

THE HOUSE WITH THE BRICK-KILN

by E. F. BENSON
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THE hamlet of Trevor Major lies very lonely and sequestered in a hollow below the north side of the south downs that stretch westward from Lewes, and run parallel with the coast. It is a hamlet of some three or four dozen inconsiderable houses and cottages much girt about with trees, but the big Norman church and the manor house which stands a little outside the village are evidence of a more conspicuous past. This latter, except for a tenancy of rather less than three weeks, now four years ago, has stood unoccupied since the summer of 1896, and though it could be taken at a rent almost comically small, it is highly improbable that either of its last tenants, even if times were very bad, would think of passing a night in it again. For myself—I was one of the tenants—I would far prefer living in a workhouse to inhabiting those low-pitched oak-panelled rooms, and I would sooner look from my garret windows on to the squalor and grime of Whitechapel than from the diamond-shaped and leaded panes of the Manor of Trevor Major on to the boskage of its cool thickets, and the glimmering of its clear chalk-streams where the quick trout glance among the waving water-weeds and over the chalk and gravel of its sliding rapids.

It was the news of these trout that led Jack Singleton and myself to take the house for the month between mid-May and mid-June, but as I have already mentioned a short three weeks was all the time we passed there, and we had more than a week of our tenancy yet unexpired when we left the place, though on the very last afternoon we enjoyed the finest dry-fly fishing that has ever fallen to my lot. Singleton had originally seen the advertisement of the house in a Sussex paper, with the statement that there was good dry-fly fishing belonging to it, but it was with but faint hopes of the reality of the dry-fly fishing that we went down to look at the place, since we had before this so often inspected depopulated ditches which were offered to the unwary under high-sounding titles. Yet after a half-hour's stroll by the stream, we went straight back to the agent, and before nightfall had taken it for a month with option of renewal.

We arrived accordingly from town at about five o'clock on a cloudless afternoon in May, and through the mists of horror that now stand between me and the remembrance of what occurred later, I cannot forget the exquisite loveliness of the impression then conveyed. The garden, it is true, appeared to have been for years untended; weeds half-choked the gravel paths, and the flower-beds were a congestion of mingled wild and cultivated vegetations. It was set in a wall of mellowed brick, in which snap-dragon and stone-crop had found an anchorage to their liking, and beyond that there stood sentinel a ring of ancient pines in which the breeze made music as of a distant sea. Outside that the ground sloped slightly downwards in a bank covered with a jungle of wild-rose to the stream that ran round three sides of the garden, and then followed a meandering course through the two big fields which lay towards the village. Over all this we had fishing-rights; above, the same rights extended for another quarter of a mile to the arched bridge, over which there crossed the road which led to the house. In this field above the house on the fourth side, where the ground had been embanked to carry the road, stood a brick-kiln in a ruinous state. A shallow pit, long overgrown with tall grasses and wild field-flowers, showed where the clay had been digged.

The house itself was long and narrow; entering, you passed direct into a square panelled hall, on the left of which was the dining-room which communicated with the

passage leading to the kitchen and offices. On the right of the hall were two excellent sitting-rooms looking out, the one on to the gravel in front of the house, the other on to the garden. From the first of these you could see, through the gap in the pines by which the road approached the house, the brick-kiln of which I have already spoken. An oak staircase went up from the hall, and round it ran a gallery on to which the three principal bedrooms opened. These were commensurate with the dining-room and the two sitting-rooms below. From this gallery there led a long narrow passage shut off from the rest of the house by a red-baize door, which led to a couple more guestrooms and the servant's quarters.

Jack Singleton and I share the same flat in town, and we had sent down in the morning Franklyn and his wife, two old and valued servants, to get things ready at Trevor Major, and procure help from the village to look after the house, and Mrs Franklyn with her stout comfortable face all wreathed in smiles opened the door to us. She had had some previous experience of the "comfortable quarters" which go with fishing, and had come down prepared for the worst, but found it all of the best. The kitchen-boiler was not furred; hot and cold water were laid on in the most convenient fashion, and could be obtained from taps that neither stuck nor leaked. Her husband, it appeared, had gone into the village to buy a few necessities, and she brought up tea for us, and then went upstairs to the two rooms over the dining-room and bigger sitting-room, which we had chosen for our bedrooms, to unpack. The doors of these were exactly opposite one another to right and left of the gallery, and Jack who chose the bedroom above the sitting-room had thus a smaller room, above the second sitting-room, unoccupied, next his and opening out from it. We had a couple of hours' fishing before dinner, each of us catching three or four brace of trout, and came back in the dusk to the house. Franklyn had returned from the village from his errand, reported that he had got a woman to come in to do housework in the mornings, and mentioned that our arrival had seemed to arouse a good deal of interest. The reason for this was obscure; he could only tell us that he was questioned a dozen times as to whether we really intended to live in the house, and his assurance that we did produced silence and a shaking of heads. But the country-folk of Sussex are notable for their silence and chronic attitude of disapproval, and we put this down to local idiosyncrasy.

The evening was exquisitely warm, and after dinner we pulled out a couple of basket-chairs on to the gravel by the front door, and sat for an hour or so, while the night deepened in throbs of gathering darkness. The moon was not risen and the ring of pines cut off much of the pale starlight, so that when we went in, allured by the shining of the lamp in the sitting-room, it was curiously dark for a clear night in May. And at that moment of stepping from the darkness into the cheerfulness of the lighted house, I had a sudden sensation, to which, during the next fortnight, I became almost accustomed, of there being something unseen and unheard and dreadful near me. In spite of the warmth, I felt myself shiver, and concluded instantly that I had sat out-of-doors long enough, and without mentioning it to Jack, followed him into the smaller sitting-room in which we had scarcely yet set foot. It like the hall was oak-panelled, and in the panels hung some half-dozen of water-colour sketches, which we examined, idly at first, and then with growing interest, for they were executed with extraordinary finish and delicacy, and each represented some aspect of the house or garden. Here you looked up the gap in the fir-trees into a crimson sunset; here the garden, trim and carefully tended, dozed beneath some languid summer noon; here an angry wreath of storm-cloud brooded over the meadow where the trout-stream ran grey and leaden below a threatening sky, while another,

the most careful and arresting of all, was a study of the brick-kiln. In this, alone of them all, was there a human figure; a man, dressed in grey, peered into the open door from which issued a fierce red glow. The figure was painted with miniature-like elaboration; the face was in profile, and represented a youngish man, clean-shaven with a long aquiline nose and singularly square chin. The sketch was long and narrow in shape, and the chimney of the kiln appeared against a dark sky. From it there issued a thin streamer of grey smoke.

Jack looked at this with attention.

"What a horrible picture," he said, "and how beautifully painted. I feel as if it meant something, as if it was a representation of something that happened, not a mere sketch. By Jove!—"

He broke off suddenly, and went in turn to each of the other pictures.

"That's a queer thing," he said. "See if you notice what I mean."

With the brick-kiln rather vividly impressed on my mind, it was not difficult to see what he had noticed. In each of the pictures appeared the brick-kiln, chimney and all, now seen faintly between trees, now in full view, and in each the chimney was smoking.

"And the odd part is that from the garden side, you can't really see the kiln at all," observed Jack, "it's hidden by the house, and yet the artist F. A., as I see by his signature, puts it in just the same."

"What do you make of that?" I asked.

"Nothing. I suppose he had a fancy for brick-kilns. Let's have a game of picquet."

A fortnight of our three weeks passed without incident, except that again and again the curious feeling of something dreadful being close at hand was present in my mind. In a way, as I said, I got used to it, but on the other hand the feeling itself seemed to gain in poignancy. Once just at the end of the fortnight I mentioned it to Jack.

"Odd you should speak of it," he said, "because I've felt the same. When do you feel it? Do you feel it now for instance?"

We were again sitting out after dinner, and as he spoke I felt it with far greater intensity than ever before. And at the same moment the house-door which had been closed, though probably not latched, swung gently open, letting out a shaft of light from the hall, and as gently swung to again, as if something had stealthily entered.

"Yes," I said. "I felt it then. I only feel it in the evening. It was rather bad that time."

Jack was silent a moment.

"Funny thing the door opening and shutting like that," he said. "Let's go indoors."

We got up and I remember seeing at that moment that the windows of my bedroom were lit; Mrs Franklyn probably was making things ready for the night.

Simultaneously, as we crossed the gravel, there came from just inside the house the sound of a hurried footstep on the stairs, and entering we found Mrs Franklyn in the hall, looking rather white and startled.

"Anything wrong?" I asked.

She took two or three quick breaths before she answered:

"No, sir," she said, "at least nothing that I can give an account of. I was tidying up in your room, and I thought you came in. But there was nobody, and it gave me a turn. I left my candle there; I must go up for it."

I waited in the hall a moment, while she again ascended the stairs, and passed along the gallery to my room. At the door, which I could see was open, she paused, not entering.

"What is the matter?" I asked from below.

"I left the candle alight," she said, "and it's gone out."

Jack laughed.

"And you left the door and window open," said he.

"Yes, sir, but not a breath of wind is stirring," said Mrs Franklyn, rather faintly.

This was true, and yet a few moments ago the heavy hall-door had swung open and back again. Jack ran upstairs.

"We'll brave the dark together, Mrs Franklyn," he said.

He went into my room, and I heard the sound of a match struck. Then through the open door came the light of the rekindled candle and simultaneously I heard a bell ring in the servant's quarters. In a moment came steps, and Franklyn appeared.

"What bell was that?" I asked.

"Mr Jack's bedroom, sir," he said.

I felt there was a marked atmosphere of nerves about for which there was really no adequate cause. All that had happened of a disturbing nature was that Mrs Franklyn had thought I had come into my bedroom, and had been startled by finding I had not. She had then left the candle in a draught, and it had been blown out. As for a bell ringing, that, even if it had happened, was a very innocuous proceeding.

"Mouse on a wire," I said. "Mr Jack is in my room this moment lighting Mrs Franklyn's candle for her."

Jack came down at this juncture, and we went into the sitting-room. But Franklyn apparently was not satisfied, for we heard him in the room above us, which was Jack's bedroom, moving about with his slow and rather ponderous tread. Then his steps seemed to pass into the bedroom adjoining, and we heard no more.

I remember feeling hugely sleepy that night, and went to bed earlier than usual, to pass rather a broken night with stretches of dreamless sleep interspersed with startled awakenings, in which I passed very suddenly into complete consciousness. Sometimes the house was absolutely still, and the only sound to be heard was the sighing of the night breeze outside in the pines, but sometimes the place seemed full of muffled movements, and once I could have sworn that the handle of my door turned. That required verification, and I lit my candle, but found that my ears must have played me false. Yet even as I stood there, I thought I heard steps just outside, and with a considerable qualm, I must confess, I opened the door and looked out. But the gallery was quite empty, and the house quite still. Then from Jack's room opposite I heard a sound that was somehow comforting, the snorts of the snorer, and I went back to bed and slept again, and when next I woke, morning was already breaking in red lines on the horizon, and the sense of trouble that had been with me ever since last evening had gone.

Heavy rain set in after lunch next day, and as I had arrears of letter-writing to do, and the water was soon both muddy and rising, I came home alone about five, leaving Jack still sanguine by the stream, and worked for a couple of hours sitting at a writing-table in the room overlooking the gravel at the front of the house, where hung the water-colours. By seven I had finished, and just as I got up to light candles, since it was already dusk, I saw, as I thought, Jack's figure emerge from the bushes that bordered the path to the stream, on to the space in front of the house. Then instantaneously and with a sudden queer sinking of the heart, quite unaccountable, I saw that it was not Jack at all, but a stranger. He was only some six yards from the window, and after pausing there a moment he came close up to the window, so that his face nearly touched the glass, looking intently at me. In the light from the freshly-kindled candles I could distinguish his features with great clearness, but though, as far as I knew, I had never seen him before, there was something familiar about both

his face and figure. He appeared to smile at me, but the smile was one of inscrutable evil and malevolence, and immediately he walked on, straight towards the house-door opposite him, and out of sight of the sitting-room window.

Now, little though I liked the look of the man, he was, as I have said, familiar to my eye, and I went out into the hall, since he was clearly coming to the front-door, to open it to him and learn his business. So without waiting for him to ring, I opened it, feeling sure I should find him on the step. Instead, I looked out into the empty gravel-sweep, the heavy-falling rain, the thick dusk. And even as I looked, I felt something that I could not see push by me through the half-opened door and pass into the house. Then the stairs creaked, and a moment after a bell rang.

Franklyn is the quickest man to answer a bell I have ever seen, and next instant he passed me going upstairs. He tapped at Jack's door, entered, and then came down again.

"Mr Jack still out, sir?" he asked.

"Yes. His bell ringing again?"

"Yes, sir," said Franklyn, quite imperturbably.

I went back into the sitting-room, and soon Franklyn brought a lamp. He put it on the table above which hung the careful and curious picture of the brick-kiln, and then with a sudden horror I saw why the stranger on the gravel outside had been so familiar to me. In all respects he resembled the figure that peered into the kiln; it was more than a resemblance, it was an identity. And what had happened to this man who had inscrutably and evilly smiled at me? And what had pushed in through the half-closed door?

At that moment I saw the face of Fear; my mouth went dry, and I heard my heart leaping and cracking in my throat. That face was only turned on me for a moment, and then away again, but I knew it to be the genuine thing; not apprehension, not foreboding, not a feeling of being startled, but Fear, cold Fear. And then though nothing had occurred to assuage the Fear, it passed, and a certain sort of reason usurped—for so I must say—its place. I had certainly seen somebody on the gravel outside the house; I had supposed he was going to the front-door. I had opened it, and found he had not come to the front-door. Or—and once again the terror resurged—had the invisible pushing thing been that which I had seen outside? And if so, what was it? And how came it that the face and figure of the man I had seen was the same as that which was so scrupulously painted in the picture of the brick-kiln? I set myself to argue down the Fear for which there was no more foundation than this, this and the repetition of the ringing bell, and my belief is that I did so. I told myself, till I believed it, that a man—a human man—had been walking across the gravel outside, and that he had not come to the front-door but had gone, as he might easily have done, up the drive into the high-road. I told myself that it was mere fancy that was the cause of the belief that Something had pushed in by me, and as for the ringing of the bell, I said to myself, as was true, that this had happened before. And I must ask the reader to believe also that I argued these things away, and looked no longer on the face of Fear itself. I was not comfortable, but I fell short of being terrified.

I sat down again by the window looking on to the gravel in front of the house, and finding another letter that asked, though it did not demand an answer, proceeded to occupy myself with it. Straight in front led the drive through the gap in the pines, and passed through the field where lay the brick-kiln. In a pause of page-turning I looked up and saw something unusual about it; at the same moment an unusual smell came to my nostril. What I saw was smoke coming out of the chimney of the kiln, what I

smelt was the odour of roasting meat. The wind—such as there was—set from the kiln to the house. But as far as I knew the smell of roast meat probably came from the kitchen where dinner, so I supposed, was cooking. I had to tell myself this: I wanted reassurance, lest the face of Fear should look whitely on me again. Then there came a crisp step on the gravel, a rattle at the front-door, and Jack came in.

“Good sport,” he said, “you gave up too soon.”

And he went straight to the table above which hung the picture of the man at the brick-kiln, and looked at it. Then there was silence; and eventually I spoke, for I wanted to know one thing.

“Seen anybody?” I asked.

“Yes. Why do you ask?”

“Because I have also; the man in that picture.”

Jack came and sat down near me.

“It’s a ghost, you know,” he said. “He came down to the river about dusk and stood near me for an hour. At first I thought he was—was real, and I warned him that he had better stand further off if he didn’t want to be hooked. And then it struck me he wasn’t real, and I cast, well, right through him, and about seven he walked up towards the house.”

“Were you frightened?”

“No. It was so tremendously interesting. So you saw him here too. Whereabouts?”

“Just outside. I think he is in the house now.”

Jack looked round.

“Did you see him come in?” he asked.

“No, but I felt him. There’s another queer thing too; the chimney of the brick-kiln is smoking.”

Jack looked out of the window. It was nearly dark but the wreathing smoke could just be seen.

“So it is,” he said, “fat, greasy smoke. I think I’ll go up and see what’s on. Come too?”

“I think not,” I said.

“Are you frightened? It isn’t worth while. Besides, it is so tremendously interesting.”

Jack came back from his little expedition still interested. He had found nothing stirring at the kiln, but though it was then nearly dark the interior was faintly luminous, and against the black of the sky he could see a wisp of thick white smoke floating northwards. But for the rest of the evening we neither heard nor saw anything of abnormal import, and the next day ran a course of undisturbed hours. Then suddenly a hellish activity was manifested.

That night, while I was undressing for bed, I heard a bell ring furiously, and I thought I heard a shout also. I guessed where the ring came from, since Franklyn and his wife had long ago gone to bed, and went straight to Jack’s room. But as I tapped at the door I heard his voice from inside calling loud to me. “Take care,” it said, “he’s close to the door.”

A sudden qualm of blank fear took hold of me, but mastering it as best I could, I opened the door to enter, and once again something pushed softly by me, though I saw nothing.

Jack was standing by his bed, half-undressed. I saw him wipe his forehead with the back of his hand.

“He’s been here again,” he said. “I was standing just here, a minute ago, when I found him close by me. He came out of the inner room, I think. Did you see what he had in his hand?”

"I saw nothing."

"It was a knife; a great long carving knife. Do you mind my sleeping on the sofa in your room to-night? I got an awful turn then. There was another thing too. All round the edge of his clothes, at his collar and at his wrists, there were little flames playing, little white licking flames."

But next day, again, we neither heard nor saw anything, nor that night did the sense of that dreadful presence in the house come to us. And then came the last day. We had been out till it was dark, and as I said, had a wonderful day among the fish. On reaching home we sat together in the sitting-room, when suddenly from overhead came a tread of feet, a violent pealing of the bell, and the moment after yell after yell as of someone in mortal agony. The thought occurred to both of us that this might be Mrs Franklyn in terror of some fearful sight, and together we rushed up and sprang into Jack's bedroom.

The doorway into the room beyond was open, and just inside it we saw the man bending over some dark huddled object. Though the room was dark we could see him perfectly, for a light stale and impure seemed to come from him. He had again a long knife in his hand, and as we entered he was wiping it on the mass that lay at his feet. Then he took it up, and we saw what it was, a woman with head nearly severed. But it was not Mrs Franklyn.

And then the whole thing vanished, and we were standing looking into a dark and empty room. We went downstairs without a word, and it was not till we were both in the sitting-room below that Jack spoke.

"And he takes her to the brick-kiln," he said rather unsteadily. "I say, have you had enough of this house? I have. There is hell in it."

About a week later Jack put into my hand a guidebook to Sussex open at the description of Trevor Major, and I read:

"Just outside the village stands the picturesque manor house, once the home of the artist and notorious murderer, Francis Adam. It was here he killed his wife, in a fit, it is believed, of groundless jealousy, cutting her throat and disposing of her remains by burning them in a brick-kiln. Certain charred fragments found six months afterwards led to his arrest and execution."

So I prefer to leave the house with the brick-kiln and the pictures signed F. A. to others.