember being sufficiently aware of my feelings, to realise that the muscles of my shoulders *ached*, with the way that they must have been contracted, as I sat there, hunching myself, rigid. Mind you, I was still in a disgusting funk; but what I might call the "imminent sense of danger" seemed to have eased from around me; at any rate, I felt, in some curious fashion, that there was a respite - a temporary cessation of malignity from about me. It is impossible to word my feelings more clearly to you, for I cannot see them more clearly than this, myself.

'Yet, you must not picture me as sitting there, free from strain; for the nerve tension was so great that my heart action was a little out of normal control, the blood-beat making a dull booming at times in my ears, with the result that I had the sensation that I could not hear acutely. This is a simply beastly feeling, especially under such circumstances.

'I was sitting like this, listening, as I might say with body and soul, when suddenly I got that hideous conviction again that something was moving in the air of the place. The feeling seemed to stiffen me, as I sat, and my head appeared to tighten, as if all the scalp had grown *tense*. This was so real, that I suffered an actual pain, most peculiar and at the same time intense; the whole head pained. I had a fierce desire to cover my face again with my mailed arms, but I fought it off. If I had given way then to that, I should simply have bunked straight out of the place. I sat and sweated coldly (that's the bald truth), with the "creep" busy at my spine....

'And then, abruptly, once more I thought I heard the sound of that huge, soft tread on the aisle, and this time closer to me. There was an awful little silence, during which I had the feeling that something enormous was bending over towards me, from the aisle.... And then, through the booming of the blood in my ears, there came a slight sound from the place where my camera stood - a disagreeable sort of slithering sound, and then a sharp tap. I had the lantern ready in my left hand, and now I snapped it on, desperately, and shone it straight above me, for I had a conviction that there was something there. But I saw nothing. Immediately I flashed the light at the camera, and along the aisle, but again there was nothing visible. I wheeled round, shooting the beam of light in a great circle about the place; to and fro I shone it, jerking it here and there, but it showed me nothing.

'I had stood up the instant that I had seen that there was nothing in sight over me, and now I determined to visit the chancel, and see whether the dagger had

been touched. I stepped out of the pew into the aisle, and here I came to an abrupt pause, for an almost invincible, sick repugnance was fighting me back from the upper part of the Chapel. A constant, queer prickling went up and down my spine, and a dull ache took me in the small of the back, as I fought with myself to conquer this sudden new feeling of terror and horror. I tell you, that no one who has not been through these kinds of experiences, has any idea of the sheer, *actual physical pain* attendant upon, and resulting from, the intense nerve-strain that ghostly-fright sets up in the human system. I stood there feeling positively ill. But I got myself in hand, as it were, in about half a minute, and then I went, walking, I expect, as jerky as a mechanical tin man, and switching the light from side to side, before and behind, and over my head continually. And the hand that held my revolver sweated so much, that the thing fairly slipped in my fist. Does not sound very heroic, does it?

'I passed through the short chancel, and reached the step that led up to the small gate in the chancel-rail. I threw the beam from my lantern upon the dagger. Yes, I thought, it's all right. Abruptly, it seemed to me that there was something wanting, and I leaned forward over the chancel-gate to peer, holding the light high. My suspicion was hideously correct. *The dagger had gone*. Only the cross-shaped sheath hung there above the altar.

'In a sudden, frightened flash of imagination, I pictured the thing adrift in the Chapel, moving here and there, as though of its own volition; for whatever Force wielded it, was certainly beyond visibility. I turned my head stiffly over to the left, glancing frightenedly behind me, and flashing the light to help my eyes. In the same instant I was struck a tremendous blow over the left breast, and hurled backward from the chancel-rail, into the aisle, my armour clanging loudly in the horrible silence. I landed on my back, and slithered along on the polished marble. My shoulder struck the corner of a pew front, and brought me up, half stunned. I scrambled to my feet, horribly sick and shaken; but the fear that was on me, making little of that at the moment. I was minus both revolver and lantern, and utterly bewildered as to just where I was standing. I bowed my head, and made a scrambling run in the complete darkness and dashed into a pew. I jumped back, staggering, got my bearings a little, and raced down the centre of the aisle, putting my mailed arms over my face. I plunged into my camera, hurling it among the pews. I crashed into the font, and reeled back. Then I was at the exit. I fumbled madly in my dressing-gown pocket for the key. I found it and scraped at the door, feverishly, for the keyhole. I found the keyhole, turned the key, burst the door open, and was into the passage. I slammed the door and leant hard against it, gasping, whilst I felt crazily again for the keyhole, this time to lock the door upon what was in the Chapel. I succeeded, and began to feel my way stupidly along the wall of the corridor. Presently I had come to the big hall, and so in a little to my room.

'In my room, I sat for a while, until I had steadied down something to the normal. After a time I commenced to strip off the armour. I saw then that both the chain-mail and the plate-armour had been pierced over the breast. And, suddenly, it came home to me that the Thing had struck for my heart.

'Stripping rapidly, I found that the skin of the breast over the heart had just been cut sufficiently to allow a little blood to stain my shirt, nothing more. Only, the whole breast was badly bruised and intensely painful. You can imagine what would have happened if I had not worn the armour. In any case, it is a marvel that I was not knocked senseless.

'I did not go to bed at all that night, but sat upon the edge, thinking, and waiting for the dawn; for I had to remove my litter before Sir Alfred Jarnock should enter, if I were to hide from him the fact that I had managed a duplicate key.

'So soon as the pale light of the morning had strengthened sufficiently to show me the various details of my room, I made my way quietly down to the Chapel. Very silently, and with tense nerves, I opened the door. The chill light of the dawn made distinct the whole place - everything seeming instinct with a ghostly, unearthly quiet. Can you get the feeling? I waited several minutes at the door, allowing the morning to grow, and likewise my courage, I suppose. Presently the rising sun threw an odd beam right in through the big, East window, making coloured sunshine all the length of the Chapel. And then, with a tremendous effort, I forced myself to enter.

'I went up the aisle to where I had overthrown my camera in the darkness. The legs of the tripod were sticking up from the interior of a pew, and I expected to find the machine smashed to pieces; yet, beyond that the ground glass was broken, there was no real damage done.

'I replaced the camera in the position from which I had taken the previous photography; but the slide containing the plate I had exposed by flashlight I removed and put into one of my side pockets, regretting that I had not taken a second flash-picture at the instant when I heard those strange sounds up in the chancel.

'Having tidied my photographic apparatus, I went to the chancel to recover my lantern and revolver, which had both - as you know - been knocked from my hands when I was stabbed. I found the lantern lying, hopelessly bent, with smashed lens, just under the pulpit. My revolver I must have held until my shoulder struck the pew, for it was lying there in the aisle, just about where I believe I cannoned into the pew-corner. It was quite undamaged.

'Having secured these two articles, I walked up to the chancel-rail to see whether the dagger had returned, or been returned, to its sheath above the altar. Before, however, I reached the chancel-rail, I had a slight shock; for there on the floor of the chancel, about a yard away from where I had been struck, lay the dagger, quiet and demure upon the polished marble pavement. I wonder whether you will, any of you, understand the nervousness that took me at the sight of the thing. With a sudden, unreasoned action, I jumped forward and put my foot on it, to hold it there. Can you understand? Do you? And, you know, I could not stoop down and pick it up with my hands for quite a minute, I should think. Afterwards, when I had done so, however, and handled it a little, this feeling passed away and my Reason (and also, I expect, the daylight) made me

feel that I had been a little bit of an ass. Quite natural, though, I assure you! Yet it was a new kind of fear to me. I'm taking no notice of the cheap joke about the ass! I am talking about the curiousness of learning in that moment a new shade or quality of fear that had hitherto been outside of my knowledge or imagination. Does it interest you?

'I examined the dagger, minutely, turning it over and over in my hands and never - as I suddenly discovered - holding it loosely. It was as if I were subconsciously surprised that it lay quiet in my hands. Yet even this feeling passed, largely, after a short while. The curious weapon showed no signs of the blow, except that the dull colour - of the blade was slightly brighter on the rounded point that had cut through the armour.

'Presently, when I had made an end of staring at the dagger, I went up the chancel step and in through the little gate. Then, kneeling upon the altar, I replaced the dagger in its sheath, and came outside of the rail again, closing the gate after me and feeling awfully uncomfortable because the horrible old weapon was back again in its accustomed place. I suppose, without analysing my feelings very deeply, I had an unreasoned and only half-conscious belief that there was a greater probability of danger when the dagger hung in its five-century resting place than when it was out of it! Yet, somehow I don't think this is a very good explanation, when I remember the *demure* look the thing seemed to have when I saw it lying on the floor of the chancel. Only I know this, that when I had replaced the dagger I had quite a touch of nerves and I stopped only to pick up my lantern from where I had placed it whilst I examined the weapon, after which I went down the quiet aisle at a pretty quick walk, and so got out of the place.

'That the nerve tension had been considerable, I realised, when I had locked the door behind me. I felt no inclination now to think of old Sir Alfred as a hypochondriac because he had taken such hyper-seeming precautions regarding the Chapel. I had a sudden wonder as to whether he might not have some knowledge of a long-prior tragedy in which the dagger had been concerned.

'I returned to my room, washed, shaved and dressed, after which I read awhile. Then I went downstairs and got the acting butler to give me some sandwiches and a cup of coffee.

'Half an hour later I was heading for Burtontree, as hard as I could walk; for a sudden idea had come to me, which I was anxious to test. I reached the town a little before eight-thirty, and found the local photographer with his shutters still up. I did not wait, but knocked until he appeared with his coat off, evidently in the act of dealing with his breakfast. In a few words I made clear that I wanted the use of his dark room immediately, and this he at once placed at my disposal.

'I had brought with me the slide which contained the plate that I had used with the flashlight, and as soon as I was ready I set to work to develop. Yet, it was not the plate which I had exposed, that I first put into the solution, but the second plate, which had been ready in the camera during all the time of my

waiting in the darkness. You see, the lens had been uncapped all that while, so that the whole chancel had been, as it were, under observation.

'You all know something of my experiments in "Light-less Photography," that is, appreciating light. It was X-ray work that started me in that direction. Yet, you must understand, though I was attempting to develop this "un-exposed" plate, I had no definite idea of results - nothing more than a vague hope that it might show me something.

'Yet, because of the possibilities, it was with the most intense and absorbing interest that I watched the plate under the action of the developer. Presently I saw a faint smudge of black appear in the upper part, and after that others, indistinct and wavering of outline. I held the negative up to the light. The marks were rather small, and were almost entirely confined to one end of the plate, but as I have said, lacked definiteness. Yet, such as they were, they were sufficient to make me very excited and I shoved the thing quickly back into the solution.

'For some minutes further I watched it, lifting it out once or twice to make a more exact scrutiny, but could not imagine what the markings might represent, until suddenly it occurred to me that in one of two places they certainly had shapes suggestive of a cross-hilted dagger. Yet, the shapes were sufficiently indefinite to make me careful not to let myself be over-impressed by the uncomfortable resemblance, though I must confess, the very thought was sufficient to set some odd thrills adrift in me.

'I carried development a little further, then put the negative into the hypo, and commenced work upon the other plate. This came up nicely, and very soon I had a really decent negative that appeared similar in every respect (except for the difference of lighting) to the negative I had taken during the previous day. I fixed the plate, then having washed both it and the "unexposed" one for a few minutes under the tap, I put them into methylated spirits for fifteen minutes, after which I carried them into the photographer's kitchen and dried them in the oven.

'Whilst the two plates were drying the photographer and I made an enlargement from the negative I had taken by daylight. Then we did the same with the two that I had just developed, washing them as quickly as possible, for I was not troubling about the permanency of the prints, and drying them with spirits.

'When this was done I took them to the window and made a thorough examination, commencing with the one that appeared to show shadowy daggers in several places. Yet, though it was now enlarged, I was still unable to feel convinced that the marks truly represented anything abnormal; and because of this, I put it on one side, determined not to let my imagination play too large a part in constructing weapons out of the indefinite outlines.

'I took up the two other enlargements, both of the chancel, as you will remember, and commenced to compare them. For some minutes I examined them without being able to distinguish any difference in the scene they portrayed, and then abruptly, I saw something in which they varied. In the

second enlargement - the one made from the flashlight negative - the dagger was not in its sheath. Yet, I had felt sure it was there but a few minutes before I took the photograph.

'After this discovery I began to compare the two enlargements in a very different manner from my previous scrutiny. I borrowed a pair of calipers from the photographer and with these I carried out a most methodical and exact comparison of the details shown in the two photographs.

'Suddenly I came upon something that set me all tingling with excitement. I threw the calipers down, paid the photographer, and walked out through the shop into the street. The three enlargements I took with me, making them into a roll as I went. At the corner of the street I had the luck to get a cab and was soon back at the castle.

'I hurried up to my room and put the photographs away; then I went down to see whether I could find Sir Alfred Jarnock; but Mr. George Jarnock, who met me, told me that his father was too unwell to rise and would prefer that no one entered the Chapel unless he were about.

'Young Jarnock made a half-apologetic excuse for his father; remarking that Sir Alfred Jarnock was perhaps inclined to be a little over careful; but that, considering what had happened, we must agree that the need for his carefulness had been justified. He added, also, that even before the horrible attack on the butler his father had been just as particular, always keeping the key and never allowing the door to be unlocked except when the place was in use for Divine Service, and for an hour each fore-noon when the cleaners were in.

'To all this I nodded understandingly; but when, presently, the young man left me I took my duplicate key and made for the door of the Chapel. I went in and locked it behind me, after which I carried out some intensely interesting and rather weird experiments. These proved successful to such an extent that I came out of the place in a perfect fever of excitement. I inquired for Mr. George Jarnock and was told that he was in the morning room.

'"Come along," I said, when I had found him. "Please give me a lift. I've something exceedingly strange to show you."

'He was palpably very much puzzled, but came quickly. As we strode along he asked me a score of questions, to all of which I just shook my head, asking him to wait a little.

'I led the way to the Armoury. Here I suggested that he should take one side of a dummy, dressed in half-plate armour, whilst I took the other. He nodded, though obviously vastly bewildered, and together we carried the thing to the Chapel door. When he saw me take out my key and open the way for us he appeared even more astonished, but held himself in, evidently waiting for me to explain. We entered the Chapel and I locked the door behind us, after which we carted the armoured dummy up the aisle to the gate of the chancel-rail where we put it down upon its round, wooden stand.

"Stand back!" I shouted suddenly as young Jarnock made a movement to open the gate. "My God, man! you mustn't do that!"

"Do what?" he asked, half startled and half irritated by my words and manner.

"One minute," I said. "Just stand to the side a moment, and watch."

He stepped to the left whilst I took the dummy in my arms and turned it to face the altar, so that it stood close to the gate. Then, standing well away on the right side, I pressed the back of the thing so that it leant forward a little upon the gate, which flew open. In the same instant, the dummy was struck a tremendous blow that hurled it into the aisle, the armour rattling and clanging upon the polished marble floor.

"Good God!" shouted young Jarnock, and ran back from the chancel-rail, his face very white.

"Come and look at the thing," I said, and led the way to where the dummy lay, its armoured upper limbs all splayed adrift in queer contortions. I stooped over it and pointed. There, driven right through the thick steel breastplate, was the "waeful dagger."

"Good God!" said young Jarnock again. "Good God! it's the dagger! The thing's been stabbed, same as Bellett!"

"Yes," I replied, and saw him glance swiftly towards the entrance of the Chapel. But I will do him the justice to say that he never budged an inch.

"Come and see how it was done," I said, and led the way back to the chancel-rail. From the wall to the left of the altar I took down a long, curiously ornamented, iron instrument, not unlike a short spear. The sharp end of this I inserted in a hole in the left-hand gate-post of the chancel gateway. I lifted hard, and a section of the post, from the floor upwards, bent inwards towards the altar, as though hinged at the bottom. Down it went, leaving the remaining part of the post standing. As I bent the movable portion lower there came a quick click and a section of the floor slid to one side, showing a long, shallow cavity, sufficient to enclose the post. I put my weight to the lever and hove the post down into the niche. Immediately there was a sharp clang, as some catch snicked in, and held it against the powerful operating spring.

I went over now to the dummy, and after a few minutes' work managed to wrench the dagger loose out of the armour. I brought the old weapon and placed its hilt in a hole near the top of the post where it fitted loosely, the point upwards. After that I went again to the lever and gave another strong heave, and the post descended about a foot, to the bottom of the cavity, catching there with another clang. I withdrew the lever and the narrow strip of floor slid back, covering post and dagger, and looking no different from the surrounding surface.

Then I shut the chancel-gate, and we both stood well to one side. I took the spear-like lever, and gave the gate a little push, so that it opened. Instantly there was a loud thud, and something sang through the air, striking the bottom wall of

the Chapel. It was the dagger. I showed Jarnock then that the other half of the post had sprung back into place, making the whole post as thick as the one upon the right-hand side of the gate.

"There!" I said, turning to the young man and tapping the divided post. "There's the 'invisible' thing that used the dagger, but who the deuce is the person who sets the trap?" I looked at him keenly as I spoke.

"My father is the only one who has a key," he said. "So it's practically impossible for anyone to get in and meddle."

I looked at him again, but it was obvious that he had not yet reached out to any conclusion.

"See here, Mr. Jarnock," I said, perhaps rather curter than I should have done, considering what I had to say. "Are you quite sure that Sir Alfred is quite balanced - mentally?"

He looked at me, half frightenedly and flushing a little. I realised then how badly I put it.

"I - I don't know," he replied, after a slight pause and was then silent, except for one or two incoherent half-remarks.

"Tell the truth," I said. "Haven't you suspected something, now and again? You needn't be afraid to tell me."

"Well," he answered slowly, "I'll admit I've thought Father a little - a little strange, perhaps, at times. But I've always tried to think I was mistaken. I've always hoped no one else would see it. You see, I'm very fond of the old guvnor."

I nodded.

"Quite right, too," I said. "There's not the least need to make any kind of scandal about this. We must do something, though, but in a quiet way. No fuss, you know. I should go and have a chat with your father, and tell him we've found out about this thing." I touched the divided post.

Young Jarnock seemed very grateful for my advice and after shaking my hand pretty hard, took my key, and let himself out of the Chapel. He came back in about an hour, looking rather upset. He told me that my conclusions were perfectly correct. It was Sir Alfred Jarnock who had set the trap, both on the night that the butler was nearly killed, and on the past night. Indeed, it seemed that the old gentleman had set it every night for many years. He had learnt of its existence from an old M.S.- book in the Castle library. It had been planned and used in an earlier age as a protection for the gold vessels of the ritual, which were, it seemed, kept in a hidden recess at the back of the altar.

This recess Sir Alfred Jarnock had utilised, secretly, to store his wife's jewellery. She had died some twelve years back, and the young man told me that his father had never seemed quite himself since.

'I mentioned to young Jarnock how puzzled I was that the trap had been set before the service, on the night that the butler was struck; for, if I understood him aright, his father had been in the habit of setting the trap late every night and unsetting it each morning before anyone entered the Chapel. He replied that his father, in a fit of temporary forgetfulness (natural enough in his neurotic condition), must have set it too early and hence what had so nearly proved a tragedy.

'That is about all there is to tell. The old man is not (so far as I could learn), really insane in the popularly accepted sense of the word. He is extremely neurotic and has developed into a hypochondriac, the whole condition probably brought about by the shock and sorrow resultant on the death of his wife, leading to years of sad broodings and to overmuch of his own company and thoughts. Indeed, young Jarnock told me that his father would sometimes pray for hours together, alone in the Chapel.' Carnacki made an end of speaking and leant forward for a spill.

'But you've never told us just *how* you discovered the secret of the divided post and all that,' I said, speaking for the four of us.

'Oh, that!' replied Carnacki, puffing vigorously at his pipe. 'I found - on comparing the - photos, that the one - taken in the - daytime, showed a thicker left-hand gate-post, than the one taken at night by the flashlight. That put me on to the track. I saw at once that there might be some mechanical dodge at the back of the whole queer business and nothing at all of an abnormal nature. I examined the post and the rest was simple enough, you know.

'By the way,' he continued, rising and going to the mantelpiece, 'you may be interested to have a look at the so-called "waeful dagger." Young Jarnock was kind enough to present it to me, as a little memento of my adventure.'

He handed it round to us and whilst we examined it, stood silent before the fire, puffing meditatively at his pipe.

'Jarnock and I made the trap so that it won't work,' he remarked after a few moments. 'I've got the dagger, as you see, and old Bellett's getting about again, so that the whole business can be hushed up, decently. All the same I fancy the Chapel will never lose its reputation as a dangerous place. Should be pretty safe now to keep valuables in.'

'There's two things you haven't explained yet,' I said. 'What do you think caused the two clangey sounds when you were in the Chapel in the dark? And do you believe the soft tready sounds were real, or only a fancy, with your being so worked up and tense?'

'Don't know for certain about the clangs,' replied Carnacki.

'I've puzzled quite a bit about them. I can only think that the spring which worked the post must have "given" a trifle, slipped you know, in the catch. If it did, under such a tension, it would make a bit of a ringing noise. And a little sound goes a long way in the middle of the night when you're thinking of "ghostesses." You can understand that - eh?'

'Yes,' I agreed. 'And the other sounds?'

'Well, the same thing - I mean the extraordinary quietness - may help to explain these a bit. They may have been some usual enough sound that would never have been noticed under ordinary conditions, or they may have been only fancy. It is just impossible to say. They were disgustingly real to me. As for the slithery noise, I am pretty sure that one of the tripod legs of my camera must have slipped a few inches: if it did so, it may easily have jolted the lens-cap off the base-board, which would account for that queer little tap which I heard directly after.'

'How do you account for the dagger being in its place above the altar when you first examined it that night?' I asked. 'How could it be there, when at that very moment it was set in the trap?'

'That was my mistake,' replied Carnacki. 'The dagger could not possibly have been in its sheath at the time, though I thought it was. You see, the curious cross-hilted sheath gave the appearance of the complete weapon, as you can understand. The hilt of the dagger protrudes very little above the continued portion of the sheath - a most inconvenient arrangement for drawing quickly! ' He nodded sagely at the lot of us and yawned, then glanced at the clock.

'Out you go!' he said, in friendly fashion, using the recognised formula. 'I want a sleep.'

We rose, shook him by the hand, and went out presently into the night and the quiet of the Embankment, and so to our homes.

The Haunted Jarvee

'Seen anything of Carnacki lately?' I asked Arkright when we met in the City.

'No,' he replied. 'He's probably off on one of his jaunts. We'll be having a card one of these days inviting us to No. 472, Cheyne Walk, and then we'll hear all about it. Queer chap that.'

He nodded, and went on his way. It was some months now since we four - Jessop, Arkright, Taylor and myself - had received the usual summons to drop in at No. 472 and hear Carnacki's story of his latest case. What talks they were! Stories of all kinds and true in every word, yet full of weird and extraordinary incidents that held one silent and awed until he had finished.

Strangely enough, the following morning brought me a curtly worded card telling me to be at No. 472 at seven o'clock promptly. I was the first to arrive, Jessop and Taylor soon followed and just before dinner was announced Arkright came in.

Dinner over, Carnacki as usual passed round his smokes, snuggled himself down luxuriously in his favourite armchair and went straight to the story we knew he had invited us to hear.

'I've been on a trip in one of the real old-time sailing ships,' he said without any preliminary remarks. 'The *Jarvee*, owned by my old friend Captain Thompson. I went on the voyage primarily for my health, but I picked on the old *Jarvee* because Captain Thompson had often told me there was something queer about her. I used to ask him up here whenever he came ashore and try to get him to tell me more about it, you know; but the funny thing was he never could tell me anything definite concerning her queerness. He seemed always to know but when it came to putting his knowledge into words it was as if he found that the reality melted out of it. He would end up usually by saying that you saw things and then he would wave his hands vaguely, but further than that he never seemed able to pass on the knowledge of something strange which he had noticed about the ship, except odd outside details.

"Can't keep men in her no-how," he often told me. "They get frightened and they see things and they feel things. An' I've lost a power o' men out of her. Fallen from aloft, you know. She's getting a bad name." And then he'd shake his head very solemnly.

'Old Thompson was a brick in every way. When I got aboard I found that he had given me the use of a whole empty cabin opening off my own as my laboratory and workshop. He gave the carpenter orders to fit up the empty

cabin with shelves and other conveniences according to my directions and in a couple of days I had all the apparatus, both mechanical and electric with which I had conducted my other ghost-hunts, neatly and safely stowed away, for I took a great deal of gear with me as I intended to interest myself by examining thoroughly into the mystery about which the captain was at once so positive and so vague.

'During the first fortnight out I followed my usual methods of making a thorough and exhaustive search. This I did with the most scrupulous care, but found nothing abnormal of any kind in the whole vessel. She was an old wooden ship and I took care to sound and measure every casement and bulkhead, to examine every exit from the holds and to seal all the hatches. These and many other precautions I took, but at the end of the fortnight I had neither seen anything nor found anything.

'The old barque was just, to all seeming, a healthy, average old-timer jogging along comfortably from one port to another. And save for an indefinable sense of what I could now describe as "abnormal peace" about the ship I could find nothing to justify the old captain's solemn and frequent assurances that I would see soon enough for myself. This he would say often as we walked the poop together; afterwards stopping to take a long, expectant, half-fearful look at the immensity of the sea around.

'Then on the eighteenth day something truly happened. I had been pacing the poop as usual with old Thompson when suddenly he stopped and looked up at the mizzen royal which had just begun to flap against the mast. He glanced at the wind-vane near him, then ruffled his hat back and stared at the sea.

"Wind's droppin', mister. There'll be trouble tonight," he said. "D'you see yon?" And he pointed away to windward.

"What?" I asked, staring with a curious little thrill that was due to more than curiosity. "Where?"

"Right off the beam," he said. "Comin' from under the sun."

"I don't see anything," I explained after a long stare at the wide-spreading silence of the sea that was already glassing into a dead calm surface now that the wind had died.

"Yon shadow fixin'," said the old man, reaching for his glasses.

'He focussed them and took a long look, then passed them across to me and pointed with his finger. "Just under the sun," he repeated. "Comin' towards us at the rate o' knots." He was curiously calm and matter-of-fact and yet I felt that a certain excitement had him in the throat; so that I took the glasses eagerly and stared according to his directions.

'After a minute I saw it - a vague shadow upon the still surface of the sea that seemed to move towards us as I stared. For a moment I gazed fascinated, yet ready every moment to swear that I saw nothing and in the same instant to be

assured that there was truly *something* out there upon the water, apparently coming towards the ship.

"It's only a shadow, captain," I said at length.

"Just so, mister," he replied simply. "Have a look over the stern to the northward." He spoke in the quietest way, as a man speaks who is sure of all his facts and who is facing an experience he has faced before, yet who salts his natural matter-of-factness with a deep and constant excitement.

'At the captain's hint I turned about and directed the glasses to the northward. For a while I searched, sweeping my aided vision to and fro over the greying arc of the sea.

'Then I saw the thing plain in the field of the glass - a vague something, a shadow upon the water and the shadow seemed to be moving towards the ship.

"That's queer," I muttered with a funny little stirring at the back of my throat.

"Now to the west'ard, mister," said the captain, still speaking in his peculiar level way.

'I looked to the westward and in a minute I picked up the thing - a third shadow that seemed to move across the sea as I watched it.

"My God, captain," I exclaimed, "what does it mean?"

"That's just what I want to know, mister," said the captain. "I've seen 'em before and thought sometimes I must be going mad. Sometimes they're plain an' sometimes they're scarce to be seen, an' sometimes they're like livin' things, an' sometimes they're like nought at all but silly fancies. D' you wonder I couldn't name 'em proper to you?"

'I did not answer for I was staring now expectantly towards the south along the length of the barque. Afar off on the horizon my glasses picked up something dark and vague upon the surface of the sea, a shadow it seemed which grew plainer.

"My God! " I muttered again. "This is real. This--" I turned again to the eastward.

"Comin' in from the four points, ain't they," said Captain Thompson and he blew his whistle.

"Take them three r'yals off her," he told the mate, "an' tell one of the boys to shove lanterns up on the sherpoles. Get the men down smart before dark," he concluded as the mate moved off to see the orders carried out.

"I'm sendin' no men aloft to-night," he said to me. "I've lost enough that way."

"They may be only shadows, captain, after all," I said, still looking earnestly at that far-off grey vagueness on the eastward sea. "Bit of mist or cloud floating low." Yet though I said this I had no belief that it was so. And as for old Captain

Thompson, he never took the trouble to answer, but reached for his glasses which I passed to him.

"'Gettin' thin an' disappearin' as they come near," he said presently. "I know, I've seen 'em do that oft an' plenty before. They'll be close round the ship soon but you nor me won't see them, nor no one else, but they'll be there. I wish 'twas mornin'. I do that!"

'He had handed the glasses back to me and I had been staring at each of the oncoming shadows in turn. It was as Captain Thompson had said. As they drew nearer they seemed to spread and thin out and presently to become dissipated into the grey of the gloaming so that I could easily have imagined that I watched merely four little portions of grey cloud, expanding naturally into impalpableness and invisibility.

"'Wish I'd took them t'gallants off her while I was about it," remarked the old man presently. "Can't think to send no one off the decks to-night, not unless there's real need." He slipped away from me and peered at the aneroid in the skylight. "Glass steady, anyhow," he muttered as he came away, seeming more satisfied.

'By this time the men had all returned to the decks and the night was down upon us so that I could watch the queer, dissolving shadows which approached the ship.

'Yet as I walked the poop with old Captain Thompson, you can imagine how I grew to feel. Often I found myself looking over my shoulder with quick, jerky glances; for it seemed to me that in the curtains of gloom that hung just beyond the rails there must be a vague, incredible thing looking inboard.

'I questioned the captain in a thousand ways, but could get little out of him beyond what I knew. It was as if he had no power to convey to another the knowledge which he possessed and I could ask no one else, for every other man in the ship was newly signed on, including the mates, which was in itself a significant fact.

"'You'll see for yourself, mister," was the refrain with which the captain parried my questions, so that it began to seem as if he almost *feared* to put anything he knew into words. Yet once, when I had jerked round with a nervous feeling that something was at my back he said calmly enough: "Naught to fear, mister, whilst you're in the light and on the decks." His attitude was extraordinary in the way in which he *accepted* the situation. He appeared to have no personal fear.

'The night passed quietly until about eleven o'clock when suddenly and without one atom of warning a furious squall burst on the vessel. There was something monstrous and abnormal in the wind; it was as if some power were using the elements to an infernal purpose. Yet the captain met the situation calmly. The helm was put down and the sails shaken while the three t'gallants were lowered. Then the three upper topsails. Yet still the breeze roared over us, almost drowning the thunder which the sails were making in the night.

"Split 'em to ribbons!" the captain yelled in my ear above the noise of the wind. "Can't help it. I ain't sendin' no men aloft to-night unless she seems like to shake the sticks out of her. That's what bothers me."

'For nearly an hour after that, until eight bells went at midnight, the wind showed no signs of easing but breezed up harder than ever. And all the while the skipper and I walked the poop, he ever and again peering up anxiously through the darkness at the banging and thrashing sails.

'For my part I could do nothing except stare round and round at the extraordinarily dark night in which the ship seemed to be embedded solidly. The very feel and sound of the wind gave me a sort of constant horror, for there seemed to be an unnaturalness rampant in the atmosphere. But how much this was the effect of my over-strung nerves and excited imagination, I cannot say. Certainly, in all my experience I had never come across anything just like what I felt and endured through that peculiar squall.

'At eight bells when the other watch came on deck the captain was forced to send all hands aloft to make the canvas fast, as he had begun to fear that he would actually lose his masts if he delayed longer. This was done and the barque snugged right down.

'Yet, though the work was done successfully, the captain's fears were justified in a sufficiently horrible way, for as the men were beginning to make their way in off the wards there was a loud crying and shouting aloft and immediately afterwards a crash down on the main deck, followed instantly by a second crash.

"My God! Two of 'em!" shouted the skipper as he snatched a lamp from the forrard binnacle. Then down on to the main deck. It was as he had said. Two of the men had fallen, or - as the thought came to me - been thrown from aloft and were lying silent on the deck. Above us in the darkness I heard a few vague shouts followed by a curious quiet, save for the constant blast of the wind whose whistling and howling in the rigging seemed but to accentuate the complete and frightened silence of the men aloft. Then I was aware that the men were coming down swiftly and presently one after the other came with a quick leap out of the rigging and stood about the two fallen men with odd exclamations and questions which always merged off instantly into new silence.

'And all the time I was conscious of a most extraordinary sense of oppression and frightened distress and fearful expectation, for it seemed to me, standing there near the dead in that unnatural wind that a power of evil filled all the night about the ship and that some fresh horror was imminent.

'The following morning there was a solemn little service, very rough and crude, but undertaken with a nice reverence and the two men who had fallen were tilted off from a hatch-cover and plunged suddenly out of sight. As I watched them vanish in the deep blue of the water an idea came to me and I spent part of the afternoon talking it over with the captain, after which I passed the rest of the time until sunset was upon us in arranging and fitting up a part of my electrical apparatus. Then I went on deck and had a good look round. The evening was beautifully calm and ideal for the experiment which I had in mind,

for the wind had died away with a peculiar suddenness after the death of the two men and all that day the sea had been like glass.

'To a certain extent I believed that I comprehended the primary cause of the vague but peculiar manifestations which I had witnessed the previous evening and which Captain Thompson believed implicitly to be intimately connected with the death of the two sailormen.

'I believed the origin of the happenings to lie in a strange but perfectly understandable cause, *i.e.*, in that phenomenon known technically as "attractive vibrations." Harzam, in his monograph on "Induced Hauntings," points out that such are invariably produced by "induced vibrations," that is, by temporary vibrations set up by some outside cause.

'This is somewhat abstruse to follow out in a story of this kind, but it was on a long consideration of these points that I had resolved to make experiments to see whether I could not produce a counter or "repellent" vibration, a thing which Harzam had succeeded in producing on three occasions and in which I have had a partial success once, failing only because of the imperfectness of the apparatus I had aboard.

'As I have said, I can scarcely follow the reasoning further in a brief record such as this, neither do I think it would be of interest to you who are interested only in the startling and weird side of my investigations. Yet I have told you sufficient to show you the germ of my reasonings and to enable you to follow intelligently my hopes and expectations in sending out what I hoped would prove "repellent" vibrations.

'Therefore it was that when the sun had descended to within ten degrees of the visible horizon the captain and I began to watch for the appearance of the shadows. Presently, under the sun, I discovered the same peculiar appearance of a moving greyness which I had seen on the preceding night and almost immediately Captain Thompson told me that he saw the same to the south.

'To the north and east we perceived the same extraordinary thing and I at once set my electric apparatus at work, sending out the strange repelling force to the dim, far shadows of mystery which moved steadily out of the distance towards the vessel.

'Earlier in the evening the captain had snugged the barque right down to her topsails, for as he said, until the calm went he would risk nothing. According to him it was always during calm weather that the extraordinary manifestations occurred. In this case he was certainly justified, for a most tremendous squall struck the ship in the middle watch, taking the fore upper topsail right out of the ropes.

'At the time when it came I was lying down on a locker in the saloon, but I ran up on to the poop as the vessel canted under the enormous force of the wind. Here I found the air pressure tremendous and the noise of the squall stunning. And over it all and through it all I was conscious of something

abnormal and threatening that set my nerves uncomfortably acute. The thing was not natural.

'Yet, despite the carrying away of the topsail, not a man was sent aloft.

"Let 'em all go!" said old Captain Thompson. "I'd have shortened her down to the bare sticks if I'd done all I wanted!"

'About two a.m. the squall passed with astonishing suddenness and the night showed clear above the vessel. From then onward I paced the poop with the skipper, often pausing at the break to look along the lighted main deck. It was on one of these occasions that I saw something peculiar. It was like a vague flitting of an impossible shadow between me and the whiteness of the well-scrubbed decks. Yet, even as I stared, the thing was gone and I could not say with surety that I had seen anything.

"Pretty plain to see, mister," said the captain's voice at my elbow. "I've only seen that once before an' we lost half of the hands that trip. We'd better be at 'ome, I'm thinkin'. It'll end in scrappin' her, sure."

'The old man's calmness bewildered me almost as much as the confirmation his remark gave that I had really seen something abnormal floating between me and the deck eight feet below us.

"Good lord, Captain Thompson," I exclaimed, "this is simply infernal! "

"Just that," he agreed. "I said, mister, you'd see if you'd wait. And this ain't the half. You wait till you sees 'em looking like little black clouds all over the sea round the ship and movin' steady with the ship. All the same, I ain't seen 'em aboard but the once. Guess we're in for it."

"How do you mean?" I asked. But though I questioned him in every way I could get nothing satisfactory out of him.

"You'll see, mister. You wait an' see. She's a queer un." And that was about the extent of his further efforts and methods of enlightening me.

'From then on through the rest of the watch I leaned over the break of the poop, staring down at the maindeck and odd whiles taking quick glances to the rear. The skipper had resumed his steady pacing of the poop, but now and again he would come to a pause beside me and ask calmly enough whether I had seen any more of "them there."

'Several times I saw the vagueness of something drifting in the lights of the lanterns and a sort of wavering in the air in this place and that, as if it might be an attenuated something having movement, that was half-seen for a moment and then gone before my brain could record anything definite.

'Towards the end of the watch, however, both the captain and I saw something very extraordinary. He had just come beside me and was leaning over the rail across the break. "Another of 'em there," he remarked in his calm way, giving me a gentle nudge and nodding his head towards the port side of the maindeck, a yard or two to our left.

'In the place he had indicated there was a faint, dull shadowy spot seeming suspended about a foot above the deck. This grew more visible and there was movement in it and a constant, oily-seeming whirling from the centre outwards. The thing expanded to several feet across, with the lighted planks of the deck showing vaguely through. The movement from the centre outwards was now becoming very distinct, till the whole strange shape blackened and grew more dense, so that the deck below was hidden.

'Then as I stared with the most intense interest there went a thinning movement over the thing and almost directly it had dissolved so that there was nothing more to be seen than a vague rounded shape of shadow, hovering and convoluting dimly between us and the deck below. This gradually thinned out and vanished and we were both of us left staring down at a piece of the deck where the planking and pitched seams showed plain and distinct in the light from the lamps that were now hung nightly on the sherpoles.

"Mighty queer that, mister," said the captain meditatively as he fumbled for his pipe. "Mighty queer." Then he lit his pipe and began again his pacing of the poop.

'The calm lasted for a week with the sea like glass and every night without warning there was a repetition of the extraordinary squall, so that the captain had everything made fast at dusk and waited patiently for a trade wind.

'Each evening I experimented further with my attempts to set up "repellent" vibrations, but without result. I am not sure whether I ought to say that my meddling produced no result; for the calm gradually assumed a more unnatural permanent aspect whilst the sea looked more than ever like a plain of glass, bulged anon with the low oily roll of some deep swell. For the rest, there was by day a silence so profound as to give a sense of unrealness, for never a sea-bird hove in sight whilst the movement of the vessel was so slight as scarce to keep up the constant creak, creak of spars and gear, which is the ordinary accompaniment of a calm.

'The sea appeared to have become an emblem of desolation and freeness, so that it seemed to me at last that there was no more any known world, but just one great ocean going on for ever into the far distances in every direction. At night the strange squalls assumed a far greater violence so that sometimes it seemed as if the very spars would be ripped and twisted out of the vessel, yet fortunately no harm came in that wise.

'As the days passed I became convinced at last that my experiments were producing very distinct results, though the opposite to those which I hoped to produce, for now at each sunset a sort of grey cloud resembling light smoke would appear far away in every quarter almost immediately upon the commencement of the vibrations, with the effect that I desisted from any prolonged attempt and became more tentative in my experiments.

'At last, however, when we had endured this condition of affairs for a week, I had a long talk with old Captain Thompson and he agreed to let me carry out a bold experiment to its conclusion. It was to keep the vibrations going steadily at

full power from a little before sunset until the dawn and to take careful notes of the results.

'With this in view, all was made ready. The royal and t'gallant yards were sent down, all the sails stowed and everything about the decks made fast. A sea anchor was rigged out over the bows and a long line of cable veered away. This was to ensure the vessel coming head to wind should one of those strange squalls strike us from any quarter during the night.

'Late in the afternoon the men were sent into the fo'c'sle and told that they might please themselves and turn in or do anything they liked, but that they were not to come on deck during the night whatever happened. To ensure this the port and starboard doors were padlocked. Afterwards I made the first and the eighth signs of the Saaamaaa Ritual opposite each door-post, connecting them with triple lines crossed at every seventh inch. You've dipped deeper into the science of magic than I have, Arkright, and you will know what that means. Following this I ran a wire entirely around the outside of the fo'c'sle and connected it up with my machinery, which I had erected in the sail-locker aft.

'"In any case," I explained to the captain, "they run practically no risk other than the general risk which we may expect in the form of a terrific storm-burst. The real danger will be to those who are 'meddling.' The 'path of the vibrations' will make a kind of 'halo' round the apparatus. I shall have to be there to control and I'm willing to risk it, but you'd better get into your cabin and the three mates must do the same."

'This the old captain refused to do and the three mates begged to be allowed to stay and "see the fun." I warned them very seriously that there might be a very disagreeable and unavoidable danger, but they agreed to risk it and I can tell you I was not sorry to have their companionship.

'I set to work then, making them help where I needed help, and so presently I had all my gear in order. Then I led my wires up through the skylight from the cabin and set the vibrator dial and trembler-box level, screwing them solidly down to the poop-deck, in the clear space that lay between the foreside of the skylight and the lid of the sail locker.

'I got the three mates and the captain to take their places close together and I warned them not to move whatever happened. I set to work then, alone, and chalked a temporary pentacle about the whole lot of us, including the apparatus. Afterwards I made haste to get the tubes of my electric pentacle fitted all about us, for it was getting on to dusk. As soon as this was done I switched on the current into the vacuum tubes and immediately the pale sickly glare shone dull all about us, seeming cold and unreal in the last light of the evening.

'Immediately afterwards I set the vibrations beating out into all space and then I took my seat beside the control board. Here I had a few words with the others, warning them again whatever they might hear or see not to leave the pentacle, if they valued their lives. They nodded to this and I knew that they were fully impressed with the possibility of the unknown danger that we were meddling with.

'Then we settled down to watch. We were all in our oilskins, for I expected the experiment to include some very peculiar behaviour on the part of the elements and so we were ready to face the night. One other thing I was careful to do and that was to confiscate all matches so that no one should forgetfully light his pipe, for the light rays are "paths" to certain of the Forces.

'With a pair of marine glasses I was staring round at the horizon. All around, but miles away in the greying of the evening, there seemed to be a strange, vague darkening of the surface of the sea. This became more distinct and it seemed to me presently that it might be a slight, low-lying mist far away about the ship. I watched it very intently and the captain and the three mates were doing likewise through their glasses.

'"Coming in on us at the rate o' knots, mister," said the old man in a low voice. "This is what I call playin' with 'ell. I only hope it'll all come right." That was all he said and afterwards there was absolute silence from him and the others through the strange hours that followed.

'As the night stole down upon the sea we lost sight of the peculiar incoming circle of mist and there was a period of the most intense and oppressive silence to the five of us, sitting there watchful and quiet within the pale glow of the electric pentacle.

'A while later there came a sort of strange, noiseless lightning. By noiseless I mean that while the Hashes appeared to be near at hand and lit up all the vague sea around, yet there was no thunder; neither, so it appeared to me, did there seem to be any *reality* in the flashes. This is a queer thing to say but it describes my impressions. It was as if I saw a representation of lightning rather than the physical electricity itself. No, of course, I am not pretending to use the word in its technical sense.

'Abruptly a strange quivering went through the vessel from end to end and died away. I looked fore and aft and then glanced at the four men who stared back at me with a sort of dumb and half-frightened wonder, but no one said anything. About five minutes passed with no sound anywhere except the faint buzz of the apparatus and nothing visible anywhere except the noiseless lightning which came down, flash after flash, lighting the sea all around the vessel.

'Then a most extraordinary thing happened. The peculiar quivering passed again through the ship and died away. It was followed immediately by a kind of undulation of the vessel, first fore and aft and then from side to side. I can give you no better illustration of the strangeness of the movement on that glass-like sea than to say that it was just such a movement as might have been given her had an invisible giant hand lifted her and toyed with her, canting her this way and that with a certain curious and rather sickening rhythm of movement. This appeared to last about two minutes, so far as I can guess, and ended with the ship being shaken up and down several times, after which there came again the quivering and then quietness.

'A full hour must have passed during which I observed nothing except that twice the vessel was faintly shaken and the second time this was followed by a

slight repetition of the curious undulations. This, however, lasted but a few seconds and afterwards there was only the abnormal and oppressive silence of the night, punctured time after time by these noiseless flashes of lightning. All the time I did my best to study the appearance of the sea and atmosphere around the ship.

'One thing was apparent, that the surrounding wall of vagueness had drawn in more upon the ship, so that the brightest flashes now showed me no more than about a clear quarter of a mile of ocean around us, after which the sight was just lost in trying to penetrate a kind of shadowy distance that yet had no depth in it, but which still lacked any power to arrest the vision at any particular point so that one could not know definitely whether there was anything there or not, but only that one's sight was limited by some phenomenon which hid all the distant sea. Do I make this clear?

'The strange, noiseless lightning increased in vividness and the flashes began to come more frequently. This went on till they were almost continuous, so that all the near sea could be watched with scarce an intermission. Yet the brightness of the flashes seemed to have no power to dull the pale light of the curious detached glows that circled in silent multitudes about us.

'About this time I became aware of a strange sense of breathlessness. Each breath seemed to be drawn with difficulty and presently with a sense of positive distress. The three mates and the captain were breathing with curious little gasps and the faint buzz of the vibrator seemed to come from a great distance away. For the rest there was such a silence as made itself known like a dull, numbing ache upon the brain.

'The minutes passed slowly and then, abruptly, I saw something new. There were grey things floating in the air about the ship which were so vague and attenuated that at first I could not be sure that I saw anything, but in a while there could be no doubt that they were there.

'They began to show plainer in the constant glare of the quiet lightning and growing darker and darker they increased visibly in size. They appeared to be but a few feet above the level of the sea and they began to assume humped shapes.

'For quite half an hour, which seemed indefinitely longer, I watched those strange humps like little hills of blackness floating just above the surface of the water and moving round and round the vessel with a slow, everlasting circling that produced on my eyes the feeling that it was all a dream.

'It was later still that I discovered still another thing. Each of those great vague mounds had begun to oscillate as it circled round about us. I was conscious at the same time that there was communicated to the vessel the beginning of a similar oscillating movement, so very slight at first that I could scarcely be sure she so much as moved.

'The movement of the ship grew with a steady oscillation, the bows lifting first and then the stern, as if she were pivoted amidships. This ceased and she settled

down on to a level keel with a series of queer jerks as if her weight were being slowly lowered again to the buoying of the water.

'Suddenly there came a cessation of the extraordinary lightning and we were in an absolute blackness with only the pale sickly glow of the electric pentacle above us and the faint buzz of the apparatus seeming far away in the night. Can you picture it all? The five of us there, tense and watchful and wondering what was going to happen.

'The thing began gently - a little jerk upward of the starboard side of the vessel, then a second jerk, then a third and the whole ship was canted distinctly to port. It continued in a kind of slow rhythmic tilting with curious timed pauses between the jerks and suddenly, you know, I saw that we were in absolute danger, for the vessel was being capsized by some enormous Force in the utter silence and blackness of that night.

"My God, mister, stop it!" came the captain's voice, quick and very hoarse. "She'll be gone in a moment! She'll be gone !"

'He had got on to his knees and was staring round and gripping at the deck. The three mates were also gripping at the deck with their palms to stop them from sliding down the violent slope. In that moment came a final tilting of the side of the vessel and the deck rose up almost like a wall. I snatched at the lever of the vibrator and switched it over.

'Instantly the angle of the deck decreased as the vessel righted several feet with a jerk. The righting movement continued with little rhythmic jerks until the ship was once more on an even keel.

'And even as she righted I was aware of an alteration in the tenseness of the atmosphere and a great noise far off to starboard. It was the roaring of wind. A huge flash of lightning was followed by others and the thunder crashed continually overhead. The noise of the wind to starboard rose to a loud screaming and drove towards us through the night. Then the lightning ceased and the deep roll of the thunder was lost in the nearer sound of the wind which was now within a mile of us and making a most hideous, bellowing scream. The shrill howling came at us out of the dark and covered every other sound. It was as if all the night on that side were a vast cliff, sending down high and monstrous echoes upon us. This is a queer thing to say, I know, but it may help you to get the feeling of the thing; for that just describes exactly how it felt to me at the time - that queer, echoing, empty sense above us in the night, yet all the emptiness filled with sound on high. Do you get it? It was most extraordinary and there was a grand something about it all as if one had come suddenly upon the steps of some monstrous lost world.

'Then the wind rushed out at us and stunned us with its sound and force and fury. We were smothered and half-stunned. The vessel went over on to her port side merely from pressure of the wind on her naked spars and side. The whole night seemed one yell and the foam roared and snowed over us in countless tons. I have never known anything like it. We were all splayed about the poop,

holding on to anything we could, while the pentacle was smashed to atoms so that we were in complete darkness. The storm-burst had come down on us.

'Towards morning the storm calmed and by evening we were running before a fine breeze; yet the pumps had to be kept going steadily for we had sprung a pretty bad leak, which proved so serious that we had to take to the boats two days later. However, we were picked up that night so that we had only a short time of it. As for the *Jarvee*, she is now safely at the bottom of the Atlantic, where she had better remain for ever.'

Carnacki came to an end and tapped out his pipe.

'But you haven't explained,' I remonstrated. 'What made her like that? What made her different from other ships? Why did those shadows and things come to her? What's your idea?'

'Well,' replied Carnacki, 'in my opinion she was a focus. That is a technical term which I can best explain by saying that she possessed the "attractive vibration" that is the power to draw to her any psychic waves in the vicinity, much in the way of a medium. The way in which the "vibration" is acquired - to use a technical term again - is, of course, purely a matter for supposition. She may have developed it during the years, owing to a suitability of conditions or it may have been in her ("of her" is a better term) from the very day her keel was laid. I mean the direction in which she lay the condition of the atmosphere, the state of the "electric tensions," the very blows of the hammers and the accidental combining of materials suited to such an end - all might tend to such a thing. And this is only to speak of the *known*. The vast *unknown* it is vain to speculate upon in a brief chatter like this.

'I would like to remind you here of that idea of mine that certain forms of so-called "hauntings" may have their cause in the "attractive vibrations." A building or a ship - just as I have indicated - may develop "vibrations," even as certain materials in combination under the proper conditions will certainly develop an electric current.

'To say more in a talk of this scope is useless. I am more inclined to remind you of the glass which will vibrate to a certain note struck upon a piano and to silence all your worrying questions with that simple little unanswered one: What is electricity? When we've got that clear it will be time to take the next step in a more dogmatic fashion. We are but speculating on the coasts of a strange country of mystery. In this case, I think the next best step for you all will be home and bed.'

And with this terse ending, in the most genial way possible, Carnacki ushered us out presently on to the quiet chill of the Embankment, replying heartily to our various good-nights.

The Hog

We had finished dinner and Carnacki had drawn his big chair up to the fire, and started his pipe.

Jessop, Arkright, Taylor and I had each of us taken up our favourite positions, and waited for Carnacki to begin.

'What I'm going to tell you about happened in the next room,' he said, after drawing at his pipe for a while. 'It has been a terrible experience. Doctor Witton first brought the case to my notice. We'd been chatting over a pipe at the Club one night about an article in the *Lancet*, and Witton mentioned having just such a similar case in a man called Bains. I was interested at once. It was one of those cases of a gap or flaw in a man's protection barrier, I call it. A failure to be what I might term efficiently insulated - spiritually - from the outer monstrosities.

'From what I knew of Witton, I knew he'd be no use. You all know Witton. A decent sort, hard-headed, practical, stand-no-kind-of-nonsense sort of man, all right at his own job when that job's a fractured leg or a broken collarbone; but he'd never have made anything of the Bains case.'

For a space Carnacki puffed meditatively at his pipe, and we waited for him to go on with his tale.

'I told Witton to send Bains to me,' he resumed, 'and the following Saturday he came up. A little sensitive man. I liked him as soon as I set eyes on him. After a bit, I got him to explain what was troubling him, and questioned him about what Doctor Witton had called his "dreams."

'"They're more than dreams," he said, "they're so real that they're actual experiences to me. They're simply horrible. And yet there's nothing very definite in them to tell you about. They generally come just as I am going off to sleep. I'm hardly over before suddenly I seem to have got down into some deep, vague place with some inexplicable and frightful horror all about me. I can never understand what it is, for I never see anything, only I always get a sudden knowledge like a warning that I have got down into some terrible place - a sort of hellplace I might call it, where I've no business ever to have wandered; and the warning is always insistent - even imperative - that I must get out, get out, or some enormous horror will come at me."

'"Can't you pull yourself back?" I asked him. "Can't you wake up?"

'"No," he told me. "That's just what I can't do, try as I will. I can't stop going along this labyrinth-of-hell as I call it to myself, towards some dreadful unknown Horror. The warning is repeated, ever so strongly - almost as if the live me of my waking moments was awake and aware. Something seems to warn me

to wake up, that whatever I do I must wake, wake, and then my consciousness comes suddenly alive and I know that my body is there in the bed, but my essence or spirit is still down there in that hell, wherever it is, in a danger that is both unknown and inexpressible; but so overwhelming that my whole spirit seems sick with terror.

' "I keep saying to myself all the time that I must wake up," he continued, "but it is as if my spirit is still down there, and as if my consciousness knows that some tremendous invisible Power is fighting against me. I know that if I do not wake then, I shall never wake up again, but go down deeper and deeper into some stupendous horror of soul destruction. So then I fight. My body lies in the bed there, and *pulls*. And the power down there in that labyrinth exerts itself too so that a feeling of despair, greater than any I have ever known on this earth, comes on me. I know that if I give way and cease to fight, and do not wake, then I shall pass out - out to that monstrous Horror which seems to be silently calling my soul to destruction.

"Then I make a final stupendous effort," he continued, "and my brain seems to fill my body like the ghost of my soul. I can even open my eyes and see with my brain, or consciousness, out of my own eyes. I can see the bedclothes, and I know just how I am lying in the bed; yet the real me is down in that hell in terrible danger. Can you get me?" he asked.

"Perfectly," I replied.

"Well, you know," he went on, "I fight and fight. Down there in that great pit my very soul seems to shrink back from the call of some brooding horror that impels it silently a little further, always a little further round a visible corner, which if I once pass I know I shall never return again to this world. Desperately I fight brain and consciousness fighting together to help it. The agony is so great that I could scream were it not that I am rigid and frozen in the bed with fear.

"Then, just when my strength seems almost gone, soul and body win, and blend slowly. And I lie there worn out with this terrible extraordinary fight. I have still a sense of a dreadful horror all about me, as if out of that horrible place some brooding monstrosity had followed me up, and hangs still and silent and invisible over me, threatening me there in my bed. Do I make it clear to you?" he asked. "It's like some monstrous Presence."

' "Yes," I said. "I follow you."

'The man's forehead was actually covered with sweat, so keenly did he live again through the horrors he had experienced.

'After a while he continued:

"Now comes the most curious part of the dream or whatever it is," he said. "There's always a sound I hear as I lie there exhausted in the bed. It comes while the bedroom is still full of the sort of atmosphere of monstrosity that seems to come up with me when I get out of that place. I hear the sound coming up out of that enormous depth, and it is always the noise of pigs - pigs grunting, you know. It's just simply dreadful. The dream is always the same. Sometimes I've

had it every single night for a week, until I fight not to go to sleep; but, of course, I have to sleep sometimes. I think that's how a person might go mad, don't you?" he finished.

'I nodded, and looked at his sensitive face. Poor beggar ! He had been through it, and no mistake.

"Tell me some more," I said. "The grunting - what does it sound like exactly?"

"It's just like pigs grunting," he told me again. "Only much more awful. There are grunts, and squeals and pighowls, like you hear when their food is being brought to them at a pig farm. You know those large pig farms where they keep hundreds of pigs. All the grunts, squeals and howls blend into one brutal chaos of sound - only it isn't a chaos. It all blends in a queer horrible way. I've heard it. A sort of swinish clamouring melody that grunts and roars and shrieks in chunks of grunting sounds, all tied together with squealings and shot through with pig howls. I've sometimes thought there was a definite beat in it; for every now and again there comes a gargantuan GRUNT, breaking through the million pig-voiced roaring - a stupendous GRUNT that comes in with a beat. Can you understand me? It seems to shake everything.... It's like a spiritual earthquake. The howling, squealing, grunting, rolling clamour of swinish noise coming up out of that place, and then the monstrous GRUNT rising up through it all, an ever-recurring beat out of the depth - the voice of the swine-mother of monstrosity beating up from below through that chorus of mad swine-hunger.... It's no use! I can't explain it. No one ever could. It's just terrible! And I'm afraid you're saying to yourself that I'm in a bad way; that I want a change or a tonic; that I must buck up or I'll land myself in a madhouse. If only you could understand ! Doctor Witton seemed to half understand, I thought; but I know he's only sent me to you as a sort of last hope. He thinks I'm booked for the asylum. I could tell it."

"Nonsense!" I said. "Don't talk such rubbish. You're as sane as I am. Your ability to think clearly what you want to tell me, and then to transmit it to me so well that you compel my mental retina to see something of what you have seen, stands sponsor for your mental balance.

"I am going to investigate your case, and if it is what I suspect, one of those rare instances of a 'flaw' or 'gap' in your protective barrier (what I might call your spiritual insulation from the Outer Monstrosities) I've no doubt we can end the trouble. But we've got to go properly into the matter first, and there will certainly be danger in doing so."

"I'll risk it," replied Bains. "I can't go on like this any longer."

' "Very well," I told him. "Go out now, and come back at five o'clock. I shall be ready for you then. And don't worry about your sanity. You're all right, and we'll soon make things safe for you again. Just keep cheerful and don't brood about it."

- 2 -

'I put in the whole afternoon preparing my experimenting room, across the landing there, for his case. When he returned at five o'clock I was ready for him and took him straight into the room.

'It gets dark now about six-thirty, as you know, and I had just nice time before it grew dusk to finish my arrangements. I prefer always to be ready before the dark comes.

'Bains touched my elbow as we walked into the room.

' "There's something I ought to have told you," he said, looking rather sheepish. "I've somehow felt a bit ashamed of it."

' "Out with it," I replied.

'He hesitated a moment, then it came out with a jerk.

' "I told you about the grunting of the pigs," he said. "Well, I grunt too. I know it's horrible. When I lie there in bed and hear those sounds after I've come up, I just grunt back as if in reply. I can't stop myself. I just do it. Something makes me. I never told Doctor Witton that. I couldn't. I'm sure now you think me mad," he concluded.

'He looked into my face, anxious and queerly ashamed.

' "It's only the natural sequence of the abnormal events, and I'm glad you told me," I said, slapping him on the back. "It follows logically on what you had already told me. I have had two cases that in some way resembled yours."

' "What happened?" he asked me. "Did they get better?"

' "One of them is alive and well today, Mr. Bains," I replied. "The other man lost his nerve, and fortunately for all concerned, he is dead."

'I shut the door and locked it as I spoke, and Bains stared round, rather alarmed, I fancy, at my apparatus.

' "What are you going to do?" he asked. "Will it be a dangerous experiment?"

' "Dangerous enough," I answered, "if you fail to follow my instructions absolutely in everything. We both run the risk of never leaving this room alive. Have I your word that I can depend on you to obey me whatever happens?"

'He stared round the room and then back at me.

' "Yes," he replied. And, you know, I felt he would prove the right kind of stuff when the moment came.

'I began now to get things finally in train for the night's work. I told Bains to take off his coat and his boots. Then I dressed him entirely from head to foot in a single thick rubber combination-overall, with rubber gloves, and a helmet with ear-flaps of the same material attached.

'I dressed myself in a similar suit. Then I began on the next stage of the night's preparations.

'First I must tell you that the room measures thirty-nine feet by thirty-seven, and has a plain board floor over which is fitted a heavy, half-inch rubber covering.

'I had cleared the floor entirely, all but the exact centre where I had placed a glass-legged, upholstered table, a pile of vacuum tubes and batteries, and three pieces of special apparatus which my experiment required.

'"'Now Bains," I called, "come and stand over here by this table. Don't move about. I've got to erect a protective 'barrier' round us, and on no account must either of us cross over it by even so much as a hand or foot, once it is built."

'We went over to the middle of the room, and he stood by the glass-legged table while I began to fit the vacuum tubing together round us.

'I intended to use the new spectrum "defense" which I have been perfecting lately. This, I must tell you, consists of seven glass vacuum circles with the red on the outside, and the colour circles lying inside it, in the order of orange, yellow, green, blue, indigo and violet.

'The room was still fairly light, but a slight quantity of dusk seemed to be already in the atmosphere, and I worked quickly.

'Suddenly, as I fitted the glass tubes together I was aware of some vague sense of nerve-strain, and glancing round at Bains who was standing there by the table I noticed him staring fixedly before him. He looked absolutely drowned in uncomfortable memories.

'"'For goodness' sake stop thinking of those horrors," I called out to him. "I shall want you to think hard enough about them later; but in this specially constructed room it is better not to dwell on things of that kind till the barriers are up. Keep your mind on anything normal or superficial - the theatre will do - think about that last piece you saw at the Gaiety. I'll talk to you in a moment."

'Twenty minutes later the "barrier" was completed all round us, and I connected up the batteries. The room by this time was greying with the coming dusk, and the seven differently coloured circles shone out with extraordinary effect, sending out a cold glare.

'"'By Jove! " cried Bains, "that's very wonderful - very wonderful!"

'My other apparatus which I now began to arrange consisted of a specially made camera, a modified form of phonograph with ear-pieces instead of a horn, and a glass disk composed of many fathoms of glass vacuum tubes arranged in a special way. It had two wires leading to an electrode constructed to fit round the head.

'By the time I had looked over and fixed up these three things, night had practically come, and the darkened room shone most strangely in the curious upward glare of the seven vacuum tubes.

'"'Now, Bains," I said, "I want you to lie on this table. Now put your hands down by your sides and lie quiet and think. You've just got two things to do," I told him. "One is to lie there and concentrate your thoughts on the details of

the dream you are always having, and the other is not to move off this table whatever you see or hear, or whatever happens, unless I tell you. You understand, don't you?"

"Yes," he answered, "I think you may rely on me not to make a fool of myself. I feel curiously safe with you somehow."

"I'm glad of that," I replied. "But I don't want you to minimise the possible danger too much. There may be horrible danger. Now, just let me fix this band on your head," I added, as I adjusted the electrode. I gave him a few more instructions, telling him to concentrate his thoughts particularly upon the noises he heard just as he was waking, and I warned him again not to let himself fall asleep. "Don't talk," I said, "and don't take any notice of me. If you find I disturb your concentration keep your eyes closed."

He lay back and I walked over to the glass disk arranging the camera in front of it on its stand in such a way that the lens was opposite the centre of the disk.

I had scarcely done this when a ripple of greenish light ran across the vacuum tubes of the disk. This vanished, and for maybe a minute there was complete darkness. Then the green light rippled once more across it - rippled and swung round, and began to dance in varying shades from a deep heavy green to a rank ugly shade; back and forward, back and forward.

Every half second or so there shot across the varying greens a flicker of yellow, an ugly, heavy repulsive yellow, and then abruptly there came sweeping across the disk a great beat of muddy red. This died as quickly as it came, and gave place to the changing greens shot through by the unpleasant and ugly yellow hues. About every seventh second the disk was submerged, and the other colours momentarily blotted out by the great beat of heavy, muddy red which swept over everything.

"He's concentrating on those sounds," I said to myself, and I felt queerly excited as I hurried on with my operations. I threw a word over my shoulder to Bains.

"Don't get scared, whatever happens," I said. "You're all right!"

I proceeded now to operate my camera. It had a long roll of specially prepared paper ribbon in place of a film or plates. By turning the handle the roll passed through the machine exposing the ribbon.

It took about five minutes to finish the roll, and during all that time the green lights predominated; but the dull heavy beat of muddy red never ceased to flow across the vacuum tubes of the disk at every seventh second. It was like a recurrent beat in some unheard and somehow displeasing melody.

Lifting the exposed spool of paper ribbon out of the camera I laid it horizontally in the two "rests" that I had arranged for it on my modified gramophone. Where the paper had been acted upon by the varying coloured lights which had appeared on the disk, the prepared surface had risen in curious, irregular little waves.

'I unrolled about a foot of the ribbon and attached the loose end to an empty spool-roller (on the opposite side of the machine) which I had geared to the driving clockwork mechanism of the gramophone. Then I took the diaphragm and lowered it gently into place above the ribbon. Instead of the usual needle the diaphragm was fitted with a beautifully made metal-filament brush, about an inch broad, which just covered the whole breadth of the ribbon. This fine and fragile brush rested lightly on the prepared surface of the paper, and when I started the machine the ribbon began to pass under the brush, and as it passed, the delicate metal-filament "bristles" followed every minute inequality of those tiny, irregular wave-like excrescences on the surface.

'I put the ear-pieces to my ears, and instantly I knew that I had succeeded in actually recording what Bains had heard in his sleep. In fact, I was even then hearing "mentally" by means of his effort of memory. I was listening to what appeared to be the faint, far-off squealing and grunting of countless swine. It was extraordinary, and at the same time exquisitely horrible and vile. It frightened me, with a sense of my having come suddenly and unexpectedly too near to something foul and most abominably dangerous.

'So strong and imperative was this feeling that I twitched the ear-pieces out of my ears, and sat a while staring round the room trying to steady my sensations back to normality.

'The room looked strange and vague in the dull glow of light from the circles, and I had a feeling that a taint of monstrosity was all about me in the air. I remembered what Bains had told me of the feeling he'd always had after coming up out of "that place" - as if some horrible atmosphere had followed him up and filled his bedroom. I understood him perfectly now - so much so that I had mentally used almost his exact phrase in explaining to myself what I felt.

'Turning round to speak to him I saw there was something curious about the centre of the "defense."

'Now, before I tell you fellows any more I must explain that there are certain, what I call "focussing", qualities about this new "defense" I've been trying.

'The Sigsand manuscript puts it something like this: "Avoid diversities of colour; nor stand ye within the barrier of the colour lights; for in colour hath Satan a delight. Nor can he abide in the Deep if ye adventure against him armed with red purple. So be warned. Neither forget that in blue, which is God's colour in the Heavens, ye have safety."

'You see, from that statement in the Sigsand manuscript I got my first notion for this new "defense" of mine. I have aimed to make it a "defense" and yet have "focussing" or "drawing" qualities such as the Sigsand hints at. I have experimented enormously, and I've proved that reds and purples - the two extreme colours of the spectrum - are fairly dangerous; so much so that I suspect they actually "draw" or "focus" the outside forces. Any action or "meddling" on the part of the experimentalist is tremendously enhanced in its effect if the action is taken within barriers composed of these colours, in certain proportions and tints.

'In the same way blue is distinctly a "general defense." Yellow appears to be neutral, and green a wonderful protection within limits. Orange, as far as I can tell, is slightly attractive and indigo is dangerous by itself in a limited way, but in certain combinations with the other colours it becomes a very powerful "defense". I've not yet discovered a tenth of the possibilities of these circles of mine. It's a kind of colour organ upon which I seem to play a tune of colour combinations that can be either safe or infernal in its effects. You know I have a keyboard with a separate switch to each of the colour circles.

'Well, you fellows will understand now what I felt when I saw the curious appearance of the floor in the middle of the "defense." It looked exactly as if a circular shadow lay, not just on the floor, but a few inches above it. The shadow seemed to deepen and blacken at the centre even while I watched it. It appeared to be spreading from the centre outwardly, and all the time it grew darker.

'I was watchful, and not a little puzzled; for the combination of lights that I had switched on approximated a moderately safe "general defense." Understand, I had no intention of making a focus until I had learnt more. In fact, I meant that first investigation not to go beyond a tentative inquiry into the kind of thing I had got to deal with.

'I knelt down quickly and felt the floor with the palm of my hand, but it was quite normal to the feel, and that reassured me that there was no Saaaiti mischief abroad; for that is a form of danger which can involve, and make use of, the very material of the "defense" itself. It can materialise out of everything except fire.

'As I knelt there I realised all at once that the legs of the table on which Bains lay were partly hidden in the ever blackening shadow, and my hands seemed to grow vague as I felt at the floor.

'I got up and stood away a couple of feet so as to see the phenomenon from a little distance. It struck me then that there was something different about the table itself. It seemed unaccountably lower.

'"It's the shadow hiding the legs," I thought to myself. "This promises to be interesting; but I'd better not let things go too far."

'I called out to Bains to stop thinking so hard. "Stop concentrating for a bit," I said; but he never answered, and it occurred to me suddenly that the table appeared to be still lower.

'"Bains," I shouted, "stop thinking a moment." Then in a flash I realised it. "Wake up, man! Wake up!" I cried.

'He had fallen over asleep - the very last thing he should have done; for it increased the danger twofold. No wonder I had been getting such good results! The poor beggar was worn out with his sleepless nights. He neither moved nor spoke as I strode across to him.

'"Wake up!" I shouted again, shaking him by the shoulder.

'My voice echoed uncomfortably round the big empty room; and Bains lay like a dead man.

'As I shook him again I noticed that I appeared to be standing up to my knees in the circular shadow. It looked like the mouth of a pit. My legs, from the knees downwards, were vague. The floor under my feet felt solid and firm when I stamped on it; but all the same I had a feeling that things were going a bit too far, so striding across to the switchboard I switched on the "full defense."

'Stepping back quickly to the table I had a horrible and sickening shock. The table had sunk quite unmistakably. Its top was within a couple of feet of the floor, and the legs had that fore-shortened appearance that one sees when a stick is thrust into water. They looked vague and shadowy in the peculiar circle of dark shadows which had such an extraordinary resemblance to the black mouth of a pit. I could see only the top of the table plainly with Bains lying motionless on it; and the whole thing was going down, as I stared, into that black circle.'

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'There was not a moment to lose, and like a flash I caught Bains round his neck and body and lifted him clean up into my arms off the table. And as I lifted him he grunted like a great swine in my ear.

'The sound sent a thrill of horrible funk through me. It was just as though I held a hog in my arms instead of a human. I nearly dropped him. Then I held his face to the light and stared down at him. His eyes were half opened, and he was looking at me apparently as if he saw me perfectly.

'Then he grunted again. I could feel his small body quiver with the sound.

'I called out to him. "Bains," I said, "can you hear me?"

'His eyes still gazed at me; and then, as we looked at each other, he grunted like a swine again.

'I let go one hand, and hit him across the cheek, a stinging slap.

'"Wake up, Bains!" I shouted. "Wake up!" But I might have hit a corpse. He just stared up at me. And suddenly I bent lower and looked into his eyes more closely. I never saw such a fixed, intelligent, mad horror as I saw there. It knocked out all my sudden disgust. Can you understand?

'I glanced round quickly at the table. It stood there at its normal height; and, indeed, it was in every way normal. The curious shadow that had somehow suggested to me the black mouth of the pit had vanished. I felt relieved; for it seemed to me that I had entirely broken up any possibility of a partial "focus" by means of the full "defense" which I had switched on.

'I laid Bains on the floor, and stood up to look round and consider what was best to do. I dared not step outside of the barriers, until any "dangerous tensions" there might be in the room had been dissipated. Nor was it wise, even inside the full "defense," to have him sleeping the kind of sleep he was in; not without certain preparations having been made first, which I had not made.

'I can tell you, I felt beastly anxious. I glanced down at Bains, and had a sudden fresh shock; for the peculiar circular shadow was forming all round him again, where he lay on the floor. His hands and face showed curiously vague, and distorted, as they might have looked through a few inches of faintly stained water. But his eyes were somehow clear to see. They were staring up, mute and terrible, at me, through that horrible darkening shadow.

'I stopped, and with one quick lift, tore him up off the floor into my arms, and for the third time he grunted like a swine, there in my arms. It was damnable.

'I stood up, in the barrier, holding Bains, and looked about the room again; then back at the floor. The shadow was still thick round about my feet, and I stepped quickly across to the other side of the table. I stared at the shadow, and saw that it had vanished; then I glanced down again at my feet, and had another shock; for the shadow was showing faintly again, all round where I stood.

'I moved a pace, and watched the shadow become invisible; and then, once more, like a slow stain, it began to grow about my feet.

'I moved again, a pace, and stared round the room, meditating a break for the door. And then, in that instant, I saw that this would be certainly impossible; for there was something indefinite in the atmosphere of the room - something that moved, circling slowly about the barrier.

'I glanced down at my feet, and saw that the shadow had grown thick about them. I stepped a pace to the right, and as it disappeared, I stared again round the big room and somehow it seemed tremendously big and unfamiliar. I wonder whether you can understand.

'As I stared I saw again the indefinite something that floated in the air of the room. I watched it steadily for maybe a minute. It went twice completely round the barrier in that time. And, suddenly, I saw it more distinctly. It looked like a small puff of black smoke.

'And then I had something else to think about; for all at once I was aware of an extraordinary feeling of vertigo, and in the same moment, a sense of sinking - I was sinking bodily. I literally sickened as I glanced down, for I saw in that moment that I had gone down, almost up to my thighs into what appeared to be actually the shadowy, but quite unmistakable, mouth of a pit. Do you understand? I was sinking down into this thing, with Bains in my arms.

'A feeling of furious anger came over me, and I swung my right boot forward with a fierce kick. I kicked nothing tangible, for I went clean through the side of the shadowy thing, and fetched up against the table, with a crash. I had come through something that made all my skin creep and tingle - an invisible, vague something which resembled an electric tension. I felt that if it had been stronger, I might not have been able to charge through as I had. I wonder if I make it clear to you?

'I whirled round, but the beastly thing had gone; yet even as I stood there by the table, the slow greying of a circular shadow began to form again about my feet.

'I stepped to the other side of the table, and leaned against it for a moment: for I was shaking from head to foot with a feeling of extraordinary horror upon me, that was in some way, different from any kind of horror I have ever felt. It was as if I had in that one moment been near something no human has any right to be near, for his soul's sake. And abruptly, I wondered whether I had not felt just one brief touch of the horror that the rigid Bains was even then enduring as I held him in my arms.

'Outside of the barrier there were now several of the curious little clouds. Each one looked exactly like a little puff of black smoke. They increased as I watched them, which I did for several minutes; but all the time as I watched, I kept moving from one part to another of the "defense", so as to prevent the shadow forming round my feet again.

'Presently, I found that my constant changing of position had resolved into a slow monotonous walk round and round, inside the "defense"; and all the time I had to carry the unnaturally rigid body of poor Bains.

'It began to tire me; for though he was small, his rigidity made him dreadfully awkward and tiring to hold, as you can understand; yet I could not think what else to do; for I had stopped shaking him, or trying to wake him, for the simple reason that he was as wide awake as I was mentally; though but physically inanimate, through one of those partial spiritual disassociations which he had tried to explain to me.

'Now I had previously switched out the red, orange, yellow and green circles, and had on the full defense of the blue end of the spectrum - I knew that one of the repelling vibrations of each of the three colours: blue, indigo and violet were beating out protectingly into space; yet they were proving insufficient, and I was in the position of having either to take some desperate action to stimulate Bains to an even greater effort of will than I judged him to be making, or else to risk experimenting with fresh combinations of the defensive colours.

'You see, as things were at that moment, the danger was increasing steadily; for plainly, from the appearance of the air of the room outside the barrier, there were some mighty dangerous tensions generating. While inside the danger was also increasing; the steady recurrence of the shadow proving that the "defense" was insufficient.

'In short, I feared that Bains in his peculiar condition was literally a "doorway" into the "defense"; and unless I could wake him or find out the correct combinations of circles necessary to set up stronger repelling vibrations against that particular danger, there were very ugly possibilities ahead. I felt I had been incredibly rash not to have foreseen the possibility of Bains falling asleep under the hypnotic effect of deliberately paralleling the associations of sleep.

'Unless I could increase the repulsion of the barriers or wake him there was every likelihood of having to choose between a rush for the door - which the condition of the atmosphere outside the barrier showed to be practically impossible - or of throwing him outside the barrier, which, of course, was equally not possible.

'All this time I was walking round and round inside the barrier, when suddenly I saw a new development of the danger which threatened us. Right in the centre of the "defense" the shadow had formed into an intensely black circle, about a foot wide.

'This increased as I looked at it. It was horrible to see it grow. It crept out in an ever widening circle till it was quite a yard across.

'Quickly I put Bains on the floor. A tremendous attempt was evidently going to be made by some outside force to enter the "defense", and it was up to me to make a final effort to help Bains to "wake up." I took out my lancet, and pushed up his left coat sleeve.

'What I was going to do was a terrible risk, I knew, for there is no doubt that in some extraordinary fashion blood attracts.

'The Sigsand mentions it particularly in one passage which runs something like this: "In blood there is the Voice which calleth through all space. Ye Monsters in ye Deep hear, and hearing, they lust. Likewise hath it a greater power to reclaim backward ye soul that doth wander foolish adrift from ye body in which it doth have natural abiding. But woe unto him that doth spill ye blood in ye deadly hour; for there will be surely Monsters that shall hear ye Blood Cry."

'That risk I had to run. I knew that the blood would call to the outer forces; but equally I knew that it should call even more loudly to that portion of Bains' "Essence" that was adrift from him, down in those depths.

'Before lancing him, I glanced at the shadow. It had spread out until the nearest edge was not more than two feet away from Bains' right shoulder; and the edge was creeping nearer, like the blackening edge of burning paper, even while I stared. The whole thing had a less shadowy, less ghostly appearance than at any time before. And it looked simply and literally like the black mouth of a pit.

'"Now, Bains," I said, "pull yourself together, man. Wake up!" And at the same time as I spoke to him, I used my lancet quickly but superficially.

'I watched the little red spot of blood well up, then trickle round his wrist and fall to the floor of the "defense". And in the moment that it fell the thing that I had feared happened. There was a sound like a low peal of thunder in the room, and curious deadly-looking flashes of light rippled here and there along the floor outside the barrier.

'Once more I called to him, trying to speak firmly and steadily as I saw that the horrible shadowy circle had spread across every inch of the floor space of the centre of the "defense", making it appear as if both Bains and I were

suspended above an unutterable black void - the black void that stared up at me out of the throat of that shadowy pit. And yet, all the time I could feel the floor solid under my knees as I knelt beside Bains holding his wrist.

' "Bains!" I called once more, trying not to shout madly at him. "Bains, wake up! Wake up, man! Wake up!"

'But he never moved, only stared up at me with eyes of quiet horror that seemed to be looking at me out of some dreadful eternity.'

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'By this time the shadow had blackened all around us, and I felt that strangely terrible vertigo coming over me again. Jumping to my feet I caught up Bains in my arms and stepped over the first of the protective circles - the violet, and stood between it and the indigo circle, holding Bains as close to me as possible so as to prevent any portion of his helpless body from protruding outside the indigo and blue circles.

'From the black shadowy mouth which now filled the whole of the centre of the "defense" there came a faint sound - not near but seeming to come up at me out of unknown abysses. Very, very faint and lost it sounded, but I recognised it as unmistakably the infinitely remote murmur of countless swine.

'And that same moment Bains, as if answering the sound, grunted like a swine in my arms.

'There I stood between the glass vacuum tubes of the circles, gazing dizzily into that black shadowy pit-mouth, which seemed to drop sheer into hell from below my left elbow.

'Things had gone so utterly beyond all that I had thought of, and it had all somehow come about so gradually and yet so suddenly, that I was really a bit below my natural self. I felt mentally paralysed, and could think of nothing except that not twenty feet away was the door and the outer natural world; and here was I face to face with some unthought-of danger, and all adrift, what to do to avoid it.

'You fellows will understand this better when I tell you that the bluish glare from the three circles showed me that there were now hundreds and hundreds of those small smoke-like puffs of black cloud circling round and round outside the barrier in an unvarying, unending procession.

'And all the time I was holding the rigid body of Bains in my arms, trying not to give way to the loathing that got me each time he grunted. Every twenty or thirty seconds he grunted, as if in answer to the sounds which were almost too faint for my normal hearing. I can tell you, it was like holding something worse than a corpse in my arms, standing there balanced between physical death on the one side and soul destruction on the other.

'Abruptly, from out of the deep that lay so close that my elbow and shoulder overhung it, there came again a hint, marvellously faint murmur of swine, so utterly far away that the sound was as remote as a lost echo.

'Bains answered it with a pig-like squeal that set every fibre in me protesting in sheer human revolt, and I sweated coldly from head to foot. Pulling myself together I tried to pierce down into the mouth of the great shadow when, for the second time, a low peel of thunder sounded in the room, and every joint in my body seemed to jolt and burn.

'In turning to look down the pit I had allowed one of Bains' heels to protrude for a moment slightly beyond the blue circle, and a fraction of the "tension" outside the barrier had evidently discharged through Bains and me. Had I been standing directly inside the "defense" instead of being "insulated" from it by the violet circle, then no doubt things might have been much more serious. As it was, I had, psychically, that dreadful *soiled* feeling which the healthy human always experiences when he comes too closely in contact with certain Outer Monstrosities. Do you fellows remember how I had just the same feeling when the Hand came too near me in the "Gateway" case?

'The physical effects were sufficiently interesting to mention; for Bains left boot had been ripped open, and the leg of his trousers was charred to the knee, while all around the leg were numbers of bluish marks in the form of irregular spirals.

'I stood there holding Bains, and shaking from head to foot. My head ached and each joint had a queer numbish feeling; but my physical pains were nothing compared with my mental distress. I felt that we were done! I had no room to turn or move for the space between the violet circle which was the innermost, and the blue circle which was the outermost of those in use was thirty-one inches, including the one inch of the indigo circle. So you see I was forced to stand there like an image, fearing each moment lest I should get another shock, and quite unable to think what to do.

'I daresay five minutes passed in this fashion. Bains had not grunted once since the "tension" caught him, and for this I was just simply thankful; though at first I must confess I had feared for a moment that he was dead.

'No further sounds had come up out of the black mouth to my left, and I grew steady enough again to begin to look about me, and think a bit. I leant again so as to look directly down into the shadowy pit. The edge of the circular mouth was now quite defined, and had a curious solid look, as if it were formed out of some substance like black glass.

'Below the edge, I could trace the appearance of solidity for a considerable distance, though in a vague sort of way. The centre of this extraordinary phenomenon was simple and unmitigated blackness - an utter velvety blackness that seemed to soak the very light out of the room down into it. I could see nothing else, and if anything else came out of it except a complete silence, it was the atmosphere of frightening suggestion that was affecting me more and more every minute.

'I turned away slowly and carefully, so as not to run any risks of allowing either Bains or myself to expose any part of us over the blue circle. Then I saw that things outside of the blue circle had developed considerably; for the odd,

black puffs of smoke-like cloud had increased enormously and blent into a great, gloomy, circular wall of tufted cloud, going round and round and round eternally, and hiding the rest of the room entirely from me.

'Perhaps a minute passed, while I stared at this thing; and then, you know, the room was shaken slightly. This shaking lasted for three or four seconds, and then passed; but it came again in about half a minute, and was repeated from time to time. There was a queer oscillating quality in the shaking, that made me think suddenly of that *Jarvee* Haunting case. You remember it?

'There came again the shaking, and a ripple of deadly light seemed to play round the outside of the barrier; and then, abruptly, the room was full of a strange roaring - a brutish enormous yelling, grunting storm of swine-sounds.

'They fell away into a complete silence, and the rigid Bains grunted twice in my arms, as if answering. Then the storm of swine noise came again, beating up in a gigantic riot of brute sound that roared through the room, piping, squealing, grunting, and howling. And as it sank with a steady declination, there came a single gargantuan grunt out of some dreadful throat of monstrousness, and in one beat, the crashing chorus of unknown millions of swine came thundering and raging through the room again.

'There was more in that sound than mere chaos - there was a mighty devilish rhythm in it. Suddenly, it swept down again into a multitudinous swinish whispering and minor gruntings of unthinkable millions; and then with a rolling deafening bellow of sound came the single vast grunt. And, as if lifted upon it the swine roar of the millions of the beasts beat up through the room again; and at every seventh second, as I knew well enough without the need of the watch on my wrist, came the single storm beat of the great grunt out of the throat of unknowable monstrosity - and in my arms, Bains, the human, grunted in time to the swine melody - a rigid grunting monster there in my two arms.

'I tell you from head to foot I shook and sweated. I believe I prayed; but if I did I don't know what I prayed. I have never before felt or endured just what I felt, standing there in that thirty-one-inch space, with that grunting thing in my arms, and the hell melody beating up out of the great Deeps: and to my right, "tensions" that would have torn me into a bundle of blazing tattered flesh, if I had jumped out over the barriers.

'And then, with an effect like a clap of unexpected thunder, the vast storm of sound ceased; and the room was full of silence and an unimaginable horror.

'This silence continued. I want to say something which may sound a bit silly; but the silence seemed to *trickle* round the room. I don't know why I felt it like that; but my words give you just what I seemed to feel, as I stood there holding the softly grunting body of Bains.

'The circular, gloomy wall of dense black cloud enclosed the barrier as completely as ever, and moved round and round and round, with a slow, "eternal" movement. And at the back of that black wall of circling cloud, a dead

silence went *trickling* round the room, out of my sight. Do you understand at all?...

'It seemed to me to show very clearly the state of almost insane mental and psychic tension I was enduring.... The way in which my brain insisted that the silence was trickling round the room, interests me enormously; for I was either in a state approximating a phase of madness, or else I was, psychically, tuned to some abnormal pitch of awareness and sensitiveness in which silence had ceased to be an abstract quality, and had become to me a definite concrete element, much as (to use a stupidly crude illustration), the invisible moisture of the atmosphere becomes a visible and concrete element when it becomes deposited as water. I wonder whether this thought attracts you as it does me?

'And then, you know, a slow awareness grew in me of some further horror to come. This sensation or knowledge or whatever it should be named, was so strong that I had a sudden feeling of suffocation.... I felt that I could bear no more; and that if anything else happened, I should just pull out my revolver and shoot Bains through the head, and then myself, and so end the whole dreadful business.

'This feeling, however, soon passed; and I felt stronger and more ready to face things again. Also, I had the first, though still indefinite, idea of a way in which to make things a bit safer; but I was too dazed to see how to "shape" to help myself efficiently.

'And then a low, far-off whining stole up into the room, and I knew that the danger was coming. I leant slowly to my left, taking care not to let Bains' feet stick over the blue circle, and stared down into the blackness of the pit that dropped sheer into some Unknown, from under my left elbow.

'The whining died; but far down in the blackness, there was something - just a remote luminous spot. I stood in a grim silence for maybe ten long minutes, and looked down at the thing. It was increasing in size all the time, and had become much plainer to see; yet it was still lost in the far, tremendous Deep.

'Then, as I stood and looked, the low whining sound crept up to me again, and Bains, who had lain like a log in my arms all the time, answered it with a long animallike whine, that was somehow newly abominable.

'A very curious thing happened then; for all around the edge of the pit, that looked so peculiarly like black glass, there came a sudden, luminous glowing. It came and went oddly, smouldering queerly round and round the edge in an opposite direction to the circling of the wall of black, tufted cloud on the outside of the barrier.

'This peculiar glowing finally disappeared, and, abruptly, out of the tremendous Deep, I was conscious of a dreadful quality or "atmosphere" of monstrosity that was coming up out of the pit. If I said there had been a sudden *waft* of it, this would very well describe the actuality of it; but the spiritual sickness of distress that it caused me to feel, I am simply stumped to

explain to you. It was something that made me feel I should be soiled to the very core of me, if I did not beat it off from me with my will.

'I leant sharply away from the pit towards the outer of the burning circles. I meant to see that no part of my body should overhang the pit whilst that disgusting power was beating up out of the unknown depths.

'And thus it was, facing so rigidly away from the centre of the "defense", I saw presently a fresh thing; for there was something, many things, I began to think, on the other side of the gloomy wall that moved everlastingly around the outside of the barrier.

'The first thing I noticed was a queer disturbance of the ever circling cloud-wall. This disturbance was within eighteen inches of the floor, and directly before me. There was a curious, "puddling" action in the misty wall; as if something were meddling with it. The area of this peculiar little disturbance could not have been more than a foot across, and it did not remain opposite to me; but was taken round by the circling of the wall.

'When it came past me again, I noticed that it was bulging slightly inwards towards me: and as it moved away from me once more, I saw another similar disturbance, and then a third and a fourth, all in different parts of the slowly whirling black wall; and all of them were no more than about eighteen inches from the floor.

'When the first one came opposite me again, I saw that the slight bulge had grown into a very distinct protuberance towards me.

'All around the moving wall, there had now come these curious swellings. They continued to reach inwards, and to elongate; and all the time they kept in a constant movement.

'Suddenly, one of them broke, or opened, at the apex, and there protruded through, for an instant, the tip of a pallid, but unmistakable *snout*. It was gone at once, but I had seen the thing distinctly; and within a minute, I saw another one poke suddenly through the wall, to my right, and withdraw as quickly. I could not look at the base of the strange, black, moving circle about the barrier without seeing a swinish snout peep through momentarily, in this place or that.

'I stared at these things in a very peculiar state of mind. There was so great a weight of the abnormal about me, before and behind and every way, that to a certain extent it bred in me a sort of antidote to fear. Can you understand? It produced in me a temporary dazedness in which things and the horror of things became less real. I stared at them, as a child stares out from a fast train at a quickly passing night-landscape, oddly hit by the furnaces of unknown industries. I want you to try to understand.

'In my arms Bains lay quiet and rigid; and my arms and back ached until I was one dull ache in all my body; but I was only partly conscious of this when I roused momentarily from my psychic to my physical awareness, to shift him to another position, less intolerable temporarily to my tired arms and back.

'There was suddenly a fresh thing - a low but enormous, solitary grunt came rolling, vast and brutal into the room. It made the still body of Bains quiver against me, and he grunted thrice in return, with the voice of a young pig.

'High up in the moving wall of the barrier, I saw a fluffing out of the black tufted clouds; and a pig's hoof and leg, as far as the knuckle, came through and pawed a moment. This was about nine or ten feet above the floor. As it gradually disappeared I heard a low grunting from the other side of the veil of clouds which broke out suddenly into a diafaeon of brute-sound, grunting, squealing and swine-howling; all formed into a sound that was the essential melody of the brute - a grunting, squealing howling roar that rose, roar by roar, howl by howl and squeal by squeal to a crescendo of horrors - the bestial growths, longings, zests and acts of some grotto of hell.... It is no use, I can't give it to you. I get dumb with the failure of my command over speech to tell you what that grunting, howling, roaring melody conveyed to me. It had in it something so inexplicably *below* the horizons of the soul in its monstrousness and fearfulness that the ordinary simple fear of death itself, with all its attendant agonies and terrors and sorrows, seemed like a thought of something peaceful and infinitely holy compared with the fear of those unknown elements in that dreadful roaring melody. And the sound was with me *inside* the room - *there right in the room with me*. Yet I seemed not to be aware of confining walls, but of echoing spaces of gargantuan corridors. Curious! I had in my mind those two words - gargantuan corridors.

As the rolling chaos of swine melody beat itself away on every side, there came booming through it a single grunt, the single recurring grunt of the HOG; for I knew now that I was actually and without any doubt hearing the beat of monstrosity, the HOG.

'In the Sigsand the thing is described something like this: "Ye Hogge which ye Almighty alone hath power upon. If in sleep or in ye hour of danger ye hear the voice of ye Hogge, cease ye to meddle. For ye Hogge doth be of ye outer Monstrous Ones, nor shall any human come nigh him nor continue meddling when ye hear his voice, for in ye earlier life upon the world did the Hogge have power, and shall again in ye end. And in that ye Hogge had once a power upon ye earth, so doth he crave sore to come again. And dreadful shall be ye harm to ye soul if ye continue to meddle, and to let ye beast come nigh. And I say unto all, if ye have brought this dire danger upon ye, have memory of ye cross, for of all sign hath ye Hogge a horror."

'There's a lot more, but I can't remember it all and that is about the substance of it.

'There was I holding Bains who was all the time howling that dreadful grunt out with the voice of a swine. I wonder I didn't go mad. It was, I believe, the antidote of dazedness produced by the strain which helped me through each moment.

'A minute later, or perhaps five minutes, I had a sudden new sensation, like a warning cutting through my dulled feelings. I turned my head; but there was

nothing behind me, and bending over to my left I seemed to be looking down into that black depth which fell away sheer under my left elbow. At that moment the roaring bellow of swine-noise ceased and I seemed to be staring down into miles of black aether at something that hung there - a pallid face floating far down and remote - a great swine face.

'And as I gazed I saw it grow bigger. A seemingly motionless, pallid swine-face rising upward out of the depth. And suddenly I realised that I was actually looking at the Hog.'

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'For perhaps a full minute I stared down through the darkness at that thing swimming like some far-off, deadwhite planet in the stupendous void. And then I simply woke up bang, as you might say, to the possession of my faculties. For just a certain over-degree of strain had brought about the dumbly helpful anaesthesia of dazedness, so this sudden overwhelming supreme fact of horror produced, in turn, its reaction from inertness to action. I passed in one moment from listlessness to a fierce efficiency.

'I knew that I had, through some accident, penetrated beyond all previous "bounds", and that I stood where no human soul had any right to be, and that in but a few of the puny minutes of earth's time I might be dead.

'Whether Bains had passed beyond the "lines of retraction" or not, I could not tell. I put him down carefully but quickly on his side, between the inner circles - that is, the violet circle and the indigo circle - where he lay grunting slowly. Feeling that the dreadful moment had come I drew out my automatic. It seemed best to make sure of our end before that thing in the depth came any nearer: for once Bains in his present condition came within what I might term the "inductive forces" of the monster, he would cease to be human. There would happen, as in that case of Aster who stayed outside the pentacles in the Black Veil Case, what can only be described as a pathological, spiritual change - literally in other words, soul destruction.

'And then something seemed to be telling me not to shoot. This sounds perhaps a bit superstitious; but I meant to kill Bains in that moment, and what stopped me was a distinct message from the outside.

'I tell you, it sent a great thrill of hope through me, for I knew that the forces which govern the spinning of the outer circle were intervening. But the very fact of the intervention proved to me afresh the enormous spiritual peril into which we had stumbled; for that inscrutable Protective Force only intervenes between the human *soul* and the Outer Monstrosities.

'The moment I received that message I stood up like a flash and turned towards the pit, stepping over the violet circle slap into the mouth of darkness. I had to take the risk in order to get at the switch board which lay on the glass shelf under the table top in the centre. I could not shake free from the horror of the idea that I might fall down through that awful blackness. The floor felt solid enough under me; but I seemed to be walking on nothing above a black void,

like an inverted starless night, with the face of the approaching Hog rising up from far down under my feet - a silent, incredible thing out of the abyss - a pallid, floating swine-face, framed in enormous blackness.

'Two quick, nervous strides took me to the table standing there in the centre with its glass legs apparently resting on nothing. I grabbed out the switch board, sliding out the vulcanite plate which carried the switch-control of the blue circle. The battery which fed this circle was the right-hand one of the row of seven, and each battery was marked with the letter of its circle painted on it, so that in an emergency I could select any particular battery in a moment.

'As I snatched up the B switch I had a grim enough warning of the unknown dangers that I was risking in that short journey of two steps; for that dreadful sense of vertigo returned suddenly and for one horrible moment I saw everything through a blurred medium as if I were trying to look through water.

'Below me, far away down between my feet I could see the Hog which, in some peculiar way, looked different dearer and much nearer, and enormous. I felt it had got nearer to me all in a moment. And suddenly I had the impression I was descending bodily.

'I had a sense of a tremendous force being used to push me over the side of that pit, but with every shred of will power I had in me I hurled myself into the smoky appearance that hid everything and reached the violet circle where Bains lay in front of me.

'Here I crouched down on my heels, and with my two arms out before me I slipped the nails of each forefinger under the vulcanite base of the blue circle, which I lifted very gently so that when the base was far enough from the floor I could push the tips of my fingers underneath. I took care to keep from reaching farther under than the inner edge of the glowing tube which rested on the two-inch-broad foundation of vulcanite.

'Very slowly I stood upright, lifting the side of the blue circle with me. My feet were between the indigo and the violet circles, and only the blue circle between me and sudden death; for if it had snapped with the unusual strain I was putting upon it by lifting it like that, I knew that I should in all probability go west pretty quickly.

'So you fellows can imagine what I felt like. I was conscious of a disagreeable faint prickling that was strongest in the tips of my fingers and wrists, and the blue circle seemed to vibrate strangely as if minute particles of something were impinging upon it in countless millions. Along the shining glass tubes for a couple of feet on each side of my hands a queer haze of tiny sparks boiled and whirled in the form of an extraordinary halo.

'Stepping forward over the indigo circle I pushed the blue circle out against the slowly moving wall of black cloud causing a ripple of tiny pale flashes to curl in over the circle. These flashes ran along the vacuum tube until they came to the place where the blue circle crossed the indigo, and there they flicked off into space with sharp cracks of sound.

'As I advanced slowly and carefully with the blue circle a most extraordinary thing happened, for the moving wall of cloud gave from it in a great belly of shadow, and appeared to thin away from before it. Lowering my edge of the circle to the floor I stepped over Bains and right into the mouth of the pit, lifting the other side of the circle over the table. It creaked as if it were about to break in half as I lifted it, but eventually it came over safely.

'When I looked again into the depth of that shadow I saw below me the dreadful pallid head of the Hog floating in a circle of night. It struck me that it glowed very slightly - just a vague luminosity. And quite near - comparatively. No one could have judged distances in that black void.

'Picking up the edge of the blue circle again as I had done before, I took it out further till it was half clear of the indigo circle. Then I picked up Bains and carried him to that portion of the floor guarded by the part of the blue circle which was clear of the "defense". Then I lifted the circle and started to move it forward as quickly as I dared, shivering each time the joints squeaked as the whole fabric of it groaned with the strain I was putting upon it. And all the time the moving wall of tufted clouds gave from the edge of the blue circle, bellying away from it in a marvellous fashion as if blown by an unheard wind.

'From time to time little flashes of light had begun to flick in over the blue circle, and I began to wonder whether it would be able to hold out the "tension" until I had dragged it clear of the defense.

'Once it was clear I hoped the abnormal stress would cease from about us, and concentrate chiefly around the "defense" again, and the attractions of the negative "tension."

'Just then I heard a sharp tap behind me, and the blue circle jarred somewhat, having now ridden completely over the violet and indigo circles, and dropped clear on to the floor. The same instant there came a low rolling noise as of thunder, and a curious roaring. The black circling wall had thinned away from around us and the room showed clearly once more, yet nothing was to be seen except that now and then a peculiar bluish flicker of light would ripple across the floor.

'Turning to look at the "defense" I noticed it was surrounded by the circling wall of black cloud, and looked strangely extraordinary seen from the outside. It resembled a slightly swaying squat funnel of whirling black mist reaching from the floor to the ceiling, and through it I could see glowing, sometimes vague and sometimes plain, the indigo and violet circles. And then as I watched, the whole room seemed suddenly filled with an awful presence which pressed upon me with a weight of horror that was the very essence of spiritual deathliness.

'Kneeling there in the blue circle by Bains, my initiative faculties stupefied and temporarily paralysed, I could form no further plan of escape, and indeed I seemed to care for nothing at the moment. I felt I had already escaped from immediate destruction and I was strung up to an amazing pitch of indifference to any minor horrors.

'Bains all this while had been quietly lying on his side. I rolled him over and looked closely at his eyes, taking care on account of his condition not to gaze *into* them; for if he had passed beyond the "line of retraction" he would be dangerous. I mean, if the "wandering" part of his essence had been assimilated by the Hog, then Bains would be spiritually accessible and might be even then no more than the outer form of the man, charged with radiation of the monstrous ego of the Hog, and therefore capable of what I might term for want of a more exact phrase, a psychically *infective* force; such force being more readily transmitted through the eyes than any other way, and capable of producing a brain storm of an extremely dangerous character.

'I found Bains, however, with both eyes with an extraordinary distressed interned quality; not the eyeballs, remember, but a reflex action transmitted from the "mental eye" to the physical eye, and giving to the physical eye an expression of thought instead of sight. I wonder whether I make this clear to you?

'Abruptly, from every part of the room there broke out the noise of those hoofs again, making the place echo with the sound as if a thousand swine had started suddenly from an absolute immobility into a mad charge. The whole riot of animal sound seemed to heave itself in one wave towards the oddly swaying and circling funnel of black cloud which rose from floor to ceiling around the violet and indigo circles.

'As the sounds ceased I saw something was rising up through the middle of the "defense". It rose with a slow steady movement. I saw it pale and huge through the swaying, whirling funnel of cloud - a monstrous pallid snout rising out of that unknowable abyss.... It rose higher like a huge pale mound. Through a thinning of the cloud curtain I saw one small eye.... I shall never see a pig's eye again without feeling something of what I felt then. A pig's eye with a sort of hell-light of vile understanding shining at the back of it.'

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"And then suddenly a dreadful terror came over me, for I saw the beginning of the end that I had been dreading all along - I saw through the slow whirl of the cloud curtains that the violet circle had begun to leave the floor. It was being taken up on the spread of the vast snout.

'Straining my eyes to see through the swaying funnel of clouds I saw that the violet circle had melted and was running down the pale sides of the snout in streams of violet-coloured fire. And as it melted there came a change in the atmosphere of the room. The black funnel shone with a dull gloomy red, and a heavy red glow filled the room.

'The change was such as one might experience if one had been looking through a protective glass at some light and the glass had been suddenly removed. But there was a further change that I realised directly through my feelings. It was as if the horrible presence in the room had come closer to my own soul. I wonder if I am making it at all clear to you. Before, it had oppressed me somewhat as a death on a very gloomy and dreary day beats down upon

one's spirit. But now there was a savage menace, and the actual feeling of a foul thing *close up against me*. It was horrible, simply horrible.

'And then Bains moved. For the first time since he went to sleep the rigidity went out of him, and rolling suddenly over on to his stomach he fumbled up in a curious animallike fashion, on to his hands and feet. Then he charged straight across the blue circle towards the thing in the "defense".

'With a shriek I jumped to pull him back; but it was not my voice that stopped him. It was the blue circle. It made him give back from it as though some invisible hand had jerked him backwards. He threw up his head like a hog, squealing with the voice of a swine, and started off round the inside of the blue circle. Round and round it he went, twice attempting to bolt across it to the horror in that swaying funnel of cloud. Each time he was thrown back, and each time he squealed like a great swine, the sounds echoing round the room in a horrible fashion as though they came from somewhere a long way off.

'By this time I was fairly sure that Bains had indeed passed the "line of retraction", and the knowledge brought a fresh and more hopeless horror and pity to me, and a grimmer fear for myself. I knew that if it were so, it was not Bains I had with me in the circle but a monster, and that for my own last chance of safety I should have to get him outside of the circle.

'He had ceased his tireless running round and round, and now lay on his side grunting continually and softly in a dismal kind of way. As the slowly whirling clouds thinned a little I saw again that pallid face with some clearness. It was still rising, but slowly, very slowly, and again a hope grew in me that it might be checked by the "defense". Quite plainly I saw that the horror was looking at Bains, and at that moment I saved my own life and soul by looking down. There, close to me on the floor was the thing that looked like Bains, its hands stretched out to grip my ankles. Another second, and I should have been tripped *outwards*. Do you realise what that would have meant?

'It was no time to hesitate. I simply jumped and came down crash with my knees on top of Bains. He lay quiet enough after a short struggle; but I took off my braces and lashed his hands up behind him. And I shivered with the very touch of him, as though I was touching something monstrous.

'By the time I had finished I noticed that the reddish glow in the room had deepened quite considerably, and the whole room was darker. The destruction of the violet circle had reduced the light perceptibly; but the darkness that I am speaking of was something more than that. It seemed as if something now had come into the atmosphere of the room - a sort of gloom, and in spite of the shining of the blue circle and the indigo circle inside the funnel of cloud, there was now more red light than anything else.

'Opposite me the huge, cloud-shrouded monster in the indigo circle appeared to be motionless. I could see its outline vaguely all the time, and only when the cloud funnel thinned could I see it plainly _ a vast, snouted mound, faintly and whitely luminous, one gargantuan side turned towards me, and near the base of the slope a minute slit out of which shone one whitish eye.

'Presently through the thin gloomy red vapour I saw something that killed the hope in me, and gave me a horrible despair; for the indigo circle, the final barrier of the defense, was being slowly lifted into the air - the Hog had begun to rise higher. I could see its dreadful snout rising upwards out of the cloud. Slowly, very slowly, the snout rose up, and the indigo circle went up with it.

'In the dead stillness of that room I got a strange sense that all eternity was tense and utterly still as if certain powers knew of this horror I had brought into the world.... And then I had an awareness of something coming... something from far, far away. It was as if some hidden unknown part of my brain knew it. Can you understand? There was somewhere in the heights of space a light that was coming near. I seemed to *hear* it coming. I could just see the body of Bains on the floor, huddled and shapeless and inert. Within the swaying veil of cloud the monster showed as a vast pale, faintly luminous mound, hugely snouted - an infernal hillock of monstrosity, pallid and deadly amid the redness that hung in the atmosphere of the room.

'Something told me that it was making a final effort against the help that was coming. I saw the indigo circle was now some inches from the floor, and every moment I expected to see it flash into streams of indigo fire running down the pale slopes of the snout. I could see the circle beginning to move upward at a perceptible speed. The monster was triumphing.

'Out in some realm of space a low continuous thunder sounded. The thing in the great heights was coming fast, but it could never come in time. The thunder grew from a low, far mutter into a deep steady rolling of sound.... It grew louder and louder, and as it grew I saw the indigo circle, now shining through the red gloom of the room, was a whole foot off the floor. I thought I saw a faint splutter of indigo light.... The final circle of the barrier was beginning to melt.

'That instant the thunder of the thing in flight which my brain heard so plainly, rose into a crashing, a worldshaking bellow of speed, making the room rock and vibrate to an immensity of sound. A strange flash of blue flame ripped open the funnel of cloud momentarily from top to base, and I saw for one brief instant the pallid monstrosity of the Hog, stark and pale and dreadful.

'Then the sides of the funnel joined again hiding the thing from me as the funnel became submerged quickly into a dome of silent blue light - God's own colour! All at once it seemed the cloud had gone, and from floor to ceiling of the room, in awful majesty, like a living Presence, there appeared that dome of blue fire banded with three rings of green light at equal distances. There was no sound or movement, not even a flicker, nor could I see anything in the light: for looking into it was like looking into the cold blue of the skies. But I felt sure that there had come to our aid one of those inscrutable forces which govern the spinning of the outer circle, for the dome of blue light, banded with three green bands of silent fire, was the outward or visible sign of an enormous force, undoubtedly of a defensive nature.

'Through ten minutes of absolute silence I stood there in the blue circle watching the phenomenon. Minute by minute I saw the heavy repellent red driven out of the room as the place lightened quite noticeably. And as it lightened, the body of Bains began to resolve out of a shapeless length of shadow, detail by detail, until I could see the braces with which I had lashed his wrists together.

'And as I looked at him his body moved slightly, and in a weak but perfectly sane voice he said:

"'I've had it again! My God! I've had it again!'"

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'I knelt down quickly by his side and loosened the braces from his wrists, helping him to turn over and sit up. He gripped my arm a little crazily with both hands.

"'I went to sleep after all," he said. "And I've been down there again. My God! It nearly had me. I was down in that awful place and it seemed to be just round a great corner, and I was stopped from coming back. I seemed to have been fighting for ages and ages. I felt I was going mad. Mad! I've been nearly down into a hell. I could hear you calling down to me from some awful height. I could hear your voice echoing along yellow passages. They were yellow. I know they were. And I tried to come and I couldn't."

"'Did you see me?" I asked him when he stopped, gasping.

"'No," he answered, leaning his head against my shoulder. "I tell you it nearly got me that time. I shall never dare go to sleep again as long as I live. Why didn't you wake me?"

"'I did," I told him. "I had you in my arms most of the time. You kept looking up into my eyes as if you knew I was there."

"'I know," he said. "I remember now; but you seemed to be up at the top of a frightful hole, miles and miles up from me, and those horrors were grunting and squealing and howling, and trying to catch me and keep me down there. But I couldn't see anything - only the yellow walls of those passages. And all the time there was something round the corner."

"'Anyway, you're safe enough now," I told him. "And I'll guarantee you shall be safe in the future."

'The room had grown dark save for the light from the blue circle. The dome had disappeared, the whirling funnel of black cloud had gone, the Hog had gone, and the light had died out of the indigo circle. And the atmosphere of the room was safe and normal again as I proved by moving the switch, which was near me, so as to lessen the defensive power of the blue circle and enable me to "feel" the outside tension. Then I turned to Bains.

"'Come along," I said. "We'll go and get something to eat, and have a rest."

'But Bains was already sleeping like a tired child, his head pillowed on his hand. "Poor little devil!" I said as I picked him up in my arms. "Poor little devil!"

'I walked across to the main switchboard and threw over the current so as to throw the "V" protective pulse out of the four walls and the door; then I carried Bains out into the sweet wholesome normality of everything. It seemed wonderful, coming out of that chamber of horrors, and it seemed wonderful still to see my bedroom door opposite, wide open, with the bed looking so soft and white as usual - so ordinary and human. Can you chaps understand?

'I carried Bains into the room and put him on the couch; and then it was I realised how much I'd been up against, for when I was getting myself a drink I dropped the bottle and had to get another.

'After I had made Bains drink a glass I laid him on the bed.

'"Now," I said, "look into my eyes fixedly. Do you hear me? You are going off to sleep safely and soundly, and if anything troubles you, obey me and wake up. Now, sleep - sleep - sleep! "

'I swept my hands down over his eyes half a dozen times, and he fell over like a child. I knew that if the danger came again he would obey my will and wake up. I intend to cure him, partly by hypnotic suggestion, partly by a certain electrical treatment which I am getting Doctor Witton to give him.

'That night I slept on the couch, and when I went to look at Bains in the morning I found him still sleeping, so leaving him there I went into the test room to examine results. I found them very surprising.

'Inside the room I had a queer feeling, as you can imagine. It was extraordinary to stand there in that curious bluish light from the "treated" windows, and see the blue circle lying, still glowing, where I had left it; and further on, the "defense", lying circle within circle, all "out"; and in the centre the glass-legged table standing where a few hours before it had been submerged in the horrible monstrosity of the Hog. I tell you, it all seemed like a wild and horrible dream as I stood there and looked. I have carried out some curious tests in there before now, as you know, but I've never come nearer to a catastrophe.

'I left the door open so as not to feel shut in, and then I walked over to the "defense". I was intensely curious to see what had happened physically under the action of such a force as the Hog. I found unmistakable signs that proved the thing had been indeed a Saaitii manifestation, for there had been no psychic or physical illusion about the melting of the violet circle. There remained nothing of it except a ring of patches of melted glass. The gutta base had been fused entirely, but the floor and everything was intact. You see, the Saaitii forms can often attack and destroy, or even make use of, the very defensive material used against them.

'Stepping over the outer circle and looking closely at the indigo circle I saw that it was melted clean through in several places. Another fraction of time and the Hog would have been free to expand as an invisible mist of horror and

destruction into the atmosphere of the world. And then, in that very moment of time, salvation had come. I wonder if you can get my feelings as I stood there staring down at the destroyed barrier.'

Carnacki began to knock out his pipe which is always a sign that he has ended his tale, and is ready to answer any questions we may want to ask.

Taylor was first in. 'Why didn't you use the Electric Pentacle as well as your new spectrum circles?' he asked.

'Because,' replied Carnacki, 'the pentacle is simply "defensive" and I wished to have the power to make a "focus" during the early part of the experiment, and then, at the critical moment, to change the combination of the colours so as to have a "defense" against the results of the "focus". You follow me.

'You see,' he went on, seeing we hadn't grasped his meaning, 'there can be no "focus" within a pentacle. It is just of a "defensive" nature. Even if I had switched the current out of the electric pentacle I should still have had to contend with the peculiar and undoubtedly "defensive" power that its form seems to exert, and this would have been sufficient to "blur" the focus.

'In this new research work I'm doing, I'm bound to use a "focus" and so the pentacle is barred. But I'm not sure it matters. I'm convinced this new spectrum "defense" of mine will prove absolutely invulnerable when I've learnt how to use it; but it will take me some time. This last case has taught me something new. I had never thought of combining green with blue; but the three bands of green in the blue of that dome has set me thinking. If only I knew the right combinations! It's the combinations I've got to learn. You'll understand better the importance of these combinations when I remind you that green by itself is, in a very limited way, more deadly than red itself - and red is the danger colour of all.'

'Tell us, Carnacki,' I said, 'what is the Hog? Can you? I mean what kind of monstrosity is it? Did you *really* see it, or was it all some horrible, dangerous kind of dream? How do you know it was one of the outer monsters? And what is the difference between that sort of danger and the sort of thing you saw in the Gateway of the Monster case? And what.... ?'

'Steady! ' laughed Carnacki. 'One at a time! I'll answer all your questions; but I don't think I'll take them quite in your order. For instance, speaking about actually seeing the Hog, I might say that, speaking generally, things seen of a "ghostly" nature are not seen with the eyes; they are seen with the mental eye which has this psychic quality, not always developed to a useable state, in addition to its "normal" duty of revealing to the brain what our physical eyes record.

'You will understand that when we see "ghostly" things it is often the "mental" eye performing simultaneously the duty of revealing to the brain what the physical eye sees as well as what it sees itself. The two sights blending their functions in such a fashion gives us the impression that we are actually seeing through our physical eyes the whole of the "sight" that is being revealed to the brain.

'In this way we get an impression of seeing with our physical eyes both the material and the immaterial parts of an "abnormal" scene; for each part being received and revealed to the brain by machinery suitable to the particular purpose appears to have equal value of reality that is, it appears to be equally material. Do you follow me?'

We nodded our assent, and Carnacki continued:

'In the same way, were anything to threaten our psychic body we should have the impression, generally speaking, that it was our physical body that had been threatened, because our psychic sensations and impressions would be super-imposed upon our physical, in the same way that our psychic and our physical sight are super-imposed.

'Our sensations would blend in such a way that it would be impossible to differentiate between what we felt physically and what we felt psychically. To explain better what I mean. A man may seem to himself, in a "ghostly" adventure, to fall *actually*. That is, to be falling in a physical sense; but all the while it may be his psychic entity, or being - call it what you will - that is falling. But to his brain there is presented the sensation of falling all together. Do you get me?

'At the same time, please remember that the danger is none the less because it is his psychic body that falls. I am referring to the sensation I had of falling during the time of stepping across the mouth of that pit. My physical body could walk over it easily and feel the floor solid under me; but my psychic body was in very real danger of falling. Indeed, I may be said to have literally *carried* my psychic body over, held within me by the pull of my life-force. You see, to my psychic body the pit was as real and as actual as a coal pit would have been to my physical body. It was merely the pull of my life-force which prevented my psychic body from falling out of me, rather like a plummet, down through the everlasting depths in obedience to the giant pull of the monster.

'As you will remember, the pull of the Hog was too great for my life-force to withstand, and, psychically, I began to fall. Immediately on my brain was recorded a sensation identical with that which would have been recorded on it had my actual physical body been falling. It was a mad risk I took, but as you know, I had to take it to get to the switch and the battery. When I had that physical sense of falling and seemed to see the black misty sides of the pit all around me, it was my mental eye recording upon the brain what it was seeing. My psychic body had actually begun to fall and was really below the edge of the pit but still in contact with me. In other words my physical magnetic and psychic "haloes" were still mingled. My physical body was still standing firmly upon the floor of the room, but if I had not each time by effort or will forced my physical body across to the side, my psychic body would have fallen completely out of "contact" with me, and gone like some ghostly meteorite, obedient to the pull of the Hog.

'The curious sensation I had of forcing myself through an obstructing medium was not a physical sensation at all, as we understand that word, but rather the

psychic sensation of forcing my entity to re-cross the "gap" that had already formed between my falling psychic body now below the edge of the pit and my physical body standing on the floor of the room. And that "gap" was full of a force that strove to prevent my body and soul from rejoining. It was a terrible experience. Do you remember how I could still see with my brain through the eyes of my psychic body, though it had already fallen some distance out of me? That is an extraordinary thing to remember.

'However, to get ahead, all "ghostly" phenomena are extremely diffuse in a normal state. They become actively physically dangerous in all cases where they are concentrated. The best off-hand illustration I can think of is the all-familiar electricity - a force which, by the way, we are too prone to imagine we understand because we've named and harnessed it, to use a popular phrase. But we don't understand it at all! It is still a complete fundamental mystery. Well, electricity when diffused is an "imagined and unpictured something", but when concentrated it is sudden death. Have you got me in that?

'Take, for instance, that explanation, as a very, very crude sort of illustration of what the Hog is. The Hog is one of those million-mile-long clouds of "nebulousity" lying in the Outer Circle. It is because of this that I term those clouds of force the Outer Monsters.

'What they are exactly is a tremendous question to answer. I sometimes wonder whether Dodgson there realises just how impossible it is to answer some of his questions,' and Carnacki laughed.

'But to make a brief attempt at it. There is around this planet, and presumably others, of course, circles of what I might call "emanations". This is an extremely light gas, or shall I say ether. Poor ether, it's been hard worked in its time!

'Go back one moment to your school-days, and bear in mind that at one time the earth was just a sphere of extremely hot gases. These gases condensed in the form of materials and other "solid" matters; but there are some that are not yet solidified - air, for instance. Well, we have an earth-sphere of solid matter on which to stamp as solidly as we like; and round about that sphere there lies a ring of gases the constituents of which enter largely into all life, as we understand life - that is, air.

'But this is not the only circle of gas which is floating round us. There are, as I have been forced to conclude, larger and more attenuated "gas" belts lying, zone on zone, far up and around us. These compose what I have called the inner circles. They are surrounded in turn by a circle or belt of what I have called, for want of a better word, "emanations".

'This circle which I have named the Outer Circle can not lie less than a hundred thousand miles off the earth, and has a thickness which I have presumed to be anything between five and ten million miles. I believe, but I cannot prove, that it does not spin with the earth but in the opposite direction, for which a plausible cause might be found in the study of the theory upon which a certain electrical machine is constructed.

'I have reason to believe that the spinning of this, the Outer Circle, is disturbed from time to time through causes which are quite unknown to me, but which I believe are based in physical phenomena. Now, the Outer Circle is the psychic circle, yet it is also physical. To illustrate what I mean I must again instance electricity, and say that just as electricity discovered itself to us as something quite different from any of our previous conceptions of matter, so is the Psychic or Outer Circle different from any of our previous conceptions of matter. Yet it is none the less physical in its origin, and in the sense that electricity is physical, the Outer or Psychic Circle is physical in its constituents. Speaking pictorially it is, physically, to the Inner Circle what the Inner Circle is to the upper strata of the air, and what the air - as we know that intimate gas - is to the waters and the waters to the solid world. You get my line of suggestion?'

We all nodded, and Carnacki resumed.

'Well, now let me apply all this to what I am leading up to. I suggest that these million-mile-long clouds of monstrosity which float in the Psychic or Outer Circle, are bred of the elements of that circle. They are tremendous psychic forces, bred out of its elements just as an octopus or shark is bred out of the sea, or a tiger or any other physical force is bred out of the elements of its earth-and-air surroundings.

'To go further, a physical man is composed entirely from the constituents of earth and air, by which terms I include sunlight and water and "condiments"! In other words without earth and air he could not BE! Or to put it another way, earth and air breed within themselves the materials of the body and the brain, and therefore, presumably, the machine of intelligence.

'Now apply this line of thought to the Psychic or Outer Circle which though so attenuated that I may crudely presume it to be approximate to our conception of aether, yet contains all the elements for the production of certain phases of force and intelligence. But these elements are in a form as little like matter as the emanations of scent are like the scent itself. Equally, the force-and-intelligence-producing capacity of the Outer Circle no more approximates to the life-and-intelligence-producing capacity of the earth and air than the results of the Outer Circle constituents resemble the results of earth and air. I wonder whether I make it clear.

'And so it seems to me we have the conception of a huge psychic world, bred out of the physical, lying far outside of this world and completely encompassing it, except for the doorways about which I hope to tell you some other evening. This enormous psychic world of the Outer Circle "breeds" - if I may use the term, its own psychic forces and intelligences, monstrous and otherwise, just as this world produces its own physical forces and intelligences - beings, animals, insects, etc., monstrous and otherwise.

'The monstrosities of the Outer Circle are malignant towards all that we consider most desirable, just in the same way a shark or a tiger may be considered malignant, in a physical way, to all that we consider desirable. They are predatory - as all positive force is predatory. They have desires regarding us

which are incredibly more dreadful to our minds when comprehended than an intelligent sheep would consider our desires towards its own carcass. They plunder and destroy to satisfy lusts and hungers exactly as other forms of existence plunder and destroy to satisfy their lusts and hungers. And the desire of these monsters is chiefly, if not always, for the psychic entity of the human.

'But that's as much as I can tell you tonight. Some evening I want to tell you about the tremendous mystery of the Psychic Doorways. In the meantime, have I made things a bit clearer to you, Dodgson?'

'Yes, and no,' I answered. 'You've been a brick to make the attempt, but there are still about ten thousand other things I want to know.'

Carnacki stood up. 'Out you go!' he said using the recognised formula in friendly fashion. 'Out you go! I want a sleep.'

And shaking him by the hand we strolled out on to the quiet Embankment.

The Find

In response to Carnacki's usual card of invitation to dinner I arrived in good time at Cheyne Walk to find Arkright, Taylor and Jessop already there, and a few minutes later we were seated round the dining table.

We dined well as usual, and as nearly always happened at these gatherings Carnacki talked on every subject under the sun but the one on which we had all expectations. It was not until we were all seated comfortably in our respective armchairs that he began.

'A very simple case,' he told us, puffing at his pipe. 'Quite a simple bit of mental analysis. I had been talking one day to Jones of Malbrey and Jones, the editors of the *Bibliophile and Book Table*, and he mentioned having come across a book called the *Dumpley's Acrostics*. Now the only known copy of this book is in the Caylen Museum. This second copy which had been picked up by a Mr. Ludwig appeared to be genuine. Both Malbrey and Jones pronounced it to be so, and that, to anyone knowing their reputation, would pretty well settle it.

'I heard all about the book from my old friend Van Dyll, the Dutchman who happened to be at the Club for lunch.

'"What do you know about a book called *Dumpley's Acrostics*?' I asked him.

'"You might as well ask me what I know of your city of London, my friend," he replied. "I know all there is to know which is very little. There was but one copy of that extraordinary book printed, and that copy is now in the Caylen Museum."

'"Exactly what I had thought," I told him.

'"The book was written by John Dumpley," he continued, "and presented to Queen Elizabeth on her fortieth birthday. She had a passion for word-play of that kind - which is merely literary gymnastics but was raised by Dumpley to an extraordinary height of involved and scandalous punning in which those unsavoury tales of those at Court are told with a wit and pretended innocence that is incredible in its malicious skill.

'"The type was distributed and the manuscript burnt immediately after printing that one copy which was for the Queen. The book was presented to her by Lord Welbeck who paid John Dumpley twenty English guineas and twelve sheep each year with twelve firkins of Miller Abbott's ale to hold his tongue. Lord Welbeck wished to be thought the author of the book, and undoubtedly he had supplied Dumpley with the very scandalous and intimate details of famous Court personages about whom the book is written.

'"He had his own name put in the place of Dumpley's; for though it was not a matter for much pride for a well born man to write well in those days, still a

good wit such as the *Acrostics* was deemed to be was a thing for high praise at the Court."

"I'd no idea it was as famous as you say," I told him.

"It has a great fame among a few," replied Van Dyll, "because it is at the same time unique and of a value both historic and intrinsic. There are collectors today who would give their souls if a second copy might be discovered. But that's impossible."

"The impossible seems to have been achieved," I said. "A second copy is being offered for sale by a Mr. Ludwig. I have been asked to make a few investigations. Hence my inquiries."

'Van Dyll almost exploded.

"Impossible ! " he roared. "It's another fraud!"

'Then I fired my shell.

"Messrs. Malbrey and Jones have pronounced it unmistakably genuine," I said, "and they are, as you know, above suspicion. Also Mr. Ludwig's account of how he bought the book at a 'dump' sale in the Charing Cross Road seems quite straight and above-board. He got it at Bentloes, and I've just been up there. Mr. Bentloes says it is quite possible though not probable. And anyway, he's mighty sick about it. I don't wonder, either !"

'Van Dyll got to his feet.

"Come on round to Malbrey and Jones," he said excitedly, and we went straight off to the offices of the bibliophile where Dyll is well-known.

"What's all this about?" he called out almost before he got into the Editors' private room. "What's all this about the *Dumpley's Acrostics*, eh? Show it to me. Where is it?"

"It's that newly discovered copy of the *Acrostics* the Professor is asking for," I explained to Mr. Malbrey who was at his desk. "He's somewhat upset at the news I've just given him."

'Probably to no other men in England, except its lawful owner, would Malbrey have handed the discovered volume on so brief a notice. But Van Dyll is among the great ones when it comes to bibliology, and Malbrey merely wheeled round in his office chair and opened a large safe. From this he took a volume wrapped about with tissue paper, and standing up he handed it ceremoniously to Professor Dyll.

'Van Dyll literally snatched it from him, tore off the paper and ran to the window to have a better light. There for nearly an hour, while we watched in silence, he examined the book, using a magnifying glass as he studied type, paper, and binding.

'At last he sat back and brushed his hand across his forehead.

"Well?" we all asked.

"It appears to be genuine," he said. "Before pronouncing finally upon it, however, I should like to have the opportunity of comparing it with the authentic copy in the Caylen Museum."

'Mr. Malbrey rose from his seat and closed his desk.

"I shall be delighted to come with you now, Professor," he said. "We shall be only too pleased to have your opinion in the next issue of the *Bibliophile* which we are making a special Dumpley number, for the interest aroused by this find will be enormous among collectors.'

'When we all arrived at the Museum, Van Dyll sent in his name to the chief librarian and we were all invited into his private room. Here the Professor stated the facts and showed him the book he had brought along with him.

'The librarian was tremendously interested, and after a brief examination of the copy expressed his opinion that it was apparently genuine, but he would like to compare it with the authentic copy.

'This he did and the three experts compared the book with the Museum copy for considerably over an hour, during which time I listened keenly and jotted down from time to time in my notebook my own conclusions.

'The verdict of all three was finally unanimous that the newly found copy of the *Acrostics* was undoubtedly genuine and printed at the same time and from the same type as the Museum copy.

"Gentlemen," I said, "as I am working in the interests of Messrs. Malbrey and Jones, may I ask two questions? First, I should like to ask the librarian whether the Museum copy has ever been lent out of the Museum."

"Certainly not," replied the librarian. "Rare editions are never loaned, and are rarely even handled except in the presence of an attendant."

"Thanks," I said. "That ought to settle things pretty well. The other question I wish to ask is why were you all so convinced before that there was but one copy in existence?"

"Because," said the librarian, "as both Mr. Malbrey and Professor Dyll could tell you, Lord Welbeck states in his private *Memoirs* that only one copy was printed. He appears to have been determined upon this, apparently to enhance the value of his gift to the Queen. He states clearly that he had the one copy printed, and that the printing was done entirely in his presence at the House of Pennywell, Printers of Lamprey Court. You can see the name at the beginning of the book. He also personally superintended the distribution of the type and burnt the manuscript and even the proof-pulls, as he says. Indeed, so precise and unmistakable are his statements on these points that I should always refuse to consider the authenticity of any 'found' copy unless it could stand such a drastic test as this one has been put through. But here is the copy," he went on, "unmistakably genuine, and we have to take the evidence of our senses rather than the evidence of Lord Welbeck's statement. The finding of this book is a kind of literary thunderbolt. It will make some commotion in the collecting dove-cotes if I'm not mistaken!"

"What should you estimate its possible value at?" I asked him.

He shrugged his shoulders.

"Impossible to say," he answered. "If I were a rich man I would gladly give a thousand pounds to possess it. Professor Dyll there, being more fortunately endowed with worldly wealth, would probably outbid me unmercifully! I expect if Messrs. Malbrey and Jones do not buy it soon it will go across to America in the wake of half the treasures of the earth."

We separated then and went our various ways. I returned here, had a cup of tea and sat down for a good long think, for I wasn't at all satisfied in my mind that everything was as plain and aboveboard as it seemed.

"Now," I said to myself, "let's have a little plain and unbiased reasoning applied, and see what comes of the test."

"First of all there is the apparently incontrovertible statement in Lord Welbeck's *Memoirs* that there was only one copy of the *Acrostics* printed. That titled gentleman evidently took extraordinary pains to see that no second copy of the book was printed, and the very proofs he burned. Also this copy is no conglomeration of collected printer's proofs, for the examination the three experts have given it quite preclude that idea. All this points then to what I might term 'Certainty Number One,' that only one copy was printed.

"But now - come to the next step, a second copy has been proved today to exist. That is Certainty Number Two. And the two make that impossibility - a paradox. Therefore, though of the two certainties I may be bound in the end to accept the second, yet equally I cannot accept the complete smashing of the plain statement made in Lord Welbeck's private *Memoirs*. There seems to be more in this than meets the eye."

Carnacki puffed thoughtfully at his pipe for a few minutes before he resumed his story.

'In the next few days,' he continued, 'by simple methods of deduction and a matter-of-fact following of the dues that were thereby indicated, I had laid bare as cunningly planned a little drama of clever crime as I have ever met with.

I got into communication with Scotland Yard, my clients Messrs. Malbrey and Jones, Ralph Ludwig the owner of the find, and Mr. Notts the librarian. I arranged for a detective from the Yard to meet us all at the offices of the *Bibliophile and Book Table*, and I managed to persuade Notts to bring along with him the Museum copy of the *Acrostics*.

'In this way I had my stage set, with all the characters involved, in that little bookish office of the hundred-year-old *Collectors' Weekly*.

The meeting was for three in the afternoon, and when they had all arrived I asked them to listen to me for a few minutes.

"Gentlemen," I said, "I should like you to follow me a little in a line of reasoning which I wish to indicate to you. Two days ago Mr. Ludwig brought to this office a copy of a book of which only one copy was supposed to be extant.

An examination of his find by three experts, perhaps the three greatest experts in England, proved it to be undoubtedly genuine. That is fact number one. Fact number two is that there were the very best reasons for supposing there could not be two original copies of this particular book in existence.

"Now we were forced, by the experts' opinion, into accepting the first fact as indubitable. But there still remained to explain away the second fact, that is, the good reason for supposing that only one copy of this book was originally printed.

"I found that although I was forced to accept the fact of the finding of the second copy, yet I could not see how to explain away the good reason I have mentioned. Therefore, not feeling that my reason was satisfied I followed the line of investigation which unsatisfied reason indicated. I went to the Caylen Museum and asked questions.

"I had already learned from Mr. Notts that rare editions were never loaned. And an examination of the registers showed that the *Acrostics* had been referred to only three times by three different people in the last two years, and then, as I knew, always in the presence of an attendant. This seemed proof enough that I was hunting a mare's nest; but reason still asserted that there were more things not explained. So I went home and thought it all out again.

"One deduction remained from all my hours of thinking. That was that the three different men who had examined the book within the last two years could be the only line of explanation left to me. I had found out their names - Charles, Noble and Waterfield. My meditations suggested a handwriting expert, and the two of us visited the Museum register with the result that I found my reason had not led me astray. The expert pronounced the handwriting of the three men to be the handwriting of one and the same person.

"My next step was simple. I came here to the office with the expert and asked if I could be shown any handwriting of Mr. Ralph Ludwig. I could, and the expert assured me that Mr. Ludwig was the man who had written the three different signatures in the register of the Museum.

"The next step is deduction on my part and is indicated by reasoning as the only possible lines on which Mr. Ludwig could have worked. I can only suppose that he must have come across a dummy copy of the *Acrostics* in some way or other, possibly in the bundle of books he says he picked up at Bentloes' sale. This blank-paper dummy of the book would be made up by the printers and bookbinders so as to enable Lord Welbeck to see how the *Acrostics* would bind up and bulk. The method is common in the publishing trade, as you know. The binding may be exactly a duplicate of what the finished article will be but the inside is nothing but blank paper of the same thickness and quality as that on which the book will be printed. In this way a publisher can see beforehand just how the book will look.

"I am quite convinced that I have described the first step in Mr. Ludwig's ingenious little plot. He made only three visits to the Museum and as you will see in a minute, if he had not been provided with a facsimile in binding of the

Acrostics on his first visit, he could not have carried out his plot under four. Moreover, unless I am mistaken in my psychology of the incident it was through becoming possessed of this particular dummy copy that he thought out this scheme. Is that not so, Mr. Ludwig?" I asked him. But he refused to reply to my question, and sat there looking very crestfallen.

"Well, gentlemen," I went on, "the rest is plain sailing. He went the first time to the Museum to study their copy, after which he deftly replaced it with the dummy one he had brought in with him. The attendant took the copy - which was externally identical with the original and replaced it in its case. This was, of course, the one big risk in Mr. Ludwig's little adventure. A smaller risk was that someone should call and ask for the *Acrostics* before he could replace it with the original, for this was what he meant to do, and which he did after he had photographed each page. Isn't that so, Mr. Ludwig?" I asked him; but he still refused to open his mouth.

"This," I resumed, "accounts for his second visit when he returned the original and started to print on a handpress the photographic blocks which he had prepared. Once the pages were bound up in the dummy he went back to the Museum and exchanged the copies, this time taking away for keeps the Museum copy and leaving the very excellently printed dummy in its place. Each time, as you know, he used a new name and a new handwriting, and probably disguises of some kind; for he had no wish to be connected with the Museum copy. That is all I have to tell you; but I hardly think Mr. Ludwig will care to deny my story, eh, Mr. Ludwig?"

Carnacki knocked out the ashes of his pipe as he finished.

'I can't imagine what he stole it for,' said Arkright. 'He could surely never have hoped to sell it.'

'No, that's true,' Carnacki replied. 'Certainly not in the open market. He would have to sell it to some unscrupulous collector who would, of course, knowing it was stolen, give him next to nothing for it, and might in the end hand him over to the police. But don't you see if he could so arrange that the Museum still had its copy he might sell his own without fear in the open market to the highest bidder, as an authentic second copy which had come to light. He had sense to know that *his* copy would be mercilessly challenged and examined, and that is why he made his third exchange, and finally left his dummy, printed as exactly like the original as was possible, and took away with him the authentic copy.'

'But the two books were bound to be compared,' I argued.

'Quite true, but the copy at the Museum would not be so suspiciously examined. Everyone considered that book beyond suspicion. If the three experts had given the same attention to the false copy in the Museum which they thought all the time was the original, I don't suppose for a moment this little story would have been told. It's a very good example of the way people take things for granted. Out you go!' he said, genially, which was his usual method of dismissing us. And a few minutes later we were out on the Embankment.

Carnacki, the Ghost Finder and a Poem

Carnacki, the Ghost Finder and a Poem.

BY

WILLIAM HOPE HODGSON.



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[coll: chap: four abridged stories later published in full in the 1913 collection below, plus poem: for copyright protection

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Photographed and transcribed from the British Library's copy. American spelling and examples of rather unusual English have not been altered, obvious errors (such as agruptly for abruptly) have been corrected. – MLR

Carnacki, the Ghost Finder and a Poem

“Now,” said Carnacki reminiscently, “I’ll tell you some of my experiences. In that case of the ‘House Among the Laurels,’ which was supposed to be haunted, and had a ‘blood-drip’ that warned you, I spent a night there with some Irish constabulary. Wentworth, who owned the place, was with me, and I drew a pentacle around the lot of us in the big hall and put portions of bread and jars of water and candles round it. Then I fixed up the electric pentacle and put a tent over us, and we waited with our weapons. I had two dogs out in the hall with us, and I had sealed all the doors except the main entrance, which I had hooked open. Suddenly I saw the hook of the door slowly raised by some invisible thing, and I immediately took a flashlight photograph. Then the door was slowly closed. Perhaps an hour and a half of absolute silence passed, except when once in a while the dogs would whine distressfully. Then I saw that the candle before one of the sealed doors had been put out, and then, one after another, every candle in the great hall was extinguished except those round the pentacle.

“Another hour passed, and in all that time no sound broke the stillness. I was conscious of a sense of awful strain and oppression, as though I were a little spirit in the company of some invisible brooding monster of the unseen world, who, as yet, was scarcely conscious of us. I could not get rid of this sense of a presence, and I leaned across to Wentworth and asked him in a whisper whether he had a feeling as if something was in the room. He looked very pale and his eyes kept always on the move. He glanced just once at me and nodded, then stared away round the hall again. And, when I came to think, I was doing the same thing. Abruptly, as though a hundred unseen hands had snuffed them out every candle in the barrier went out, and we were left in a darkness that seemed, for a little, absolute, for the fire had sunk into a low, dull mound of red, and the light from the pentacle was too weak and pale to penetrate far across the great hall. I tell you, for a moment, I just sat there as though I had been frozen solid. I felt the ‘creep’ go all over me, and it seemed to stop in my brain. I felt all at once to be given a power of hearing that was far beyond the normal. I could hear my own heart thudding most extraordinarily loud. I began to feel better after a little, but I simply had not the pluck to move. Presently I began to get my courage back. I gripped at my camera and flashlight and waited. My hands were simply soaked with sweat. I glanced once at Wentworth, I could see him only dimly. His shoulders were hunched a little, his head forward, but, though it was motionless, I knew that his eyes were not. The other men were just as silent. And thus a while passed.

“A sudden sound broke across the silence. From three sides of the room there came faint noises. I recognised them at once – the breaking of sealing wax.

The sealed doors were opening. I raised the camera and flashlight, and it was a peculiar mixture of fear and courage that helped me to press the button. As the great flare of light lit up the hall I felt the men all about me jump. It was thoughtless of me perhaps to have fired it without warning them, but there was no time even if I had remembered. The darkness fell again, but seemingly tenfold. Yet in the moment of brightness, I had seen that all the sealed doors were wide open.

“Suddenly, upon the top of the tent, there sounded a drip, drip, drip, falling on the canvas. I thrilled with a queer, realizing emotion and a sense of very real and present danger – imminent. The ‘blood-drip’ had commenced. And the grave question was, Would the pentacles and the circles save us?

“Through some awful minutes the ‘blood-drip’ continued to fall in an ever increasing rain. Beyond this noise there was no other sound. And then, abruptly, from the boardroom farthest from the entrance there came a terrible yelling howl of agony followed, instantly, by a sickening, snicking, breaking noise and an abrupt silence. If you have ever, when out shooting, broken a rabbit’s neck, you’ll know the sound – in miniature. Like lightning the thought sprang into my brain: it has crossed the pentacle. For, you will remember, that I had made one about each of the dogs. I thought instantly, with sickening apprehension, of our own barrier. There was something in the hall with us that had passed the barrier of the pentacle about one of the dogs. In the awful succeeding silence I positively quivered. And suddenly one of the men behind me gave out a scream, like any woman, and bolted for the door. He fumbled and had it open in a moment. I yelled to the others not to move, but they followed like sheep. I heard them kick the water jars in their panic, and one of them stepped on the electric pentacle and smashed it. In a moment I realized that I was defenseless against the powers of the unknown world, and with one leap I followed, and we raced down the drive like frightened boys.

“Well, we cooled down in a bit and I went to the inn where I was staying and developed my photos. Then, in one of them, I saw that a wire was juggling with the hook of the entrance door, so I went back to the house and got in quietly through a back window and found a whole lot of chaps who had just come out of a secret doorway. They proved to be members of a secret society. They all escaped, but I guess I laid the ghost. You see, they were trying to keep the house empty for their own uses.

“Then, in that business of ‘The Gateway of the Monster’ I spent a night in the haunted bedroom alone in the electric pentacle, and very nearly got snuffed out, as you’ll see. I had a cat die in the room. This is what happened: I had been in the pentacle some time, just like the last business, only quite alone, when, suddenly, I was aware of a cold wind sweeping over me. It seemed to come from the corner of the room to the left of the bed – the place where both times I had found the bedclothes tossed in a heap. Yet I could see nothing unusual – no opening – nothing. And then, abruptly, I was aware that the candles were all a-flicker in the unnatural wind. I believe I just squatted there and stared in a sort of horribly frightened wooden way for some minutes. And then flick! flick! flick!

all the candles round the outer barrier went out, and there I was locked and sealed in that room and with no light beyond the queer weakish blue glare of the electric pentacle. Still that wind blew upon me and then, suddenly, I knew that something stirred in the corner next to the bed. I was made conscious of it rather by some inward, unused sense than by the sight or sound, for the pale, short-radius glare of the pentacle gave but a very poor light to see by. Yet I stared and stared, and abruptly it began to grow upon my sight – a moving something, a little darker than the surrounding shadows. I lost the vague sight I had of it, and for a moment or two I glanced swiftly from side to side with a fresh new sense of impending danger. Then my attention was directed to the bed. All the coverings were being drawn steadily off with a hateful, stealthy sort of motion. I heard the slow dragging slither of the clothes, but I could see nothing of the thing that pulled.

“The faint noises from the bed ceased once, and there was a most intense silence. The slurring sound of the bedclothes being dragged off recommenced. And then, you know, all in a moment, the whole of the bed coverings were torn off with extraordinary violence, and I heard the flump they made as they were hurled into the corner.

“There was a time of absolute quietness then for perhaps a couple of minutes, and none can imagine how horribly I felt. Then, over by the door, I heard a faint noise – a sort of crickling sound, and then a patter or two upon the floor. A great nervous thrill swept over me, for the seal that secured the door had just been broken. Something was there. And then it seemed to me that something dark and indistinct moved and wavered there among the shadows. Abruptly, I was aware that the door was opening. I reached out for my camera, but before I could aim it the door was slammed with a terrific crash that filled the whole room with a sort of hollow thunder. There seemed such a power behind the noise, as though a vast, wanton force were ‘out.’ The door was not touched again, but directly afterwards I heard the basket in which the cat lay creak. I tell you I fearfully pringed. Now, at last, I should learn definitely whether what was abroad was dangerous to life. From the cat there rose suddenly a hideous catterwaul that ceased abruptly and then – too late – I snapped off the flashlight. In the great glare I saw that the basket had been overturned and the lid was wrenched open, with the cat lying half in and half out upon the floor. I saw nothing else. But I was full of the knowledge that I was in the presence of some being or thing that had power to destroy.

“I was half blinded because of the flashlight. Abruptly I saw the thing I was looking for close to the ‘water-circle.’ It was big and indistinct and wavered curiously, as though the shadow of a vast spider hung suspended in the air just beyond the barrier. It passed swiftly round the circle and seemed to probe ever towards me, but only to draw back with extraordinarily jerky movements, as might a living person if he touched the hot bar of a grate. Round and round it moved and round and round I turned. Then, just opposite to one of the ‘vales’ in the pentacles, it seemed to pause, as though preliminary to a tremendous effort. It retired almost beyond the circle of the pentacle’s glow and then came

straight toward me, appearing to gather form and solidity as it came. I got a most terrible feeling of horror, for these seemed such a vast malign determination behind the movement that it must succeed. I was on my knees, and I fell over onto my left hand and hip in a wild endeavor to get back from the advancing thing. With my right hand I was grabbing madly for my revolver, though, as you can imagine, my look never left the horrible thing. The brutal thing came with one great sweep straight over the garlic and the 'water-circle' right almost to the pentacle. I believe I yelled. Then, just as suddenly as it had swept over, it seemed to be hurled back by some mighty invisible force. I'd learnt something. I knew now that the grey room was haunted by a monstrous hand!

"Suddenly I saw what had so nearly given the monster an opening through the barrier. In my movements within the pentacle I must have touched one of the jars of water, for, just where the thing had made its attack, the jar that guarded the 'deep' of the 'vale' had been moved to one side, and this had left one of the five 'doorways' unguarded. I put it back quickly and felt almost safe again. The 'defense' was still good and I began to hope again I should see the morning come in.

"For a long time I could not see the hand, but presently I thought I saw, once or twice, an odd wavering over among the shadows near the door. Then, as though in a sudden fit of malignant rage, the dead body of the wretched cat was picked up and beaten with dull, sickening blows against the solid floor. A minute afterwards the door was opened and slammed twice with tremendous force. The next instant the thing made one swift, vicious dart straight at me from out of the shadows. Instinctively I started sideways from it, and so plucked my hand from upon the electric pentacle, where, for a wickedly careless moment, I had placed it. The monster was hurled off from the neighborhood of the pentacles, though, owing to my inconceivably foolish act, it had been enabled for a second time to pass the outer barriers. I can tell you that I shook for a time with sheer funk. Then I moved right to the center of the pentacles and knelt there, making myself as small and compact as possible.

"I spent the rest of that night in a haze of sick fright. At times the ghastly thing would go round and round the outer ring, grabbing in the air at me, and twice the dead cat was molested. Then the dawn came and the unnatural wind ceased. I jumped over the pentacles, and in ten seconds I was out of the room and safe. That day I found a queer ring in the corner from which the wind had come, and I knew it had something to do with the haunting, so that night I stayed in the pentacle again, having the ring with me. About eleven o'clock a queer knowledge came that something was near to me, and then an hour later I felt the wind blow up from the floor within the pentacle and I looked down.

"I continued to stare down. The ring was there, and suddenly I was aware that there was something queer about it – funny shadowy movements and convolutions. I stared stupidly, though alert enough to fear, and then abruptly I knew that the wind was blowing up at me from the ring. A queer, indistinct smoke became visible, seeming to pour upward through the ring. Suddenly I

realized that I was in more than mortal danger, for the convoluting shadows about the ring were taking shape and the death hand was forming within the pentacle. It was coming through, pouring through into the material world, even as a gas might pour out from the mouth of a pipe. With a mad, awkward movement, I snatched the ring, intending to hurl it out of the pentacle, yet it eluded me as though some invisible, living thing jerked it hither and thither. At last I gripped it, yet in the same instant it was torn from my grasp with incredible and brutal force. A great black shadow covered it and rose into the air and came at me. I saw that it was the hand, vast and nearly perfect in form. I gave one crazy yell and jumped over the pentacle and the ring of burning candles, and ran despairingly for the door. I fumbled idiotically and ineffectually with the key, and all the time I stared with a fear that was like insanity toward the barriers. The hand was plunging toward me; yet, even as it had been unable to pass into the pentacle when the ring was without, so, now that the ring was within, it had no power to pass out. The monster was chained, as surely as any beast would be were chains riveted upon it. I got the door open at last and locked it behind me and went to my bedroom. Next day I melted that ring and the ghost has never been heard of since. Not bad, eh?

“Another case of mine – ‘The horse of the Invisible’ – was very queer. It was supposed, according to tradition, to haunt the daughter of a certain house during courtship. This began happening with the present generation, so they sent for me. After a lot of queer hauntings and attacks, I had decided to guard the girl closely and get the marriage performed quickly. On the last night, as I, with a Mr. Beaumont, was sitting outside of her door keeping guard, my companion motioned suddenly to me for absolute quiet. Directly afterward I heard the thing for which he listened – the sound of a horse galloping out in the night. I tell you I fairly shivered. It died away and left a horrible, desolate eerie feeling in the air, you know. I put my hand on the cord that rung the butler’s bell and waited, glancing before and behind. Some five minutes passed, full of what seemed like an almost unearthly quiet. And then suddenly, down the corridor, there sounded the clumping of a great hoof, and instantly the lamp was thrown down with a tremendous flash and we were in the dark. I tugged hard on the cord and blew the whistle, then I raised my snapshot and fired the flashlight. The corridor blazed into brilliant light, but there was nothing, and then the darkness fell like thunder. From up the corridor there came abruptly the horrible gobbling neighing that we had heard in the park and in the cellar. I blew the whistle again and groped blindly for the cord, shouting in a queer breathless voice to Beaumont to strike a match before that incredible unseen monster was upon us. The match scraped on the box and flared up dully, and in the same instant I heard a faint sound behind me. I whipped round, wet tense with terror, and saw something in the faint light of the match – a monstrous horse head – close to Beaumont.

“‘Look out, Beaumont!’ I shouted in a sort of scream. ‘It’s behind you!’”

“The match went out abruptly, and instantly there came the huge bang of a double-barrelled gun – both barrels at once – fired close to my ear. I caught a

momentary glimpse of the great head in the flash, and of an enormous hoof amid the belch of smoke, seeming to be descending upon Beaumont. Then there was the sound of a dull blow, and then that horrible, gobbling neigh broke out close to me. Something struck me and I was knocked backward. I got on to my knees and shouted for help at the top of my voice. I heard the women screaming behind the locked door, and directly afterward I knew that Beaumont was struggling with some hideous thing, near to me. I squatted there half an instant, paralyzed with fear, and then I went blindly to help him, shouting his name. There came a little choking scream out of the darkness, and at that I jumped plunk into the dark. I gripped a vast furry ear. Then something struck me another great blow, knocking me sick. I hit back, weak and blind, and gripped with my other hand at the incredible thing. Abruptly I was aware that there were lights in the passage and a noise of feet and shouting. My hand grips were torn from the thing they held. I shut my eyes stupidly and heard a loud yell above me, then a heavy blow, like a butcher chopping meat, and something fell upon me.

“I was helped to my feet by the Captain and the butler. On the floor lay an enormous horse head, out of which protruded a man’s trunk and legs. On the wrists were fixed two great hoofs. It was the monster. The Captain cut something with the sword that he held in his hand and stooped and lifted off the mask – for that is what it was. I saw the face of the man then who had worn it. It was Parsket. He had a bad wound across the forehead where the Captain’s sword had bit through the mask. I looked stupidly from him to Beaumont, who was sitting up, leaning against the wall of the corridor.

“That’s all there is to the yarn itself. Parsket was the girl’s would-be lover, and it was he who had been doing the haunting all the time, trying to frighten off the other man by acting the ghost, dressed in a horse’s mask and hoofs. So I cleared that up all right.

“‘The Whistling Room,’ one of my later cases, was a disagreeable business and nearly finished me. Tassoc, the chap who owned the place, sent for me. He thought it was some of the wild Irish playing a trick on him, for it was generally known that one of the rooms gave out a queer whistling. I searched a lot, but found nothing, and I’d begun to think it must be the Irishmen after all, only the whistling wouldn’t stop. So one night, when it was whistling quietly, I got a ladder and climbed up gently to the window. Presently I had my face above the sill and was looking in alone with the moonlight.

“Of course the queer whistling sounded louder up there but it still conveyed that peculiar sense of something whistling quietly to itself. Can you understand? Though, for all the meditative lowness of the note, the horrible gargantuan quality was distinct – a mighty parody of the human, as if I stood there and listened to the whistling from the lips of a monster with a man’s soul.

“And then, you know, I saw something. The floor in the middle of the huge empty room was puckered up in the centre in to a strange, soft-looking mount that parted at the top into an ever-changing hole that pulsated ever to that

great, gentle hooning. At times, as I watched, I saw it gape across with a queer inward suction, as with the drawing of an enormous breath, then the thing would dilate and pout once more to that incredible melody. And suddenly, as I was started dumb, it came to me that the thing was living. I was looking at two enormous blackened lips, blistered and brutal, there in the pale moonlight

“Suddenly they bulged out to a vast pouting mound of force and sound, stiffened and swollen, and hugely clean cut, in the moonbeams, and a great sweat lay heavy on the vast upper lip. In the same moment of time the whistling had burst into a mad, screaming note that seemed to stun me even where I stood, outside of the window, and then the following moment I was staring blankly at the solid undisturbed floor of the room, smooth, polished oak flooring from wall to wall, and there was an absolute silence. Can’t you picture me staring into the quiet room and knowing what I know? I felt like a sick, frightened kid, and wanted to slide quietly down the ladder and run away. In that very instant I heard Tassoc’s voice calling me from within the room for help! help! My god, but I got such an awful dazed feeling and such a vague bewildered notion that, after all, it was the Irishmen who had got him in there and were taking it out of him! And then the call came again, and I burst the window and jumped in to help him. I had an idea that the call had come from within the shadow of the great fireplace, and I raced across to it, but there was no one there.

“‘Tassoc!’ I shouted, and my voice went empty, sounding round the room; and then in a flash, I knew that Tassoc had never called. I whirled round, sick with fear, toward the window, and, as I did so, a frightful exultant whistling scream burst through the room. On my left the end wall had bellied in towards me in a pair of gargantuan lips black and utterly monstrous to within a yard of my face. I fumbled for a mad instant for my revolver – not for it, but for myself, for the danger was a thousand times worse than death; and then suddenly the unknown last line of the Saaamaaa Ritual was whispered quite audibly in the room. Instantly the thing happened that I had known once before – there came a sense as of dust falling continually and monotonously, and I knew that my life hung uncertain and suspended for a flash, in a brief, reeling vertigo of unseeable things. Then that ended and I knew that I might live. My soul and body blended again and life and power came to me. I dashed furiously at the window and hurled myself out head first. I crashed down onto the ladder and slithered, grabbing and grabbing, and so came one way or another alive to the bottom. And there I set in the soft, wet grass, with the moonlight all about me, and far above, through the broken window of the room, there was a low whistling.

“That’s the chief of it. I was not hurt. So, you see, the room was really haunted after all and we had to pull it down and burn it. That’s another business I managed to clear up.”

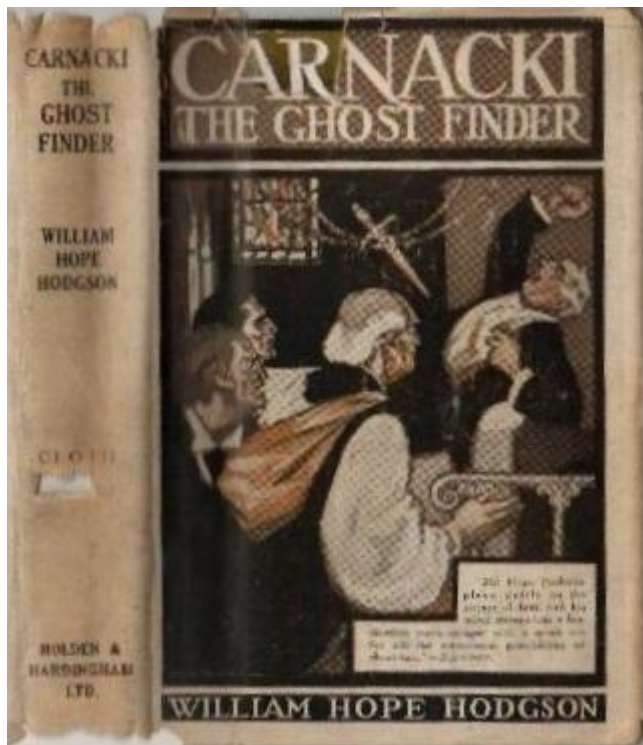
Lost

And, aye, I set to search the grey, lone plains
For my love out in the gloaming—
For my maiden, whence sad strains
Came o'er the waters moaning—
Moaning, moaning, moaning—
O'er the sea-hills wildly roaming.

And I swam through spume, grey with the touch of death,
To a far faint wail of singing,
As one who sang with moaning breath,
Kissed by sad surges, swinging—
Swinging, swinging, swinging—
The sea-bells weirdly ringing.

And I came upon her, clothed about with foam,
And in her eyes the silence of the sea,
And I made to bear her home,
But her eyes looked not on me.
All mystery, all mystery.
Hung round about, and wild and free
Rung out the sea-bells of the grey, grey sea.

WILLIAM HOPE HODGSON



Forgotten Futures IV

William Hope Hodgson's
Carnacki The Ghost-Finder

Edited by
by Marcus L. Rowland
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stories original publication

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Cover of a 1920 printing of *Carnacki the Ghost Finder*

"Out in the darkness there was a confused shouting, and I caught the sounds of shooting, away out among the scattered trees. And then, from a patch of blackness to my left, there burst suddenly an infernal gobbling sort of neighing. Instantly I whipped round and snapped off the flashlight. The great blare of the light blazed out momentarily, showing me the leaves of a big tree close at hand, quivering in the night breeze; but there had been nothing else; and then the ten-fold blackness came down upon me, and I heard Parsket shouting a little way back to know whether I had seen anything.

"The next instant he was beside me, and I felt safer for his company; for there was some incredible thing near to us, and I was momentarily blind, because of the brightness of the flashlight. 'What was it? What was it?' he kept repeating in an excited voice. And all the time I was staring into the darkness and answering, mechanically, 'I don't know. I don't know.' There was a burst of shouting somewhere ahead, and then a shot."

The Horse of the Invisible – William Hope Hodgson 1910

This is the third of four PDF books which together are a revised and expanded version of *The Carnacki Cyinders*, a role playing supplement for the *Forgotten Futures* RPG, first published in 1993. This volume contains William Hope Hodgson's stories, with illustrations from the magazines in which some of them appeared, including an unusual chap-book based on four of the stories.

The first book explores Hodgson's ideas of ghost detectives, with ideas for using them as a role playing setting; the second is a collection of adventures for this setting. The fourth is devoted to the iconic Electric Pentacle, and includes more history, operating instructions, and floor plans.

For best results print the front and back covers single sided, on card if possible, and the rest of the book double-sided.