

# **In Kropfsberg Keep**

Ralph Adams Cram

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To the traveller from Innsbrück to Munich, up the lovely valley of the silver Inn, many castles appear, one after another, each on its beetling cliff or gentle hill, appear and disappear, melting into the dark fir trees that grow so thickly on every side, Laneck, Lichtwer, Ratholtz, Tratzberg, Matzen, Kropfsberg, gathering close around the entrance to the dark and wonderful Zillerthal.

But to us Tom Rendel and myself there are two castles only: not the gorgeous and princely Ambras, nor the noble old Tratzberg, with its crowded treasures of solemn and splendid mediævalism; but little Matzen, where eager hospitality forms the new life of a never-dead chivalry, and Kropfsberg, ruined, tottering, blasted by fire and smitten with grievous years, a dead thing, and haunted, full of strange legends, and eloquent of mystery and tragedy.

We were visiting the von Cs at Matzen, and gaining our first wondering knowledge of the courtly, cordial castle life in the Tyrol, of the gentle and delicate hospitality of noble Austrians.

Brixleg had ceased to be but a mark on a map, and had become a place of rest and delight, a home for homeless wanderers on the face of Europe, while Schloss Matzen was a synonym for all that was gracious and kindly and beautiful in life. The days moved on in a golden round of riding and driving and shooting: down to Landl and Thiersee for chamois, across the river to the magic Achensec, up the Zillerthal, across the Schmerner Joch, even to the railway station at Steinach. And in the evenings after the late dinners in the upper hall where the sleepy hounds leaned against our chairs looking at us with suppliant eyes, in the evenings when the fire was dying away in the hooded fireplace in the library, stories. Stories, and legends, and fairy tales, while the stiff old portraits changed countenance constantly under the flickering firelight, and the sound of the drifting Inn came softly across the meadows far below.

If ever I tell the Story of Schloss Matzen, then will be the time to paint the too inadequate picture of this fair oasis in the desert of travel and tourists and hotels; but just now it is Kropfsberg the Silent that is of greater importance, for it was only in Matzen that the story was told by Fräulein E , the gold-haired niece of Frau von C , one hot evening in July, when we were sitting in the great west window of the drawing-room after a long ride up the Stallenthal.

All the windows were open to catch the faint wind, and we had sat for a long time watching the Oetzthaler Alps turn rose-color over distant Innsbrück, then deepen to violet as the sun went down and the white mists rose slowly until Lichtwer and Laneck and Kropfsberg rose like craggy islands in a silver sea.

And this is the story as Fräulein E told it to us, rose-color over distant Innsbrück, then deepen to violet as the sun went down and the white mists rose slowly until Lichtwer and Laneck and Kropfsberg rose like craggy islands in a silver sea.

And this is the story as Fräulein E— told it to us,—the Story of Kropfsberg Keep.

A great many years ago, soon after my grandfather died, and Matzen came to us, when I was a little girl, and

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so young that I remember nothing of the affair except as something dreadful that frightened me very much, two young men who had studied painting with my grandfather came down to Brixleg from Munich, partly to paint, and partly to amuse themselves,—"ghost-hunting"

as they said, for they were very sensible young men and prided themselves on it, laughing at all kinds of "superstition," and particularly at that form which believed in ghosts and feared them.

They had never seen a real ghost, you know, and they belonged to a certain set of people who believed nothing they had not seen themselves,—which always seemed to me very conceited.

Well, they knew that we had lots of beautiful castles here in the "lower valley," and they assumed, and rightly, that every castle has at least one ghost story connected with it, so they chose this as their hunting ground, only the game they sought was ghosts, not chamois. Their plan was to visit every place that was supposed to be haunted, and to meet every reputed ghost, and prove that it really was no ghost at all.

There was a little inn down in the village then, kept by an old man named Peter Rosskopf, and the two young men made this their headquarters. The very first night they began to draw from the old innkeeper all that he knew of legends and ghost stories connected with Brixleg and its castles, and as he was a most garrulous old gentleman he filled them with the wildest delight by his stories of the ghosts of the castles about the mouth of the Zillerthal. Of course the old man believed every word he said, and you can imagine his horror and amazement when, after telling his guests the particularly blood-curdling story of Kropfsberg and its haunted keep, the elder of the two boys, whose surname I have forgotten, but whose Christian name was Rupert, calmly said, "Your story is most satisfactory: we will sleep in Kropfsberg Keep to-morrow night, and you must provide us with all that we may need to make ourselves comfortable."

The old man nearly fell into the fire. "What for a blockhead are you?" he cried, with big eyes.

"The keep is haunted by Count Albert's ghost, I tell you!"

"That is why we are going there to-morrow night; we wish to make the acquaintance of Count Albert."

"But there was a man stayed there once, and in the morning he was dead."

"Very silly of him; there are two of us, and we carry revolvers."

"But it's a ghost, I tell you," almost screamed the innkeeper; "are ghosts afraid of firearms?"

"Whether they are or not, we are not afraid of them."

Here the younger boy broke in,—he was named Otto von Kleist. I remember the name, for I had a music teacher once by that name. He abused the poor old man shamefully; told him that they were going to spend the night in Kropfsberg in spite of Count Albert and Peter Rosskopf, and that he might as well make the most of it and earn his money with cheerfulness.

In a word, they finally bullied the old fellow into submission, and when the morning came he set about preparing for the suicide, as he considered it, with sighs and mutterings and ominous shakings of the head.

You know the condition of the castle now,—nothing but scorched walls and crumbling piles of fallen masonry. Well, at the time I tell you of, the keep was still partially preserved. It was finally burned out only a few years ago by some wicked boys who came over from Jenbach to have a good time. But when time ghost hunters came, though the two lower floors had fallen into the crypt, the third floor remained. The peasants said it could not fall, but that it would stay until the Day of Judgment, because it was in the room above that the wicked Count Albert sat watching the flames destroy the great castle and his imprisoned guests, and where he finally hung himself in a suit of armor that had belonged to his mediæval ancestor, the first Count Kropfsberg.

No one dared touch him, and so he hung there for twelve years, and all the time venturesome boys and daring men used to creep up the turret steps and stare awfully through the chinks in the door at that ghostly mass of steel that held within itself the body of a murderer and suicide, slowly returning to the dust from which it was made. Finally it disappeared, none knew whither, and for another dozen years the room stood empty but for the old furniture and the rotting hangings.

So, when the two men climbed the stairway to the haunted room, they found a very different state of things from what exists now. The room was absolutely as it was left the night Count Albert burned the castle, except that all trace of the suspended suit of armor and its ghastly contents had vanished.

No one had dared to cross the threshold, and I suppose that for forty years no living thing had entered that dreadful room.

On one side stood a vast canopied bed of black wood, the damask hangings of which were covered with

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mould and mildew. All the clothing of the bed was in perfect order, and on it lay a book, open, and face downward. The only other furniture in the room consisted of several old chairs, a carved oak chest, and a big inlaid table covered with books and papers, and on one corner two or three bottles with dark solid sediment at the bottom, and a glass, also dark with the dregs of wine that had been poured out almost half a century before. The tapestry on the walls was green with mould, but hardly torn or otherwise defaced, for although the heavy dust of forty years lay on everything the room had been preserved from further harm. No spider web was to be seen, no trace of nibbling mice, not even a dead moth or fly on the sills of the diamond-paned windows; life seemed to have shunned the room utterly and finally.

The men looked at the room curiously, and, I am sure, not without some feelings of awe and unacknowledged fear; but, whatever they may have felt of instinctive shrinking, they said nothing, and quickly set to work to make the room passably inhabitable. They decided to touch nothing that had not absolutely to be changed, and therefore they made for themselves a bed in one corner with the mattress and linen from the inn. In the great fireplace they piled a lot of wood on the caked ashes of a fire dead for forty years, turned the old chest into a table, and laid out on it all their arrangements for the evening's amusement: food, two or three bottles of wine, pipes and tobacco, and the chess-board that was their inseparable travelling companion.

All this they did themselves: the innkeeper would not even come within the walls of the outer court; he insisted that he had washed his hands of the whole affair, the silly dunderheads might go to their death their own way. He would not aid and abet them. One of the stable boys brought the basket of food and the wood and the bed up the winding stone stairs, to be sure, but neither money nor prayers nor threats would bring him within the walls of the accursed place, and he stared fearfully at the hare-brained boys as they worked around the dead old room preparing for the night that was coming so fast.

At length everything was in readiness, and after a final visit to the inn for dinner Rupert and Otto started at sunset for the Keep. Half the village went with them, for Peter Rosskopf had babbled the whole story to an open-mouthed crowd of wondering men and women, and as to an execution the awe-struck crowd followed the two boys dumbly, curious to see if they surely would put their plan into execution. But none went farther than the outer doorway of the stairs, for it was already growing twilight. In absolute silence they watched the two foolhardy youths with their lives in their hands enter the terrible Keep, standing like a tower in the midst of the piles of stones that had once formed walls joining it with the mass of the castle beyond. When a moment later a light showed itself in the high windows above, they sighed resignedly and went their ways, to wait stolidly until morning should come and prove the truth of their fears and warnings.

In the mean time the ghost hunters built a huge fire, lighted their many candles, and sat down to await developments. Rupert afterwards told my uncle that they really felt no fear whatever, only a contemptuous curiosity, and they ate their supper with good appetite and an unusual relish. It was a long evening. They played many games of chess, waiting for midnight. Hour passed after hour, and nothing occurred to interrupt the monotony of the evening. Ten, eleven, came and went,—it was almost midnight. They piled more wood in the fireplace, lighted new candles, looked to their pistols—and waited. The clocks in the village struck twelve; the sound coming muffled through the high, deep-embursed windows. Nothing happened, nothing to break the heavy silence; and with a feeling of disappointed relief they looked at each other and acknowledged that they had met another rebuff.

Finally they decided that there was no use in sitting up and boring themselves any longer, they had much better rest; so Otto threw himself down on the mattress, falling almost immediately asleep. Rupert sat a little longer, smoking, and watching the stars creep along behind the shattered glass and the bent leads of the lofty windows; watching the fire fall together, and the strange shadows move mysteriously on the mouldering walls. The iron hook in the oak beam, that crossed the ceiling midway, fascinated him, not with fear, but morbidly. So, it was from that hook that for twelve years, twelve long years of changing summer and winter, the body of Count Albert, murderer and suicide, hung in its strange casing of mediæval steel; moving a little at first, and turning gently while the fire died out on the hearth, while the ruins of the castle grew cold, and horrified peasants sought for the bodies of the score of gay, reckless, wicked guests whom Count Albert had gathered in Kropfsberg for a last debauch, gathered to their terrible and untimely death. What a strange and fiendish idea it was, the young, handsome noble who had ruined himself and his family in the society of the splendid debauchees, gathering them all together, men and women who had known only love and pleasure, for a glorious and awful riot of luxury, and

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then, when they were all dancing in the great ballroom, locking the doors and burning the whole castle about them, the while he sat in the great keep listening to their screams of agonized fear, watching the fire sweep from wing to wing until the whole mighty mass was one enormous and awful pyre, and then, clothing himself in his great-great-grandfather's armor, hanging himself in the midst of the ruins of what had been a proud and noble castle. So ended a great family, a great house.

But that was forty years ago.

He was growing drowsy; the light flickered and flared in the fireplace; one by one the candles went out; the shadows grew thick in the room. Why did that great iron hook stand out so plainly?

Why did that dark shadow dance and quiver so mockingly behind it?—why—But he ceased to wonder at anything. He was asleep.

It seemed to him that he woke almost immediately; the fire still burned, though low and fitfully on the hearth. Otto was sleeping, breathing quietly and regularly; the shadows had gathered close around him, thick and murky; with every passing moment the light died in the fireplace; he felt stiff with cold. In the utter silence he heard the clock in the village strike two. He shivered with a sudden and irresistible feeling of fear, and abruptly turned and looked towards the hook in the ceiling.

Yes, it was there, he knew that it would be. It seemed quite natural, he would have been disappointed had he seen nothing; but now he knew that the story was true, knew that he was wrong, and that the dead do sometimes return to earth, for there, in the fast-deepening shadow, hung the black mass of wrought steel, turning a little now and then, with the light flickering on the tarnished and rusty metal. He watched it quietly; he hardly felt afraid it was rather a sentiment of sadness and fatality that filled him, of gloomy forebodings of something unknown, unimaginable. He sat and watched the thing disappear in the gathering dark, his hand on his pistol as it lay by him on the great chest. There was no sound but the regular breathing of the sleeping boy on the mattress.

It had grown absolutely dark; a bat fluttered against the broken glass of the window. He wondered if he was growing mad, for—he hesitated to acknowledge it to himself—he heard music; far, curious music, a strange and luxurious dance, very faint, very vague, but unmistakable.

Like a flash of lightning came a jagged line of fire down the blank wall opposite him, a line that remained, that grew wider, that let a pale cold light into the room, showing him now all its details,—the empty fireplace, where a thin smoke rose in a spiral from a bit of charred wood, the mass of the great bed, and, in the very middle, black against the curious brightness, the armored man, or ghost, or devil, standing, not suspended, beneath the rusty hook. And with the rending of the wall the music grew more distinct, though sounding still very, very far away.

Count Albert raised his mailed hand and beckoned to him; then turned, and stood in the riven wall.

Without a word, Rupert rose and followed him, his pistol in hand. Count Albert passed through the mighty wall and disappeared in the unearthly light. Rupert followed mechanically. He felt the crushing of the mortar beneath his feet, the roughness of the jagged wall where he rested his hand to steady himself.

The keep rose absolutely isolated among the ruins, yet on passing through the wall Rupert found himself in a long, uneven corridor, the floor of which was warped and sagging, while the walls were covered on one side with big faded portraits of an inferior quality, like those in the corridor that connects the Pitti and Uffizzi in Florence. Before him moved the figure of Count Albert,—a black silhouette in the ever-increasing light. And always the music grew stronger and stranger, a mad, evil, seductive dance that bewitched even while it disgusted.

In a final blaze of vivid, intolerable light, in a burst of hellish music that might have come from Bedlam, Rupert stepped from the corridor into a vast and curious room where at first he saw nothing, distinguished nothing but a mad, seething whirl of sweeping figures, white, in a white room, under white light, Count Albert standing before him, the only dark object to be seen. As his eyes grew accustomed to the fearful brightness, he knew that he was looking on a dance such as the damned might see in hell, but such as no living man had ever seen before.

Around the long, narrow hall, under the fearful light that came from nowhere, but was omni-present, swept a rushing stream of unspeakable horrors, dancing insanely, laughing, gibbering hideously; the dead of forty years. White, polished skeletons, bare of flesh and vesture, skeletons clothed in the dreadful rags of dried and rattling sinews, the tags of tattering grave-clothes flaunting behind them. These were the dead of many years ago. Then the dead of more recent times, with yellow bones showing only here and there, the long and insecure hair of their hideous heads writhing in the beating air. Then green and gray horrors, bloated and shapeless, stained with earth

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or dripping with spattering water; and here and there white, beautiful things, like chiselled ivory, the dead of yesterday, locked it may be, in the mummy arms of rattling skeletons.

Round and round the cursed room, a swaying, swirling maelstrom of death, while the air grew thick with miasma, the floor foul with shreds of shrouds, and yellow parchment, clattering bones, and wisps of tangled hair.

And in the very midst of this ring of death, a sight not for words nor for thought, a sight to blast forever the mind of the man who looked upon it: a leaping, writhing dance of Count Albert's victims, the score of beautiful women and reckless men who danced to their awful death while the castle burned around them, charred and shapeless now, a living charnel-house of nameless horror.

Count Albert, who had stood silent and gloomy, watching the dance of the damned, turned to Rupert, and for the first time spoke.

"We are ready for you now; dance!"

A prancing horror, dead some dozen years, perhaps, flaunted from the rushing river of the dead, and leered at Rupert with eyeless skull.

"Dance!"

Rupert stood frozen, motionless.

"Dance!"

His hard lips moved. "Not if the devil came from hell to make me."

Count Albert swept his vast two-handed sword into the foetid air while the tide of corruption paused in its swirling, and swept down on Rupert with gibbering grins.

The room, and the howling dead, and the black portent before him circled dizzily around, as with a last effort of departing consciousness he drew his pistol and fired full in the face of Count Albert.

\* \* \*

Perfect silence, perfect darkness; not a breath, not a sound: the dead stillness of a long-sealed tomb. Rupert lay on his back, stunned, helpless, his pistol clenched in his frozen hand, a smell of powder in the black air. Where was he? Dead? In hell? He reached his hand out cautiously; it fell on dusty boards. Outside, far away, a clock struck three. Had he dreamed? Of course; but how ghastly a dream! With chattering teeth he called softly,—  
"Otto!"

There was no reply, and none when he called again and again. He staggered weakly to his feet, groping for matches and candles. A panic of abject terror came on him; the matches were gone!

He turned towards the fireplace: a single coal glowed in the white ashes. He swept a mass of papers and dusty books from the table, and with trembling hands cowered over the embers, until he succeeded in lighting the dry tinder. Then he piled the old books on the blaze, and looked fearfully around.

No: It was gone,—thank God for that; the hook was empty.

But why did Otto sleep so soundly; why did he not awake?

He stepped unsteadily across the room in the flaring light of the burning books, and knelt by the mattress.

\* \* \* So they found him in the morning, when no one came to the inn from Kropfsberg Keep, and the quaking Peter Roskopf arranged a relief party;—found him kneeling beside the mattress where Otto lay, shot in the throat and quite dead.