

## The Devotee of Evil

Clark Ashton Smith

The old Larcom house was a mansion of considerable size and dignity, set among oaks and cypresses on the hill behind Auburn's Chinatown, in what had once been the aristocratic section of the village. At the time of which I write, it had been unoccupied for several years and had begun to present the signs of desolation and dilapidation which untenanted houses so soon display. The place had a tragic history and was believed to be haunted. I had never been able to procure any first-hand or precise accounts of the spectral manifestations that were accredited to it. But certainly it possessed all the necessary antecedents of a haunted house. The first owner, Judge Peter Larcom, had been murdered beneath its roof back in the seventies by a maniacal Chinese cook; one of his daughters had gone insane; and two other members of the family had died accidental deaths. None of them had prospered: their legend was one of sorrow and disaster.

Some later occupants, who had purchased the place from the one surviving son of Peter Larcom, had left under circumstances of inexplicable haste after a few months, moving permanently to San Francisco. They did not return even for the briefest visit; and beyond paying their taxes, they gave no attention whatever to the place. Everyone had grown to think of it as a sort of historic ruin, when the announcement came that it had been sold to Jean Averaud, of New Orleans.

My first meeting with Averaud was strangely significant, for it revealed to me, as years of acquaintance would not necessarily have done, the peculiar bias of his mind. Of course, I had already heard some odd rumors about him; his personality was too signal, his advent too mysterious, to escape the usual fabrication and mongering of village tales. I had been told that he was extravagantly rich, that he was a recluse of the most eccentric type, that he had made certain very singular changes in the inner structure of the old house; and last, but not least, that he lived with a beautiful mulatress who never spoke to anyone and who was believed to be his mistress as well as his housekeeper. The man himself had been described

to me by some as an unusual but harmless lunatic, and by others as an all-round Mephistopheles.

I had seen him several times before our initial meeting. He was a sallow, saturnine Creole, with the marks of race in his hollow cheeks and feverish eyes. I was struck by his air of intellect, and by the fiery fixity of his gaze -- the gaze of a man who is dominated by one idea to the exclusion of all else. Some medieval alchemist, who believed himself to be on the point of attaining his objective after years of unrelenting research, might have looked as he did.

I was in the Auburn library one day, when Averaud entered. I had taken a newspaper from one of the tables and was reading the details of an atrocious crime -- the murder of a woman and her two infant children by the husband and father, who had locked his victims in a clothes-closet, after saturating their garments with oil. He

had left the woman's apron-string caught in the shut door, with the end protruding, and had set fire to it like a fuse.

Averaud passed the table where I was reading. I looked up, and saw his glance at the headlines of the paper I held. A moment later he returned and sat down beside me, saying in a low voice:

"What interests me in a crime of that sort, is the implication of unhuman forces behind it. Could any man, on his own initiative, have conceived and executed anything so gratuitously fiendish?"

"I don't know," I replied, somewhat surprised by the question and by my interrogator. "There are terrifying depths in human nature -- more abhorrent than those of the jungle."

"I agree. But how could such impulses, unknown to the most brutal progenitors of man, have been implanted in his nature, unless through some ulterior agency?"

"You believe, then, in the existence of an evil force or entity -- a Satan or an Ahriman?"

"I believe in evil -- how can I do otherwise when I see its manifestations everywhere? I regard it as an all-controlling power; but I do not think that the power is personal in the sense of what we know as personality. A Satan? No. What I conceive is a sort of dark vibration, the radiation of a black sun, of a center of malignant

eons-- a radiation that can penetrate like any other ray -- and perhaps more deeply. But probably I don't make my meaning clear at all."

I protested that I understood him; but, after his burst of communicativeness, he seemed oddly disinclined to pursue the conversation. Evidently he had been prompted to address me; and no less evidently, he regretted having spoken with so much freedom. He arose; but before leaving, he said:

"I am Jean Averaude -- perhaps you have heard of me. You are Philip Hastane, the novelist. I have read your books and I admire them. Come and see me sometime -- we may have certain tastes in common."

Averaude's personality, the conception he had avowed, and the intense interest and value which he so obviously attached to these conceptions, made a singular impression on my mind, and I could not forget him. When, a few days later, I met him on the street and he repeated his invitation with a cordialness that was unfeignedly sincere, I could do no less than accept. I was interested, though not altogether attracted, by his bizarre, well-nigh morbid individuality, and was impelled by a desire to learn more concerning him. I sensed a mystery of no common order -- a mystery with elements of the abnormal and the uncanny.

The grounds of the old Larcom place were precisely as I remembered them, though I had not found occasion to pass them for some time. They were a veritable tangle of Cherokee rose-vines, arbutus, lilac, ivy and crepe-myrtle, half overshadowed by the great cypresses and somber evergreen oaks. There was a wild, half-sinister charm about them -- the charm of rampancy and ruin. Nothing had been done to put the place in order, and there were no outward repairs in the house itself, where the white paint of bygone years was being slowly replaced by mosses and lichens that flourished beneath the eternal umbrage of the trees. There were signs of decay in the roof and pillars of the front porch; and I wondered why the new owner, who was reputed to be so rich, had not already made the necessary

restorations.

I raised the gargoyle-shaped knocker and let it fall with a dull, lugubrious clang. The house remained silent; and I was about to knock again, when the door opened slowly and I saw for the first time the mulatress of whom so many village rumors had reached me.

The woman was more exotic than beautiful, with fine, mournful eyes and bronze-colored features of a semi-negroid irregularity. Her figure, though, was truly perfect, with the curving lines of a lyre and the supple grace of some feline animal. When I asked for Jean Averaude, she merely smiled and made signs for me to enter. I

surmised at once that she was dumb.

Waiting in the gloomy library to which she conducted me, I could not refrain from glancing at the volumes with which the shelves were congested. They were an ungodly jumble of tomes that dealt with anthropology, ancient religions, demonology, modern science, history, psychoanalysis and ethics. Interspersed with these were a few romances and volumes of poetry. Beausobre's monograph on Manichaeism was flanked with Byron and Poe; and "Les Fleurs du Mal" jostled a late treatise on chemistry.

Averaudentered, after several minutes, apologizing profusely for his delay. He said that he had been in the midst of certain labors when I came; but he did not specify the nature of these labors. He looked even more hectic and fiery-eyed than when I had seen him last. He was patently glad to see me, and eager to talk.

"You have been looking at my books," he observed immediately. "Though you might not think so at first glance, on account of their seeming diversity, I have selected them all with a single object: the study of evil in all its aspects, ancient, medieval and modern. I have traced it in the religions and demonologies of all peoples; and,

more than this, in human history itself. I have found it in the inspiration of poets and romancers who have dealt with the darker impulses, emotion and acts of man. Your novels have interested me for this reason: you are aware of the baneful influences which surround us, which so often sway or actuate us. I have followed the working of these agencies even in chemical reactions, in the growth and decay of trees, flowers, minerals. I feel that the processes of physical decomposition, as well as the similar mental and moral processes, are due entirely to them.

"In brief, I have postulated a monistic evil, which is the source of all death, deterioration, imperfection, pain, sorrow, madness and disease. This evil, so feebly counteracted by the powers of good, allures and fascinates me above all things. For a long time past, my life-work has been to ascertain its true nature, and trace it to its fountain-head. I am sure that somewhere in space there is the center from which all evil emanates."

He spoke with a wild air of excitement, of morbid and semimaniacal intensity. His obsession convinced me that he was more or less unbalanced; but there was an unholy logic in the development of his ideas; and I could not but recognize a certain disordered brilliancy and range of intellect.

Scarcely waiting for me to reply, he continued his monologue:

"I have learned that certain localities and buildings, certain arrangements of natural or artificial objects,

are more favorable to the reception of evil influences than others. The laws that determine the degree of receptivity are still obscure to me; but at least I have verified the fact itself. As you know, there are houses or neighborhoods notorious for a succession of crimes or misfortunes; and there are also articles, such as certain jewels, whose possession is accompanied by disaster. Such places and things are receivers of evil... I have a theory, however, that there is always more or less interference with the direct flow of the malignant force; and that pure, absolute evil has never yet been manifested.

"By the use of some device which would create a proper field or form a receiving station, it should be possible to evoke this absolute evil. Under such conditions, I am sure that the dark vibration would become a visible and tangible thing, comparable to light or electricity." He eyed me with a gaze that was disconcertingly exigent. Then:

"I will confess that I have purchased this old mansion and its grounds mainly on account of their baleful history. The place is unusually liable to the influences of which I have spoken. I am now at work on an apparatus by means of which, when it is perfected, I hope to manifest in their essential purity the radiations of malign force."

At this moment, the mulatress entered and passed through the room on some household errand. I thought that she gave Averaude a look of maternal tenderness, watchfulness and anxiety. He, on his part seemed hardly to be aware of her presence, so engrossed was he in the strange ideas and the stranger project he had been expounding. However, when she had gone, he remarked:

"That is Fifine, the one human being who is really attached to me. She is mute, but highly intelligent and affectionate. All my people, an old Louisiana family, are long departed... and my wife is doubly dead to me." A spasm of obscure pain contracted his features, and vanished. He resumed his monologue; and at no future time did he again refer to the presumably tragic tale at which he had hinted: a tale in which, I sometimes suspect, were hidden the seeds of the strange moral and mental perversion which he was to manifest more and more.

I took my leave, after promising to return for another talk. Of course, I considered now that Averaude was a madman; but his madness was of a most uncommon and picturesque variety. It seemed significant that he should have chosen me for a confidant. All others who met him found him uncommunicative and taciturn to an extreme degree. I suppose he had felt the ordinary human need of unburdening himself to someone; and had selected me as the only person in the neighborhood who was potentially sympathetic.

I saw him several times during the month that followed. He was indeed a strange psychological study; and I encouraged him to talk without reserve -- though such encouragement was hardly necessary. There was much that he told me -- a strange medley of the scientific and the mystic. I assented tactfully to all that he said, but

ventured to point out the possible dangers of his evocative experiments, if they should prove successful. To this, with the fervor of an alchemist or a religious devotee, he replied that it did not matter -- that he was prepared to accept any and all consequences.

More than once he gave me to understand that his invention was progressing favorably. And one day he said, with abruptness:

"I will show you my mechanism, if you care to see it." I protested my eagerness to view the invention, and he led me forthwith into a room to which I had not been admitted before. The chamber was large, triangular in form, and tapestried with curtains of some sullen black fabric. It had no windows. Clearly, the internal structure

of the house had been changed in making it; and all the queer village tales, emanating from carpenters who had been hired to do the work, were now explained. Exactly in the center of the room, there stood on a low tripod of brass the apparatus of which Averaude had so often spoken.

The contrivance was quite fantastic, and presented the appearance of some new, highly complicated musical instrument. I remember that there were many wires of varying thickness, stretched on a series of concave sounding-boards of some dark, unglorious metal; and above these, there depended from three horizontal bars a

number of square, circular and triangular gongs. Each of these appeared to be made of a different material; some were bright as gold, or translucent as jade; others were black and opaque as jet. A small hammerlike instrument hung opposite each gong, at the end of a silver wire.

Averaude proceeded to expound the scientific basis of his mechanism. The vibrational properties of the gongs, he said, were designed to neutralize with their sound-pitch all other cosmic vibrations than those of evil. He dwelt at much length on this extravagant theorem, developing it in a fashion oddly lucid. He ended his peroration:

"I need one more gong to complete the instrument; and this I hope to invent very soon. The triangular room, draped in black, and without windows, forms the ideal setting for my experiment. Apart from this room, I have not ventured to make any change in the house or its grounds, for fear of deranging some propitious element

or collocation of elements."

More than ever, I thought that he was mad. And, though he had professed on many occasions to abhor

the evil which he planned to evoke, I felt an inverted fanaticism in his attitude. In a less scientific age he would have been a devil-worshipper, a partaker in the abominations of the Black Mass; or would have given himself to the study and practice of sorcery. His was a religious soul that had failed to find good in the scheme of things; and lacking it, was impelled to make of evil itself an object of secret reverence.

"I fear that you think me insane," he observed in a sudden flash of clairvoyance. "Would you like to watch an experiment? Even though my invention is not completed, I may be able to convince you that my design is not altogether the fantasy of a disordered brain."

I consented. He turned on the lights in the dim room. Then he went to an angle of the wall and pressed a hidden spring or switch. The wires on which the tiny hammers were strung began to oscillate, till each of the hammers touched lightly its companion gong. The sound they made was dissonant and disquieting to the last degree -- a diabolic percussion unlike anything I have ever heard, and exquisitely painful to the nerves. I felt as if a flood of finely broken glass was pouring into my ears.

The swinging of the hammers grew swifter and heavier; but, to my surprise, there was no corresponding increase of loudness in the sound. On the contrary, the clangor became slowly muted, till it was no more than an undertone which seemed to be coming from an immense depth or distance -- an undertone still full of disquietude and torment, like the sobbing of far-off winds in hell, or the murmur of demonian fires on coasts of eternal ice.

Said Averaude at my elbow:

"To a certain extent, the combined notes of the gongs are beyond human hearing in their pitch. With the addition of the final gong, even less sound will be audible."

While I was trying to digest this difficult idea, I noticed a partial dimming of the light above the tripod and its weird apparatus. A vertical shaft of faint shadow, surrounded by a still fainter penumbra, was forming in the air. The tripod itself, and the wires, gongs and hammers, were now a trifle indistinct, as if seen through some obscuring veil. The central shaft and its penumbra seemed to widen; and looking down at the flood, where the outer adumbration, conforming to the room's outline, crept toward the walls, I saw that Averaude and myself were now within its ghostly triangle.

At the same time there surged upon me an intolerable depression, together with a multitude of sensations which I despair of conveying in language. My very sense of space was distorted and deformed as if some unknown dimension had somehow been mingled with those familiar to us. There was a feeling of dreadful and measureless descent, as if the floor were sinking beneath me into some nether pit; and I seemed to

pass beyond the room in a torrent of swirling, hallucinative images, visible but invisible, felt but intangible, and more awful, more accursed than that hurricane of lost souls beheld by Dante.

Down, down, I appeared to go, in the bottomless and phantom hell that was impinging upon reality. Death, decay, malignity, madness, gathered in the air and pressed me down like Satanic incubi in that ecstatic horror of descent. I felt that there were a thousand forms, a thousand faces about me, summoned from the gulfs of perdition. And yet I saw nothing but the white face of Averaud, stamped with a frozen and abominable rapture as he fell beside me.

Like a dreamer who forces himself to awaken, he began to move away from me. I seemed to lose sight of him for a moment in the cloud of nameless, immaterial horrors that threatened to take on the further horror of substance. Then I realized that Averaud had turned off the switch, and that the oscillating hammers had ceased to beat on those infernal gongs. The double shaft of shadow faded in mid-air, the burden of terror and despair lifted from my nerves and I no longer felt the damnable hallucination of nether space and descent.

"My God!" I cried. "What was it?" Averaud's look was full of a ghastly, gloating exultation as he turned to me.

"You saw and felt it, then?" he queried -- "that vague, imperfect manifestation of the perfect evil which exists somewhere in the cosmos? I shall yet call it forth in its entirety, and know the black, infinite, reverse raptures which attend its epiphany."

I recoiled from him with an involuntary shudder. All the hideous things that had swarmed upon me beneath the cacophonous beating of those accursed gongs, drew near again for an instant; and I looked with fearful vertigo into hells of perversity and corruption. I saw an inverted soul, despairing of good, which longed for the baleful ecstasies of perdition. No longer did I think him merely mad: for I knew the thing which he sought and could attain; and I remembered, with a new significance, that line of Baudelaire's poem -- "The hell wherein my heart delights."

Averaud was unaware of my revulsion, in his dark rhapsody. When I turned to leave, unable to bear any longer the blasphemous atmosphere of that room, and the sense of strange depravity which emanated from its owner, he pressed me to return as soon as possible.

"I think," he exulted, "that all will be in readiness before long. I want you to be present in the hour of my triumph."



I do not know what I said, nor what excuses I made to get away from him. I longed to assure myself that a world of unblasted sunlight and undefiled air could still exist. I went out; but a shadow followed me; and execrable faces leered or mowed from the foliage as I left the cypress-shaded grounds.

For days afterward I was in a condition verging upon neurotic disorder. No one could come as close as I had been to the primal effluence of evil, and go thence unaffected. Shadowy noisome cobwebs draped themselves on all my thoughts, and presences of unlineamented fear, of shapeless horror, crouched in the half-lit corners of my mind but would never fully declare themselves. An invisible gulf, bottomless as Malebolge, seemed to yawn before me wherever I went.

Presently, though, my reason reasserted itself, and I wondered if my sensations in the black triangular room had not been wholly a matter of suggestion or auto-hypnosis. I asked myself if it were credible that a cosmic force of the sort postulated by Averaud could really exist; or, granting it existed, could be evoked by any man through the absurd intermediation of a musical device. The nervous terrors of my experience faded a little in memory; and, though a disturbing doubt still lingered, I assured myself that all I had felt was of purely subjective origin. Even then, it was with supreme reluctance, with an inward shrinking only to be overcome by violent resolve, that I returned to visit Averaud once more.

For an even longer period than usual, no one answered my knock. Then there were hurrying footsteps, and the door was opened abruptly by Fifine. I knew immediately that something was amiss, for her face wore a look of unnatural dread and anxiety, and her eyes were wide, with the whites showing blankly, as if she gazed upon horrific things. She tried to speak, and made that ghastly inarticulate sound which the mute is able to make on occasion as she plucked my sleeve and drew me after her along the somber hall to the triangular room.

The door was open; and as I approached it, I heard a low, dissonant, snarling murmur, which I recognized as the sound of the gongs. It was like the voice of all the souls in a frozen hell, uttered by lips congealing slowly toward the ultimate torture of silence. It sank and sank till it seemed to be issuing from pits below the nadir.

Fifine shrank back on the threshold, imploring me with a pitiful glance to precede her. The lights were all turned on and Averaud, clad in a strange medieval costume, in a black gown and cap such as Faustus might have worn, stood near the percussive mechanism. The hammers were all beating with a frenzied rapidity; and the sound became still lower and tenser as I approached. Averaud did not seem to see me: his eyes, abnormally dilated, and flaming with infernal luster like those of one possessed, were fixed upon something in mid-air.

Again the soul-congealing hideousness, the sense of eternal falling, of myriad harpy-like incumbent horrors, rushed upon me as I looked and saw. Vaster and stronger than before, a double column of triangular shadow had materialized and was becoming more and more distinct. It swelled, it darkened, it enveloped the gong-apparatus and towered to the ceiling. The double column grew solid and opaque as ebony; and the face of Averaud, who was standing well within the broad penumbral shadow, became dim as if seen through a film of Stygian water.

I must have gone utterly mad for a while. I remember only a teeming delirium of things too frightful to be endured by a sanemind, that peopled the infinite gulf of hell-born illusion into which I sank with the hopeless precipitancy of the damned. There was a sickness inexpressible, a vertigo of redeemless descent, a pandemonium of ghoulish phantoms that reeled and swayed about the column of malign omnipotent force which presided over all. Averaud was only one more phantom in this delirium, when with arms outstretched in his perverse adoration, he stepped toward the inner column and passed into it till he was lost to view. And Fifine was another phantom when she ran by me to the wall and turned off the switch that operated those demoniacal hammers.

As one who re-emerges from a swoon, I saw the fading of the dual pillar, till the light was no longer sullied by any tinge of that satanic radiation. And where it had been, Averaud still stood beside the baleful instrument he had designed. Erect and rigid he stood, in a strange immobility; and I felt an incredulous horror, a chill awe, as I went forward and touched him with a faltering hand. For that which I saw and touched was no longer a human being but an ebon statue, whose face and brow and fingers were black as the Faust-like raiment or the sullen curtains. Charred as by sable fire, or frozen by black cold, the features bore the eternal ecstasy and pain of Lucifer in his ultimate hell of ice. For an instant, the supreme evil which Averaud had worshipped so madly, which he had summoned from the vaults of incalculable space, had made him one with itself; and passing, it had left him petrified into an image of its own essence. The form that I touched was harder than marble; and I knew that it would endure to all time as a testimony of the infinite Medusean power that is death and corruption and darkness.

Fifine had now thrown herself at the feet of the image and was clasping its insensible knees. With her frightful muted moaning in my ears, I went forth for the last time from that chamber and from that mansion. Vainly, through delirious months and madness-ridden years, I have tried to shake off the infrangible obsession of my

memories. But there is a fatal numbness in my brain as if it too had been charred and blackened a little in that moment of overpowering nearness to the dark ray of the black statue that was Jean Averaud, the impress of awful and forbidden things has been set like an everlasting seal.