

# The Occupant of the Room

By Algernon Blackwood

He arrived late at night by the yellow *diligence*, stiff and cramped after the toilsome ascent of three slow hours. The village, a single mass of shadow, was already asleep. Only in front of the little hotel was there noise and light and bustle—for a moment. The horses, with tired, slouching gait, crossed the road and disappeared into the stable of their own accord, their harness trailing in the dust; and the lumbering *diligence* stood for the night where they had dragged it—the body of a great yellow-sided beetle with broken legs.

In spite of his physical weariness, the schoolmaster, revelling in the first hours of his tennish holiday, felt exhilarated. For the high Alpine valley was marvellously still; stars twinkled over the torn ridges of the Dent du Midi where spectral snows gleamed against rocks that looked like ebony; and the keen air smelt of pine forests, dew-soaked pastures, and freshly sawn wood. He took it all in with a kind of bewildered delight for a few minutes, while the other three passengers gave directions about their luggage and went to their rooms. Then he turned and walked over the coarse matting into the glare of the hall, only just able to resist stopping to examine the big mountain map that hung upon the wall by the door.

And, with a sudden disagreeable shock, he came down from the ideal to the actual. For at the inn—the only inn—there was no vacant room. Even the available sofas were occupied. . .

How stupid he had been not to write! Yet it had been impossible, he remembered, for he had come to the decision suddenly that morning in Geneva, enticed by the brilliance of the weather after a week of rain.

They talked endlessly, this gold-braided porter and the hard-faced old woman—her face was hard, he noticed—gesticulating all the time, and pointing all about the village with suggestions that he ill understood, for his French was limited and their *patois* was fearful.

'*There!*'—he might find a room, 'or *there!* But we are, *bélas* full—more full than we care about. To-morrow, perhaps-if So-and-So give up their rooms—!' And then, with much shrugging of shoulders, the hard-faced old woman stared at the gold-braided porter, and the porter stared sleepily at the school-master.

At length, however, by some process of hope he did not himself understand, and following directions given by the old woman that were utterly unintelligible, he went out into the street and walked towards a dark group of houses she had pointed out to him. He only knew that he meant to thunder at a door and ask for a room. He was too weary to think out details. The porter half made to go with him, but turned back at the last moment to speak with the old woman. The houses sketched themselves dimly in the general blackness. The air was cold. The whole valley was filled with the rush and thunder of falling water. He was thinking vaguely that the dawn could not be very far away, and that he might even spend the night wandering in the woods, when there was a sharp noise behind him and he turned to see a figure hurrying after him. It was the porter—running.

And in the little hall of the inn there began again a confused three-cornered conversation, with frequent muttered colloquy and whispered asides in *patois* between the woman and the porter—the net result of which was that, 'If Monsieur did not object—there *was* a room, after all, on the first floor—only it was in a sense "engaged"'. That is to say—'

But the schoolmaster took the room without inquiring too closely into the puzzle that had somehow provided it so suddenly. The ethics of hotel-keeping had nothing to do with him. If the woman offered him quarters it was not for him to argue with her whether the said quarters were legitimately hers to offer.

But the porter, evidently a little thrilled, accompanied the guest up to the room and supplied in a mixture of French and English details omitted by the landlady—and Minturn, the schoolmaster, soon shared the thrill with him, and found himself in the atmosphere of a possible tragedy.

All who know the peculiar excitement that belongs to lofty mountain valleys where dangerous climbing is a chief feature of the attractions, will understand a certain faint element of high alarm that goes with the picture. One looks up at the desolate, soaring ridges and thinks involuntarily of the men who find their pleasure for days and nights together scaling perilous summits among the clouds, and conquering inch by inch the icy peaks that for ever shake their dark terror in the sky. The atmosphere of adventure, spiced with the possible horror of a very grim order of tragedy, is inseparable from any imaginative contemplation of the scene: and the idea Minturn gleaned from the half-frightened porter lost nothing by his ignorance of the language. This Englishwoman, the real occupant of the room, had insisted on going without a guide. She had left just before daybreak two days before—the porter had seen her start—and . . . she had not returned! The route was difficult and dangerous, yet not impossible for a skilled climber, even a solitary one. And the Englishwoman was an experienced mountaineer. Also, she was self-willed, careless of advice, bored by warnings, self-confident to a degree. Queer, moreover; for she kept entirely to herself, and sometimes remained in her room with locked doors, admitting no one, for days together; a ‘crank’, evidently, of the first water.

This much Minturn gathered clearly enough from the porter’s talk while his luggage was brought in and the room set to rights; further, too, that the search party had gone out and *might*, of course, return at any moment. In which case—. Thus the room was empty, yet still hers. ‘If Monsieur did not object—if the risk he ran of having to turn out suddenly in the night—’ It was the loquacious porter who furnished the details that made the transaction questionable; and Minturn dismissed the loquacious porter as soon as possible, and prepared to get into the hastily arranged bed and snatch all the hours of sleep he could before he was turned out.

At first, it must be admitted, he felt uncomfortable—distinctly uncomfortable. He was in some one else’s room. He had really no right to be there. It was in the nature of an unwarrantable intrusion; and while he unpacked he kept looking over shoulder as though some one were watching him from corners. Any moment, it seemed, he would hear a step in the passage, a knock would come at the door, the door would open and there he would see this vigorous Englishwoman looking him up and down with anger. Worse still—he would hear her voice asking him what he was doing in her room—her bedroom. Of course, he had an adequate explanation, but still—!

Then, reflecting that he was already half undressed, the humour of it flashed for a second across his mind, and he laughed—*quietly*. And at once, after that laughter, under his breath, came the sudden sense of tragedy he had felt before. Perhaps, even while he smiled, her body lay broken and cold upon those awful heights, the wind of snow playing over her hair, her glazed eyes staring sightless up to the stars . . . It made him shudder. The sense of this woman whom he had never seen, whose name even he did not know, became extraordinarily real. Almost he could imagine that she was somewhere in the room with him, hidden, observing all he did.

He opened the door softly to put his boots outside, and when he closed it again he turned the key. Then he finished unpacking and distributed his few things about the room. It was soon done;

for, in the first place, he had only a small Gladstone and a knapsack, and secondly, the only place where he could spread his clothes was the sofa. There was no chest of drawers, and the cupboard, an unusually large and solid one, was locked. The Englishwoman's things had evidently been hastily put away in it. The only sign of her recent presence was a bunch of faded *Alpenrosen* standing in a glass jar upon the washhand stand. This, and a certain faint perfume, were all that remained. In spite, however, of these very slight evidences, the whole room was pervaded with a curious sense of occupancy that he found exceedingly distasteful. One moment the atmosphere seemed subtly charged with a 'just left' feeling; the next it was a queer awareness of 'still here' that made him turn and look hurriedly behind him.

Altogether, the room inspired him with a singular aversion, and the strength of this aversion seemed the only excuse for his tossing the faded flowers out of the window, and then hanging his mackintosh upon the cupboard door in such a way as to screen it as much as possible from view. For the sight of that big, ugly cupboard, filled with the clothing of a woman who might then be beyond any further need of covering—thus his imagination insisted on picturing it—touched in him a startled sense of the incongruous that did not stop there, but crept through his mind gradually till it merged somehow into a sense of a rather grotesque horror. At any rate, the sight of that cupboard was offensive, and he covered it almost instinctively. Then, turning out the electric light, he got into bed.

But the instant the room was dark he realised that it was more than he could stand; for, with the blackness, there came a sudden rush of cold that he found it hard to explain. And the odd thing was that, when he lit the candle beside his bed, he noticed that his hand trembled.

This, of course, was too much. His imagination was taking liberties and must be called to heel. Yet the way he called it to order was significant, and its very deliberateness betrayed a mind that has already admitted fear. And fear, once in, is difficult to dislodge. He lay there upon his elbow in bed and carefully took note of all the objects in the room—with the intention, as it were, of taking an inventory of everything his senses perceived, then drawing a line, adding them up finally, and saying with decision, 'That's all the room contains! I've counted every single thing. There is nothing more. *Now*—I may sleep in peace!'

And it was during this absurd process of enumerating the furniture of the room that the dreadful sense of distressing lassitude came over him that made it difficult even to finish counting. It came swiftly, yet with an amazing kind of violence that overwhelmed him softly and easily with a sensation of enervating weariness hard to describe. And its first effect was to banish fear. He no longer possessed enough energy to feel really afraid or nervous. The cold remained, but the alarm vanished. And into every corner of his usually vigorous personality crept the insidious poison of a *muscular* fatigue—at first—that in a few seconds, it seemed, translated itself into *spiritual* inertia. A sudden consciousness of the foolishness, the crass futility of life, of effort, of fighting—of all that makes life worth living, oozed into every fibre of his being, and left him utterly weak. A spit of black pessimism, that was not even vigorous enough to assert itself, invaded the secret chambers of his heart. . .

Every picture that presented itself to his mind came dressed grey shadows; those bored and sweating horses toiling up the ascent to—nothing! That hard-faced landlady taking so much trouble to let her desire for gain conquer her sense of morality—for a few francs! That gold-braided porter, so talkative, fussy, energetic, and so anxious to tell all he knew! What was the use of them all? And for himself, what in the world was the good of all the labour and drudgery he went through in that preparatory school where he was junior master? What could it lead to? Wherein lay the value of so much uncertain toil, when the ultimate secrets of life were hidden

and no one knew the final goal? How foolish was effort, discipline, work! How vain was pleasure! How trivial the noblest life! . . .

With a jump that nearly upset the candle Minturn challenge this weak mood. Such vicious thoughts were usually so remote from his normal character that the sudden vile invasion produced a swift reaction. Yet, only for a moment. Instantly, again, the depression descended upon him like a wave. His work—it could lead to nothing but the dreary labour of a small headmastership after all—seemed as vain and foolish as his holiday in the Alps. What an idiot he had been, to be sure, to come out with a knapsack merely to work himself into a state of exhaustion climbing over toilsome mountains that led to nowhere—resulted in nothing. A dreariness of the grave possessed him. Life was a ghastly fraud! Religion a childish humbug! Everything was merely a trap—a trap of death; a coloured toy that Nature used as a decoy! But a decoy for what? For nothing! There was no meaning in anything. The only *real* thing was—DEATH. And the happiest people were those who found it soonest.

*Then why wait for it to come?*

He sprang out of bed, thoroughly frightened. This was horrible. Surely mere physical fatigue could not produce a world a black, an outlook so dismal, a cowardice that struck with rich sudden hopelessness at the very roots of life? For, normally, he was cheerful and strong, full of the tides of healthy living; and this appalling lassitude swept the very basis of his personality into nothingness and the desire for death. It was like the development of a Secondary Personality. He had read, of course, how certain persons who suffered shocks developed thereafter entirely different characteristics, memory, tastes, and so forth. It had all rather frightened him. Though scientific men vouched for it, it was hardly to be believed. Yet here was similar thing taking place in his own consciousness. He was, beyond question, experiencing all the mental variations of—*someone else*! It was un-moral. It was awful. It was—well, after all, at the same time, it was uncommonly interesting.

And this interest he began to feel was the first sign of his returned normal Self. For to feel interest is to live, and to love life.

He sprang into the middle of the room—then switched on the electric light. And the first thing that struck his eye was—the big cupboard.

‘Hallo! There’s that—beastly cupboard!’ he exclaimed to himself, involuntarily, yet aloud. It held all the clothes, the winging skirts and coats and summer blouses of the dead woman. For he knew now—somehow or other—that she *was* dead. . .

At that moment, through the open windows, rushed the sound of falling water, bringing with it a vivid realisation of the desolate, snow-swept heights. He saw her—positively *saw* her!—lying where she had fallen, the frost upon her cheeks, the snow-dust eddying about her hair and eyes, her broken limbs pushing against the lumps of ice. For a moment the sense of spiritual lassitude—of the emptiness of life—vanished before this picture of broken effort—of a small human force battling pluckily, yet in vain, against the impersonal and pitiless potencies of inanimate nature—and he found himself again his normal self. Then instantly, returned again that terrible sense of cold, nothingness, emptiness. . .

And he found himself standing opposite the big cupboard where her clothes were. He suddenly wanted to see those clothes—things she had used and worn. Quite close he stood, almost touching it. The next second he had touched it. His knuckles struck upon the wood.

Why he knocked is hard to say. It was an instinctive movement probably. Something in his deepest self dictated it—ordered it. He knocked at the door. And the dull sound upon the wood into the stillness of that room brought—horror. Why it should have done so he found it as hard to

explain to himself as why he should have felt impelled to knock. The fact remains that when he heard the faint reverberation inside the cupboard, it brought with it so vivid a realisation of the woman's presence that he stood there shivering upon the floor with a dreadful sense of anticipation; he almost expected to hear an answering knock from within—the rustling of the hanging skirts perhaps—or, worse still, to see the locked door slowly open towards him.

And from that moment, he declares that in some way or other he must have partially lost control of himself, or at least of his better judgment; for he became possessed by such an overmastering desire to tear open that cupboard door and see the clothes within, that he tried every key in the room in the vain effort to unlock it, and then, finally, before he quite realised what he was doing—rang the bell!

But, having rung the bell for no obvious or intelligent reason at two o'clock in the morning, he then stood waiting in the middle of the floor for the servant to come, conscious for the first time that something outside his ordinary self had pushed him towards the act. It was almost like an internal voice that directed him. . . and thus, when at last steps came down the passage and he faced the cross and sleepy chambermaid, amazed at being summoned at such an hour, he found no difficulty in the matter of what he should say. For the same power that insisted he should open the cupboard door also impelled him to utter words over which he apparently had no control.

'It's not *you* I rang for!' he said with decision and impatience. 'I want a man. Wake the porter and send him up to me at once—hurry! I tell you, hurry—!'

And when the girl had gone, frightened at his earnestness, Minturn realised that the words surprised himself as much as they surprised her. Until they were out of his mouth he had not known what exactly he was saying. But now he understood that some force, foreign to his own personality, was using his mind and organs. The black depression that had possessed him a few moments before was also part of it. The powerful mood of this vanished woman had somehow momentarily taken possession of him—communicated, possibly, by the atmosphere of things in the room still belonging to her. But even now, when the porter, without coat or collar, stood beside him in the room, he did not understand why he insisted, with a positive fury admitting no denial, that the key of that cupboard must be found and the door instantly opened.

The scene was a curious one. After some perplexed whispering with the chambermaid at the end of the passage, the porter managed to find and produce the key in question. Neither he nor the girl knew clearly what this excited Englishman was up to, or why he was so passionately intent upon opening the cupboard at two o'clock in the morning. They watched him with an air of wondering what was going to happen next. But something of his curious earnestness, even of his late fear, communicated itself to them, and the sound of the key grating in lock made them both jump.

They held their breath as the creaking door swung slowly open. All heard the clatter of that other key as it fell against the wooden floor—within. The cupboard had been locked *from the inside*. But it was the scared housemaid, from her position in the corridor, who first saw—and with a wild scream fell crashing against the banisters.

The porter made no attempt to save her. The schoolmaster and himself made a simultaneous rush towards the door, now wide open. They, too, had seen.

There were no clothes, skirts or blouses on the pegs, but they saw the body of the Englishwoman suspended in mid-air, the head bent forward. Jarred by the movement of unlocking, the body swung slowly round to face them. . . Pinned upon the inside of the door was a hotel envelope with the following words pencilled in straggling writing:

‘Tired—unhappy—hopelessly depressed. . . I cannot face life any longer. . . All is black. I must put an end to it.... I meant to do it on the mountains, but was afraid. I slipped back to my room unobserved. This way is easiest and best. . . .’