

Count Magnus

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By what means the papers out of which I have made a connected story came into my hands is the last point which the reader will learn from these pages. But it is necessary to prefix to my extracts from them a statement of the form in which I possess them.

They consist, then, partly of a series of collections for a book of travels, such a volume as was a common product of the forties and fifties. Horace Marryat's *Journal of a Residence in Jutland and the Danish Isles* is a fair specimen of the class to which I allude. These books usually treated of some unfamiliar district on the Continent. They were illustrated with woodcuts or steel plates. They gave details of hotel accommodations, and of means of communication, such as we now expect to find in any well-regulated guidebook, and they dealt largely in reported conversations with intelligent foreigners, racy inn keepers, and garrulous peasants. In a word, they were chatty.

Begun with the idea of furnishing material for such a book, my papers as they progressed assumed the character of a record of one single personal experience, and this record was continued up to the very eye, almost, of its termination.

The writer was a Mr. Wraxall. For my knowl-

edge of him I have to depend entirely on the evidence his writings afford, and from these I deduce that he was a man past middle age, possessed of some private means, and very much alone in the world. He had, it seems no settled abode in England, but was a denizen of hotels and boarding houses. It is probable that he entertained the idea of settling down at some future time which never came; and I think it also likely that the Pantechnicon fire in the early seventies must have destroyed a great deal that would have thrown light on his antecedents, for he refers once or twice to property of his that was warehoused at that establishment.

It is further apparent that Mr. Wraxall had published a book, and that it treated of a holiday he had once taken in Brittany. More than this I cannot say about his work, because a diligent search in bibliographical works has convinced me that it must have appeared either anonymously or under a pseudonym.

As to his character, it is not difficult to form some superficial opinion. He must have been an intelligent and cultivated man. It seems that he was near being a Fellow of his college at Oxford—Brasenose, as I judge from the Calendar. His besetting fault was pretty clearly that of over-

inquisitiveness, possibly a good fault in a traveler, certainly a fault for which this traveler paid dearly enough in the end.

On what proved to be his last expedition, he was plotting another book. Scandinavia, a region not widely known to Englishmen forty years ago, had struck him as an interesting field. He must have lighted on some old books of Swedish history or memoirs, and the idea had struck him that there was room for a book descriptive of travel in Sweden, interspersed with episodes from the history of some of the great Swedish families. He procured letters of introduction, therefore, to some persons of quality in Sweden, and set out thither in the early summer of 1863.

Of his travels in the north there is no need to speak, nor of his residence of some weeks in Stockholm. I need only mention that some savant resident there put him on the track of an important collection of family papers belonging to the proprietors of an ancient manor house in Vestergothland, and obtained for him permission to examine them.

The manor house, or herrgård, in question is to be called Råbäck (pronounced something like Roebeck), though that is not its name. It is one of the best buildings of its kind in all the country, and the picture of it in Dahlenberg's *Suecia antiqua et moderna*, engraved in 1694, shows it very much as the tourist may see it today. It was built soon after 1600, and is, roughly speaking, very much like an English house of that period in respect of material—red brick with stone facings—and style. The man who built it was a scion of the great house of De la Gardie, and his descendants possess it still. De la Gardie is the name by which I will designate them when mention of them becomes necessary.

They received Mr. Wraxall with great kindness and courtesy, and pressed him to stay in the house as long as his researches lasted. But, preferring to be independent, and mistrusting his powers of conversing in Swedish, he settled himself at the village inn, which turned out quite sufficiently comfortable, at any rate during the summer months. This arrangement would entail a short

walk daily to and from the manor house of something under a mile. The house itself stood in a park, and was protected—we should say grown up—with large old timber. Near it you found the walled garden, and then entered a close wood fringing one of the small lakes with which the whole country is pitted. Then came the wall of the demesne and you climbed a steep knoll—a knob of rock lightly covered with soil—and on the top of this stood the church, fenced in with tall dark trees. It was a curious building to English eyes. The nave and aisles were low, and filled with pews and galleries. In the western gallery stood the handsome old organ, gaily painted, and with silver pipes. The ceiling was flat, and had been adorned by a seventeenth-century artist with a strange and hideous "Last Judgment," full of lurid flames, falling cities, burning ships, crying souls, and brown and smiling demons. Handsome brass coronae hung from the roof; the pulpit was like a doll's house, covered with little painted wooden cherubs and saints; a stand with three hour glasses was hinged to the preacher's desk. Such sights as these may be seen in many a church in Sweden now, but what distinguished this one was an addition to the original building. At the eastern end of the north aisle the builder of the manor house had erected a mausoleum for himself and his family. It was a largish eight-sided building, lighted by a series of oval windows, and it had a domed roof, topped by a kind of pumpkin-shaped object rising into a spire, a form in which Swedish architects greatly delighted. The roof was of copper externally, and was painted black, while the walls, in common with those of the church, were staringly white. To this mausoleum there was no access from the church. It had a portal and steps of its own on the northern side.

Past the churchyard the path to the village goes, and not more than three or four minutes bring you to the inn door.

On the first day of his stay at Råbäck Mr. Wraxall found the church door open, and made those notes of the interior which I have epitomized. Into the mausoleum, however, he could not make his way. He could by looking through the keyhole just

descried that there were fine marble effigies and sarcophagi of copper, and a wealth of armorial ornament, which made him very anxious to spend some time in investigation.

The papers he had come to examine at the manor house proved to be of just the kind he wanted for his book. There were family correspondence, journals, and account books of the earliest owners of the estate, very carefully kept and clearly written, full of amusing and picturesque detail. The first De la Gardie appeared in them as a strong and capable man. Shortly after the building of the mansion there had been a period of distress in the district, and the peasants had risen and attacked several chateaux and done some damage. The owner of Råbäck took a leading part in suppressing the trouble, and there was reference to executions of ringleaders and severe punishments inflicted with no sparing hand.

The portrait of this Magnus de la Gardie was one of the best in the house, and Mr. Wraxall studied it with no little interest after his day's work. He gives no detailed description of it, but I gather that the face impressed him rather by its strength than by its beauty or goodness; in fact, he writes that Count Magnus was an almost phenomenally ugly man.

On this day Mr. Wraxall took his supper with the family, and walked back in the late but still bright evening.

"I must remember," he writes, "to ask the sexton if he can let me into the mausoleum at the church. He evidently has access to it himself, for I saw him tonight standing on the steps, and, as I thought, locking or unlocking the door."

I find that early on the following day Mr. Wraxall had some conversation with his landlord. His setting it down at such length as he does surprised me at first; but I soon realized that the papers I was reading were, at least in their beginning, the materials for the book he was meditating, and that it was to have been one of those quasi-journalistic productions which admit of the introduction of an admixture of conversational matter.

His object, he says, was to find out whether any traditions of Count Magnus de la Gardie lingered

on in the scenes of that gentleman's activity, and whether the popular estimate of him were favorable or not. He found that the Count was decidedly not a favorite. If his tenants came late to their work on the days which they owed to him as lord of the manor, they were set on the wooden horse, or flogged and branded in the manor-house yard. One or two cases there were of men who had occupied lands which encroached on the lord's domain, and whose houses had been mysteriously burnt on a winter's night, with the whole family inside. But what seemed to dwell on the innkeeper's mind most—for he returned to the subject more than once—was that the Count had been on the Black Pilgrimage, and had brought something or someone back with him.

You will naturally inquire, as Mr. Wraxall did, what the Black Pilgrimage may have been. But your curiosity on the point must remain unsatisfied for the time being, just as his did. The landlord was evidently unwilling to give a full answer, or indeed any answer, on the point, and, being called out for a moment, trotted off with obvious alacrity, only putting his head in at the door a few minutes afterwards to say that he was called away to Skara, and should not be back till evening.

So Mr. Wraxall had to go unsatisfied to his day's work at the manor house. The papers on which he was just then engaged soon put his thoughts into another channel, for he had to occupy himself with glancing over the correspondence between Sophia Albertina in Stockholm and her married cousin Ulrica Leonora at Råbäck in the years 1705–1710. The letters were of exceptional interest from the light they threw upon the culture of that period in Sweden, as anyone can testify who has read the full edition of them in the publications of the Swedish Historical Manuscripts Commission.

In the afternoon he had done with these, and after returning the boxes in which they were kept to their places on the shelf, he proceeded, very naturally, to take down some of the volumes nearest to them, in order to determine which of them had best be his principal subject of investigation next day. The shelf he had hit upon was occupied

mostly by a collection of account books in the writing of the first Count Magnus. But one among them was not an account book, but a book of alchemical and other tracts in another sixteenth-century hand. Not being very familiar with alchemical literature, Mr. Wraxall spends much space which he might have spared in setting out the names and beginnings of the various treatises: The book of the Phoenix, book of the Thirty Words, book of the Toad, book of Miriam, Turba philosophorum, and so forth; and then he announces with a good deal of circumstance his delight at finding, on a leaf originally left blank near the middle of the book, some writing of Count Magnus himself headed "Liber nigrae peregrinationis." It is true that only a few lines were written, but there was quite enough to show that the landlord had that morning been referring to a belief at least as old as the time of Count Magnus, and probably shared by him. This is the English of what was written:

"If any man desires to obtain a long life, if he would obtain a faithful messenger and see the blood of his enemies, it is necessary that he should first go into the city of Chorazin, and there salute the prince. . . ." Here there was an erasure of one word, not very thoroughly done, so that Mr. Wraxall felt pretty sure that he was right in reading it as *aëris* ("of the air"). But there was no more of the text copied, only a line in Latin: "*Quaere reliqua hujus materiei inter secretiora*" (See the rest of this matter among the more private things).

It could not be denied that this threw a rather lurid light upon the tastes and beliefs of the Count; but to Mr. Wraxall, separated from him by nearly three centuries, the thought that he might have added to his general forcefulness alchemy, and to alchemy something like magic, only made him a more picturesque figure; and when, after a rather prolonged contemplation of his picture in the hall, Mr. Wraxall set out on his homeward way, his mind was full of the thought of Count Magnus. He had no eyes for his surroundings, no perception of the evening scents of the woods or the evening light on the lake; and when all of a sudden he pulled up short, he was astonished to find

himself already at the gate of the churchyard, and within a few minutes of his dinner. His eyes fell on the mausoleum.

"Ah," he said, "Count Magus, there you are. I should dearly like to see you."

"Like many solitary men," he writes, "I have a habit of talking to myself aloud; and, unlike some of the Greek and Latin particles, I do not expect an answer. Certainly, and perhaps fortunately in this case, there was neither voice nor any that regarded: only the woman who, I suppose, was cleaning up the church, dropped some metallic object on the floor, whose clang startled me. Count Magnus, I think, sleeps sound enough."

That same evening the landlord of the inn, who had heard Mr. Wraxall say that he wished to see the clerk or deacon (as he would be called in Sweden) of the parish, introduced him to that official in the inn parlor. A visit to the De la Gardie tomb house was soon arranged for the next day, and a little general conversation ensued.

Mr. Wraxall, remembering that one function of Scandinavian deacons is to teach candidates for Confirmation, thought he would refresh his own memory on a Biblical point.

"Can you tell me," he said, "anything about Chorazin?"

The deacon seemed startled, but readily reminded him how that village had once been denounced.

"To be sure," said Mr. Wraxall. "It is, I suppose, quite a ruin now?"

"So I expect," replied the deacon. "I have heard some of our old priests say that Antichrist is to be born there; and there are tales—"

"Ah! What tales are those?" Mr. Wraxall put in.

"Tales, I was going to say, which I have forgotten," said the deacon; and soon after that he said good night.

The landlord was now alone, and at Mr. Wraxall's mercy; and that inquirer was not inclined to spare him.

"Herr Nielsen," he said, "I have found out something about the Black Pilgrimage. You may as well tell me what you know. What did the Count bring back with him?"

Swedes are habitually slow, perhaps, in answering, or perhaps the landlord was an exception. I am not sure; but Mr. Wraxall notes that the landlord spent at least one minute in looking at him before he said anything at all. Then he came close up to his guest, and with a good deal of effort he spoke:

"Mr. Wraxall, I can tell you this one little tale, and no more—not any more. You must not ask anything when I have done. In my grandfather's time—that is, ninety-two years ago—there were two men who said: 'The Count is dead; we do not care for him. We will go tonight and have a free hunt in his wood'—the long wood on the hill that you have seen behind Råbäck. Well, those that heard them say this, they said: 'No, do not go; we are sure you will meet with persons walking who should not be walking. They should be resting, not walking.' These men laughed. There were no forest men to keep the wood, because no one wished to hunt there. The family were not here at the house. These men could do what they wished.

"Very well, they go to the wood that night. My grandfather was sitting here in this room. It was the summer, and a light night. With the window open, he could see out to the wood, and hear.

"So he sat there, and two or three men with him, and they listened. At first they hear nothing at all; then they hear someone—you know how far away it is—they hear someone scream, just as if the most inside part of his soul was twisted out of him. All of them in the room caught hold of each other, and they sat so for three-quarters of an hour. Then they hear someone else, only about three hundred ells off. They hear him laugh out loud: it was not one of those two men that laughed, and indeed, they have all of them said that it was not any man at all. After that they hear a great door shut.

"Then, when it was just light with the sun, they all went to the priest. They said to him:

"Father, put on your gown and your ruff, and come to bury these men, Anders Bjornsen and Hans Thorbjorn."

"You understand that they were sure these men were dead. So they went to the wood—my grand-

father never forgot this. He said they were all like so many dead men themselves. The priest, too, he was in a white fear. He said when they came to him:

"I heard one cry in the night, and I heard one laugh afterwards. If I cannot forget that, I shall not be able to sleep again."

"So they went to the wood, and they found these men on the edge of the wood. Hans Thorbjorn was standing with his back against a tree, and all the time he was pushing with his hands—pushing something away from him which was not there. So he was not dead. And they led him away, and took him to the house at Nykjöping, and he died before the winter; but he went on pushing with his hands. Also Anders Bjornsen was there; but he was dead. And I tell you this about Anders Bjornsen, that he was once a beautiful man, but now his face was not there, because the flesh of it was sucked away off the bones. You understand that? My grandfather did not forget that. And they laid him on the bier which they brought, and they put a cloth over his head, and the priest walked before; and they began to sing the psalm for the dead as well as they could. So, as they were singing the end of the first verse, one fell down, who was carrying the head of the bier, and the others looked back, and they saw that the cloth had fallen off, and the eyes of Anders Bjornsen were looking up, because there was nothing to close over them. And this they could not bear. Therefore the priest laid the cloth upon him, and sent for a spade, and they buried him in that place."

The next day Mr. Wraxall records that the deacon called for him soon after his breakfast, and took him to the church and mausoleum. He noticed that the key of the latter was hung on a nail just by the pulpit, and it occurred to him that, as the church door seemed to be left unlocked as a rule, it would not be difficult for him to pay a second and more private visit to the monuments if there proved to be more of interest among them than could be digested at first. The building, when he entered it, he found not unimposing. The monuments, mostly large erections of the seventeenth and eighteenth centuries, were dignified if luxu-

riant, and the epitaphs and heraldry were copious. The central space of the dome room was occupied by three copper sarcophagi, covered with finely engraved ornament. Two of them had, as is commonly the case in Denmark and Sweden, a large metal crucifix on the lid. The third, that of Count Magnus, as it appeared, had, instead of that, a full-length effigy engraved upon it, and round the edge were several bands of similar ornament representing various scenes. One was a battle, with cannon belching out smoke, and walled towns, and troops of pike-men. Another showed an execution. In a third, among trees, was a man running at full speed, with flying hair and outstretched hands. After him followed a strange form; it would be hard to say whether the artist had intended it for a man, and was unable to give the requisite similitude, or whether it was intentionally made as monstrous as it looked. In view of the skill with which the rest of the drawing was done, Mr. Wraxall felt inclined to adopt the latter idea. The figure was unduly short, and was for the most part muffled in a hooded garment which swept the ground. The only part of the form which projected from that shelter was not shaped like any hand or arm. Mr. Wraxall compares it to the tentacle of a devil fish, and continues: "On seeing this, I said to myself, 'This, then, which is evidently an allegorical representation of some kind—a fiend pursuing a hunted soul—may be the origin of the story of Count Magnus and his mysterious companion. Let us see how the huntsman is pictured: doubtless it will be a demon blowing his horn.'" But, as it turned out, there was no such sensational figure, only the semblance of a cloaked man on a hillock, who stood leaning on a stick, and watching the hunt with an interest which the engraver had tried to express in his attitude.

Mr. Wraxall noted the finely-worked and massive steel padlocks—three in number—which secured the sarcophagus. One of them, he saw, was detached, and lay on the pavement. And then, unwilling to delay the deacon longer or to waste his own working time, he made his way onward to the manor house.

"It is curious," he notes, "how on retracing a familiar path one's thoughts engross one to the absolute exclusion of surrounding objects. Tonight, for the second time, I had entirely failed to notice where I was going (I had planned a private visit to the tomb house to copy the epitaphs), when I suddenly, as it were, awoke to consciousness, and found myself (as before) turning in at the churchyard gate, and, I believe, singing or chanting some such words as, 'Are you awake, Count Magnus? Are you asleep, Count Magnus?' and then something more which I have failed to recollect. It seemed to me that I must have been behaving in this nonsensical way for some time."

He found the key of the mausoleum where he had expected to find it, and copied the greater part of what he wanted; in fact, he stayed until the light began to fail him.

"I must have been wrong," he writes, "in saying that one of the padlocks of my Count's sarcophagus was unfastened; I see tonight that two are loose. I picked both up, and laid them carefully on the window ledge, after trying unsuccessfully to close them. The remaining one is still firm, and, though I take it to be a spring lock, I cannot guess how it is opened. Had I succeeded in undoing it, I am almost afraid I should have taken the liberty of opening the sarcophagus. It is strange, the interest I feel in the personality of this, I fear, somewhat ferocious and grim old noble."

The day following was, as it turned out, the last of Mr. Wraxall's stay at Råbäck. He received letters connected with certain investments which made it desirable that he should return to England; his work among the papers was practically done, and traveling was slow. He decided, therefore, to make his farewells, put some finishing touches to his notes, and be off.

These finishing touches and farewells, as it turned out, took more time than he had expected. The hospitable family insisted on his staying to dine with them—they dined at three—and it was verging on half-past six before he was outside the iron gates of Råbäck. He dwelt on every step of his walk by the lake, determined to saturate him-

self, now that he trod it for the last time, in the sentiment of the place and hour. And when he reached the summit of the churchyard knoll, he lingered for many minutes, gazing at the limitless prospect of woods near and distant, all dark beneath a sky of liquid green. When at last he turned to go, the thought struck him that surely he must bid farewell to Count Magnus as well as the rest of the De la Gardies. The church was but twenty yards away, and he knew where the key of the mausoleum hung. It was not long before he was standing over the great copper coffin, and, as usual, talking to himself aloud. "You may have been a bit of a rascal in your time, Magnus," he was saying, "but for all that I should like to see you, or, rather—"

"Just at that instant," he says, "I felt a blow on my foot. Hastily enough I drew it back, and something fell on the pavement with a clash. It was the third, the last of the three padlocks which had fastened the sarcophagus. I stooped to pick it up, and—Heaven is my witness that I am writing only the bare truth—before I had raised myself there was a sound of metal hinges creaking, and I distinctly saw the lid shifting upwards. I may have behaved like a coward, but I could not for my life stay for one moment. I was outside that dreadful building in less time than I can write—almost as quickly as I could have said the words; and what frightens me yet more, I could not turn the key in the lock. As I sit here in my room noting these facts, I ask myself (it was not twenty minutes ago) whether that noise of creaking metal continued, and I cannot tell whether it did or not. I only know that there was something more than I have written that alarmed me, but whether it was sound or sight I am not able to remember. What is this that I have done?"

Poor Mr. Wraxall! He set out on his journey to England on the next day, as he had planned, and he reached England in safety; and yet, as I gather from his changed hand and inconsequent jottings, a broken man. One of several small notebooks that have come to me with his papers gives, not a key to, but a kind of inkling of, his experi-

ences. Much of his journey was made by canal boat, and I find not less than six painful attempts to enumerate and describe his fellow passengers. The entries are of this kind:

"24. Pastor of village in Swâne. Usual black coat and soft black hat.

"25. Commercial traveler from Stockholm going to Trollhättan. Black cloak, brown hat.

"26. Man in long black cloak, broad-leafed hat, very old-fashioned."

This entry is lined out, and a note added: "Perhaps identical with No. 13. Have not yet seen his face." On referring to No. 13, I find that he is a Roman priest in a cassock.

The net result of the reckoning is always the same. Twenty-eight people appear in the enumeration, one being always a man in a long black cloak and broad hat, and the other a "short figure in a dark cloak and hood." On the other hand, it is always noted that only twenty-six passengers appear at meals, and that the man in the cloak is perhaps absent, and the short figure is certainly absent.

On reaching England, it appears that Mr. Wraxall landed at Harwich, and that he resolved at once to put himself out of the reach of some person or persons whom he never specifies, but whom he had evidently come to regard as his pursuers. Accordingly he took a vehicle—it was a closed fly—not trusting the railway, and drove across country to the village of Belchamp St. Paul. It was about nine o'clock on a moonlight August night when he neared the place. He was sitting forward, and looking out the window at the fields and thickets—there was little else to be seen—racing past him. Suddenly he came to a crossroad. At the corner two figures were standing motionless; both were in dark cloaks; the taller one wore a hat, the shorter a hood. He had no time to see their faces, nor did they make any motion that he could discern. Yet the horse shied violently and broke into a gallop, and Mr. Wraxall sank back into his seat in something like desperation. He had seen them before.

Arrived at Belchamp St. Paul, he was fortu-

nate enough to find a decent furnished lodging, and for the next twenty-four hours he lived, comparatively speaking, in peace. His last notes were written on this day. They are too disjointed and ejaculatory to be given here in full, but the substance of them is clear enough. He is expecting a visit from his pursuers—how or when he knows not—and his constant cry is “What has he done?” and “Is there no hope?” Doctors, he knows, would call him mad, policemen would laugh at him. The parson is away. What can he do but lock his door and cry to God?

People still remembered last year at Belchamp St. Paul how a strange gentleman came one evening in August years back; and how the next morning

but one he was found dead, and there was an inquest; and the jury that viewed the body fainted, seven of 'em did, and none of 'em wouldn't speak of what they see, and the verdict was visitation of God; and how the people as kep' 'ouse moved out that same week, and went away from that part. But they do not, I think, know that any glimmer of light has even been thrown, or could be thrown, on the mystery. It so happened that last year the little house came into my hands as part of a legacy. It had stood empty since 1863, and there seemed no prospect of letting it; so I had it pulled down, and the papers of which I have given you an abstract were found in a forgotten cupboard under the window in the best bedroom.