

The Damned

BY

Algernon Blackwood

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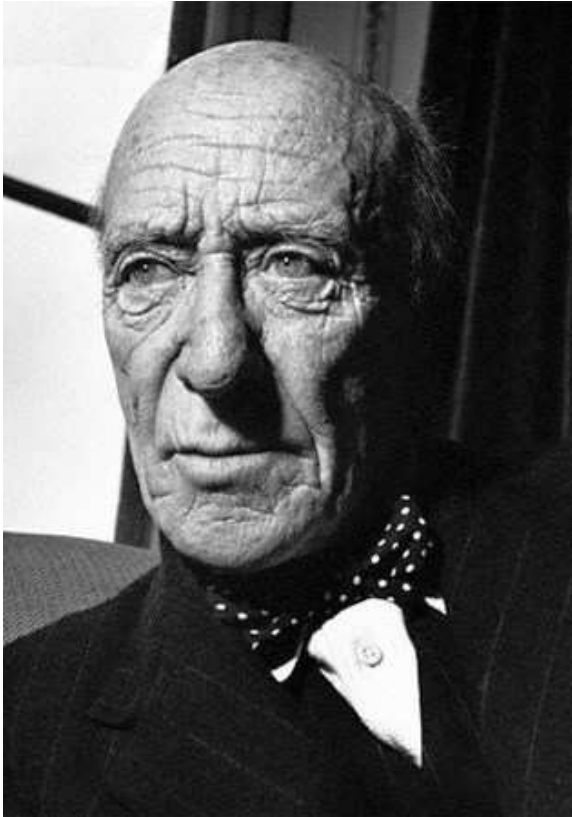
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ABOUT AUTHOR



Algernon Blackwood (1869 – 1951) was one of the most prolific and pioneering English authors of weird fiction and ghost stories. He developed a

unique style exploring the uncanny powers of nature, mysticism, and the dark boundaries of human psychology.

If you enjoy horror / thriller in the style of Stephen King or H. P. Lovecraft, the true father of the genre is Algernon Blackwood. Even Lovecraft said, *"He is the greatest master of supernatural horror ever."*

Life and Personality

- **Strict Upbringing:** Raised in a highly conservative Calvinist household, which triggered his lifelong pursuit of alternative mysticism.
- **Adventurous Youth:** Spent years in Canada and the United States working diverse jobs, including milk farming, journalism, and bartending.
- **Occult Interests:** Joined the famous **Hermetic Order of the Golden Dawn** due to his deep fascination with the supernatural.
- **Media Career:** Became a popular broadcaster for the BBC in his later years, narration-style reading his own ghost stories on radio and television.

📖 Major Works

Blackwood excelled at transforming natural elements into sources of terror. His most notable works include:

- **The Willows:** Follows two friends canoeing down the Danube River who encounter sinister, non-human forces. H. P. Lovecraft praised it as the greatest weird fiction story ever written.
- **The Wendigo:** A classic horror tale set in the Canadian wilderness, based on the Native American myth of a cannibalistic forest spirit.
- **John Silence Series:** A collection of stories featuring a "psychic detective" who uses occult knowledge to solve supernatural mysteries.

🖋️ Literary Style

- **Cosmic Horror:** Focuses on the insignificance of humanity and the terrifying scale of the universe, rather than typical monsters.
- **Atmospheric Nature:** Forests, rivers, and desolate landscapes are not just settings, but active, living, and threatening characters.

PREFACE

A House Built on Hatred.

A Heavy, Invisible Terror.

A Mind Trapped in the Unseen.

Deep within the English countryside stands

The Towers, a grand and beautiful estate that should be a sanctuary of peace. Yet, the moment a sensitive traveler and his sister arrive to visit its newly widowed owner, they are struck by an oppressive, suffocating atmosphere that hangs over the entire property. There are no ghosts walking the corridors, no traditional shadows moving in the dark. Instead, the house is saturated with an invisible, pulsing weight—the terrifying residue of a late master who spent his life projecting fanatical, cruel religious condemnation onto everything around him.

As the days blur into a psychological nightmare, the guests realize that the estate itself has become a sentient trap, fueled by decades of bitter hatred and fear of damnation. The very walls seem to whisper warnings, and the surrounding gardens exert a sinister, mental pull that threatens to fracture their sanity. To escape with their minds intact, they must decipher the spiritual ecology of the house before they are completely absorbed by the ancient, malevolent energy that refuses to leave the living alone.

Experience one of Algernon Blackwood's most sophisticated and haunting explorations of the supernatural. Moving far beyond traditional ghost stories, this psychological masterpiece delivers a chilling look at the enduring power of human malice and the hidden terrors that sleep within the structure of our homes.

Chapter I

"**I**'m over forty, Frances, and rather set in my ways," I said good-naturedly, ready to yield if she insisted that our going together on the visit involved her happiness. "My work is rather heavy just now too, as you know. The question is, could I work there—with a lot of unassorted people in the house?"

"Mabel doesn't mention any other people, Bill," was my sister's rejoinder. "I gather she's alone—as well as lonely."

By the way she looked sideways out of the window at nothing, it was obvious she was disappointed, but to my surprise she did not urge the point; and as I glanced at Mrs. Franklyn's invitation lying upon her sloping lap, the neat, childish handwriting conjured up a mental picture of the banker's widow, with her timid, insignificant personality, her pale grey eyes and her expression as of a backward child. I thought, too, of the roomy country mansion her late husband had altered to suit his particular needs, and of my

visit to it a few years ago when its barren spaciousness suggested a wing of Kensington Museum fitted up temporarily as a place to eat and sleep in. Comparing it mentally with the poky Chelsea flat where I and my sister kept impecunious house, I realized other points as well. Unworthy details flashed across me to entice: the fine library, the organ, the quiet work-room I should have, perfect service, the delicious cup of early tea, and hot baths at any moment of the day—without a geyser!

"It's a longish visit, a month— isn't it?" I hedged, smiling at the details that seduced me, and ashamed of my man's selfishness, yet knowing that Frances expected it of me. "There are points about it, I admit. If you're set on my going with you, I could manage it all right."

I spoke at length in this way because my sister made no answer. I saw her tired eyes gazing into the dreariness of Oakley Street and felt a pang strike through me. After a pause, in which again she said no word, I added: "So, when you write the letter, you might hint, perhaps, that I usually work all the morning, and—er—am not a very lively visitor! Then she'll understand, you see." And I half-rose to return to my diminutive study, where I was slaving, just then, at an absorbing article on Comparative Aesthetic Values in the Blind and Deaf.

But Frances did not move. She kept her grey eyes upon Oakley Street where the evening mist from the river drew mournful perspectives into view. It was late October. We heard the omnibuses thundering across the bridge. The monotony of that broad, characterless street seemed more than usually depressing. Even in June sunshine it was dead, but with autumn its melancholy soaked into every house between King's Road and the Embankment. It washed thought into the past, instead of inviting it hopefully towards the future. For me, its easy width was an avenue through which nameless slums across the river sent creeping messages of depression, and I always regarded it as Winter's main entrance into London—fog, slush, gloom trooped down it every November, waving their forbidding banners till March came to rout them.

Its one claim upon my love was that the south wind swept sometimes unobstructed up it, soft with suggestions of the sea. These lugubrious thoughts I naturally kept to myself, though I never ceased to regret the little flat whose cheapness had seduced us. Now, as I watched my sister's impassive face, I realized that perhaps she, too, felt as I felt, yet, brave woman, without betraying it.

"And, look here, Fanny," I said, putting a hand upon her shoulder as I crossed the room, "it would

be the very thing for you. You're worn out with catering and housekeeping. Mabel is your oldest friend, besides, and you've hardly seen her since he died—"

"She's been abroad for a year, Bill, and only just came back," my sister interposed. "She came back rather unexpectedly, though I never thought she would go there to live—" She stopped abruptly. Clearly, she was only speaking half her mind. "Probably," she went on, "Mabel wants to pick up old links again."

"Naturally," I put in, "yourself chief among them." The veiled reference to the house I let pass.

It involved discussing the dead man for one thing.

"I feel I ought to go anyhow," she resumed, "and of course it would be jollier if you came too. You'd get in such a muddle here by yourself, and eat wrong things, and forget to air the rooms, and—oh, everything!" She looked up laughing. "Only," she added, "there's the British Museum—?"

"But there's a big library there," I answered, "and all the books of reference I could possibly want. It was of you I was thinking. You could take up your painting again; you always sell half of what you paint. It would be a splendid rest too, and Sussex is a

jolly country to walk in. By all means, Fanny, I advise—"

Our eyes met, as I stammered in my attempts to avoid expressing the thought that hid in both our minds. My sister had a weakness for dabbling in the various "new" theories of the day, and Mabel, who before her marriage had belonged to foolish societies for investigating the future life to the neglect of the present one, had fostered this undesirable tendency. Her amiable, impressionable temperament was open to every psychic wind that blew. I deplored, detested the whole business. But even more than this I abhorred the later influence that Mr. Franklyn had steeped his wife in, capturing her body and soul in his somber doctrines. I had dreaded lest my sister also might be caught.

"Now that she is alone again—"

I stopped short. Our eyes now made pretence impossible, for the truth had slipped out inevitably, stupidly, although unexpressed in definite language. We laughed, turning our faces a moment to look at other things in the room. Frances picked up a book and examined its cover as though she had made an important discovery, while I took my case out and lit a cigarette I did not want to smoke. We left the matter there. I went out of the room before further

explanation could cause tension. Disagreements grow into discord from such tiny things—wrong adjectives, or a chance inflection of the voice. Frances had a right to her views of life as much as I had. At least, I reflected comfortably, we had separated upon an agreement this time, recognized mutually, though not actually stated.

And this point of meeting was, oddly enough, our way of regarding some one who was dead.

For we had both disliked the husband with a great dislike, and during his three years' married life had only been to the house once—for a weekend visit; arriving late on Saturday, we had left after an early breakfast on Monday morning. Ascribing my sister's dislike to a natural jealousy at losing her old friend, I said merely that he displeased me. Yet we both knew that the real emotion lay much deeper. Frances, loyal, honorable creature, had kept silence; and beyond saying that house and grounds—he altered one and laid out the other—distressed her as an expression of his personality somehow ('distressed' was the word she used), no further explanation had passed her lips.

Our dislike of his personality was easily accounted for—up to a point, since both of us shared the artist's point of view that a creed, cut to measure and

carefully dried, was an ugly thing, and that a dogma to which believers must subscribe or perish everlastingly was a barbarism resting upon cruelty. But while my own dislike was purely due to an abstract worship of Beauty, my sister's had another twist in it, for with her "new" tendencies, she believed that all religions were an aspect of truth and that no one, even the lowest wretch, could escape "heaven" in the long run.

Samuel Franklyn, the rich banker, was a man universally respected and admired, and the marriage, though Mabel was fifteen years his junior, won general applause; his bride was an heiress in her own right—breweries—and the story of her conversion at a revivalist meeting where Samuel Franklyn had spoken fervidly of heaven, and terrifyingly of sin, hell and damnation, even contained a touch of genuine romance. She was a brand snatched from the burning; his detailed eloquence had frightened her into heaven; salvation came in the nick of time; his words had plucked her from the edge of that lake of fire and brimstone where their worm dieth not and the fire is not quenched. She regarded him as a hero, sighed her relief upon his saintly shoulder, and accepted the peace he offered her with a grateful resignation.

For her husband was a "religious man" who successfully combined great riches with the glamour of winning souls. He was a portly figure, though tall, with masterful, big hands, his fingers rather thick and red; and his dignity, that just escaped being pompous, held in it something that was implacable. A convinced assurance, almost remorseless, gleamed in his eyes when he preached especially, and his threats of hell fire must have scared souls stronger than the timid, receptive Mabel whom he married. He clad himself in long frock-coats hat buttoned unevenly, big square boots, and trousers that invariably bagged at the knee and were a little short; he wore low collars, spats occasionally, and a tall black hat that was not of silk. His voice was alternately hard and unctuous; and he regarded theaters, ballrooms, and racecourses as the vestibule of that brimstone lake of whose geography he was as positive as of his great banking offices in the City. A philanthropist up to the hilt, however, no one ever doubted his complete sincerity; his convictions were ingrained, his faith borne out by his life—as witness his name upon so many admirable Societies, as treasurer, patron, or heading the donation list. He bulked large in the world of doing good, a broad and stately stone in the rampart against evil. And his

heart was genuinely kind and soft for others—who believed as he did.

Yet, in spite of this true sympathy with suffering and his desire to help, he was narrow as a telegraph wire and unbending as a church pillar; he was intensely selfish; intolerant as an officer of the Inquisition, his bourgeois soul constructed a revolting scheme of heaven that was reproduced in miniature in all he did and planned. Faith was the *sine qua non* of salvation, and by "faith" he meant belief in his own particular view of things—"which faith, except every one do keep whole and undefiled, without doubt he shall perish everlastingly." All the world but his own small, exclusive sect must be damned eternally—a pity, but alas, inevitable. He was right.

Yet he prayed without ceasing, and gave heavily to the poor—the only thing he could not give being big ideas to his provincial and suburban deity. Pettier than an insect, and more obstinate than a mule, he had also the superior, sleek humility of a "chosen one." He was churchwarden too. He read the lesson in a "place of worship," either chilly or overheated, where neither organ, vestments, nor lighted candles were permitted, but where the odor of hair-wash on the boys' heads in the back rows pervaded the entire building.