

## *SKELETON LAKE: AN EPISODE IN CAMP*

Algernon Blackwood

First Publication: The Empty House' collection, 1906

The utter loneliness of our moose-camp on Skeleton Lake had impressed us from the beginning--in the Quebec backwoods, five days by trail and canoe from civilisation--and perhaps the singular name contributed a little to the sensation of eeriness that made itself felt in the camp circle when once the sun was down and the late October mists began rising from the lake and winding their way in among the tree trunks.

For, in these regions, all names of lakes and hills and islands have their origin in some actual event, taking either the name of a chief participant, such as Smith's Ridge, or claiming a place in the map by perpetuating some special feature of the journey or the scenery, such as Long Island, Deep Rapids, or Rainy Lake.

All names thus have their meaning and are usually pretty recently acquired, while the majority are self-explanatory and suggest human and pioneer relations. Skeleton Lake, therefore, was a name full of suggestion, and though none of us knew the origin or the story of its birth, we all were conscious of a certain lugubrious atmosphere that haunted its shores and islands, and but for the evidences of recent moose tracks in its neighbourhood we should probably have pitched our tents elsewhere.

For several hundred miles in any direction we knew of only one other party of whites. They had journeyed up on the train with us, getting in at North Bay, and hailing from Boston way. A common goal and object had served by way of introduction. But the acquaintance had made little progress. This noisy, aggressive Yankee did not suit our fancy much as a possible neighbour, and it was only a slight intimacy between his chief guide, Jake the Swede, and one of our men that kept the thing going at all. They went into camp on Beaver Creek, fifty miles and more to the west of us.

But that was six weeks ago, and seemed as many months, for days and nights pass slowly in these solitudes and the scale of time changes wonderfully. Our men always seemed to know by instinct pretty well "whar them other fellows was movin'," but in the interval no one had come across their trails, or once so much as heard their rifle shots.

Our little camp consisted of the professor, his wife, a splendid shot and keen woods-woman, and myself. We had a guide apiece, and hunted daily in pairs from before sunrise till dark.

It was our last evening in the woods, and the professor was lying in my little wedge tent, discussing the dangers of hunting alone in couples in this way. The flap of the tent hung back and let in fragrant odours of cooking over an open wood fire; everywhere there were bustle and preparation, and one canoe already lay packed with moose horns, her nose pointing southwards.

"If an accident happened to one of them," he was saying, "the survivor's story when he returned to camp would be entirely unsupported evidence, wouldn't it? Because, you see--"

And he went on laying down the law after the manner of professors, until I became so bored that my attention began to wander to pictures and memories of the scenes we were just about to leave: Garden Lake, with its hundred islands; the rapids out of Round Pond; the countless vistas of forest, crimson and gold in the autumn sunshine; and the starlit nights we had spent watching in cold, cramped positions for the wary moose on lonely lakes among the hills. The hum of the professor's voice in time grew more soothing. A nod or a grunt was all the reply he looked for. Fortunately, he loathed interruptions. I think I could almost have gone to sleep under his very nose; perhaps I did sleep for a brief interval.

Then it all came about so quickly, and the tragedy of it was so unexpected and painful, throwing our peaceful camp into momentary confusion, that now it all seems to have happened with the uncanny swiftness of a dream.

First, there was the abrupt ceasing of the droning voice, and then the running of quick little steps over the pine needles, and the confusion of men's voices; and the next instant the professor's wife was at the tent door, hatless, her face white, her hunting bloomers bagging at the wrong places, a rifle in her hand, and her words running into one another anyhow.

"Quick, Harry! It's Rushton. I was asleep and it woke me. Something's happened. You must deal with it!"

In a second we were outside the tent with our rifles.

"My God!" I heard the professor exclaim, as if he had first made the discovery. "*It is Rushton!*"

I saw the guides helping--dragging--a man out of a canoe.

A brief space of deep silence followed in which I heard only the waves from the canoe washing up on the sand; and then, immediately after, came the voice of a man talking with amazing rapidity and with odd gaps between his words. It was Rushton telling his story, and the tones of his voice, now whispering, now almost shouting, mixed with sobs and solemn oaths and frequent appeals to the

Deity, somehow or other struck the false note at the very start, and before any of us guessed or knew anything at all.

Something moved secretly between his words, a shadow veiling the stars, destroying the peace of our little camp, and touching us all personally with an undefinable sense of horror and distrust.

I can see that group to this day, with all the detail of a good photograph: standing half-way between the firelight and the darkness, a slight mist rising from the lake, the frosty stars, and our men, in silence that was all sympathy, dragging Rushton across the rocks towards the camp fire. Their moccasins crunched on the sand and slipped several times on the stones beneath the weight of the limp, exhausted body, and I can still see every inch of the pared cedar branch he had used for a paddle on that lonely and dreadful journey.

But what struck me most, as it struck us all, was the limp exhaustion of his body compared to the strength of his utterance and the tearing rush of his words. A vigorous driving-power was there at work, forcing out the tale, red-hot and throbbing, full of discrepancies and the strangest contradictions; and the nature of this driving-power I first began to appreciate when they had lifted him into the circle of firelight and I saw his face, grey under the tan, terror in the eyes, tears too, hair and beard awry, and listened to the wild stream of words pouring forth without ceasing.

I think we all understood then, but it was only after many years that anyone dared to confess what he thought.

There was Matt Morris, my guide; Silver Fizz, whose real name was unknown, and who bore the title of his favourite drink; and huge Hank Milligan--all ears and kind intention; and there was Rushton, pouring out his ready-made tale, with ever-shifting eyes, turning from face to face, seeking confirmation of details none had witnessed but himself--and *one other*.

Silver Fizz was the first to recover from the shock of the thing, and to realise, with the natural sense of chivalry common to most genuine back-woodsmen, that the man was at a terrible disadvantage. At any rate, he was the first to start putting the matter to rights.

"Never mind telling it just now," he said in a gruff voice, but with real gentleness; "get a bite t'eat first and then let her go afterwards. Better have a horn of whisky too. It ain't all packed yet, I guess."

"Couldn't eat or drink a thing," cried the other. "Good Lord, don't you see, man, I want to *talk* to someone first? I want to get it out of me to someone who can answer-

-answer. I've had nothing but trees to talk with for three days, and I can't carry it alone any longer. Those cursed, silent trees--I've told it 'em a thousand times. Now, just see here, it was this way. When we started out from camp--"

He looked fearfully about him, and we realised it was useless to stop him. The story was bound to come, and come it did.

Now, the story itself was nothing out of the way; such tales are told by the dozen round any camp fire where men who have knocked about in the woods are in the circle. It was the way he told it that made our flesh creep. He was near the truth all along, but he was skimming it, and the skimming took off the cream that might have saved his soul.

Of course, he smothered it in words--odd words, too--melodramatic, poetic, out-of-the-way words that lie just on the edge of frenzy. Of course, too, he kept asking us each in turn, scanning our faces with those restless, frightened eyes of his, "What would *you* have done?" "What else could I do?" and "Was that *my* fault?" But that was nothing, for he was no milk-and-water fellow who dealt in hints and suggestions; he told his story boldly, forcing his conclusions upon us as if we had been so many wax cylinders of a phonograph that would repeat accurately what had been told us, and these questions I have mentioned he used to emphasise any special point that he seemed to think required such emphasis.

The fact was, however, the picture of what had actually happened was so vivid still in his own mind that it reached ours by a process of telepathy which he could not control or prevent. All through his true-false words this picture stood forth in fearful detail against the shadows behind him. He could not veil, much less obliterate, it. We knew; and, I always thought, *he knew that we knew*.

The story itself, as I have said, was sufficiently ordinary. Jake and himself, in a nine-foot canoe, had upset in the middle of a lake, and had held hands across the upturned craft for several hours, eventually cutting holes in her ribs to stick their arms through and grasp hands lest the numbness of the cold water should overcome them. They were miles from shore, and the wind was drifting them down upon a little island. But when they got within a few hundred yards of the island, they realised to their horror that they would after all drift past it.

It was then the quarrel began. Jake was for leaving the canoe and swimming. Rushton believed in waiting till they actually had passed the island and were sheltered from the wind. Then they could make the island easily by swimming, canoe and all. But Jake refused to give in, and after a short struggle--Rushton admitted there was a struggle--got free from the canoe--and disappeared *without a single cry*.

Rushton held on and proved the correctness of his theory, and finally made the island, canoe and all, after being in the water over five hours. He described to us how he crawled up on to the shore, and fainted at once, with his feet lying half in the water; how lost and terrified he felt upon regaining consciousness in the dark; how the canoe had drifted away and his extraordinary luck in finding it caught again at the end of the island by a projecting cedar branch. He told us that the little axe--another bit of real luck--had caught in the thwart when the canoe turned over, and how the little bottle in his pocket holding the emergency matches was whole and dry. He made a blazing fire and searched the island from end to end, calling upon Jake in the darkness, but getting no answer; till, finally, so many half-drowned men seemed to come crawling out of the water on to the rocks, and vanish among the shadows when he came up with them, that he lost his nerve completely and returned to lie down by the fire till the daylight came.

He then cut a bough to replace the lost paddles, and after one more useless search for his lost companion, he got into the canoe, fearing every moment he would upset again, and crossed over to the mainland. He knew roughly the position of our camping place, and after paddling day and night, and making many weary portages, without food or covering, he reached us two days later.

This, more or less, was the story, and we, knowing whereof he spoke, knew that every word was literally true, and at the same time went to the building up of a hideous and prodigious lie.

Once the recital was over, he collapsed, and Silver Fizz, after a general expression of sympathy from the rest of us, came again to the rescue.

"But now, Mister, you jest *got* to eat and drink whether you've a mind to, or no."

And Matt Morris, cook that night, soon had the fried trout and bacon, and the wheat cakes and hot coffee passing round a rather silent and oppressed circle. So we ate round the fire, ravenously, as we had eaten every night for the past six weeks, but with this difference: that there was one among us who was more than ravenous--and he gorged.

In spite of all our devices he somehow kept himself the centre of observation. When his tin mug was empty, Morris instantly passed the tea-pail; when he began to mop up the bacon grease with the dough on his fork, Hank reached out for the frying pan; and the can of steaming boiled potatoes was always by his side. And there was another difference as well: he was sick, terribly sick before the meal was over, and this sudden nausea after food was more eloquent than words of what the man had passed through on his dreadful, foodless, ghost-haunted journey of forty miles to our camp. In the darkness he thought he would go crazy, he said. There were voices in the trees, and figures were always lifting themselves out of the water, or from

behind boulders, to look at him and make awful signs. Jake constantly peered at him through the underbrush, and everywhere the shadows were moving, with eyes, footsteps, and following shapes.

We tried hard to talk of other things, but it was no use, for he was bursting with the rehearsal of his story and refused to allow himself the chances we were so willing and anxious to grant him. After a good night's rest he might have had more self-control and better judgment, and would probably have acted differently. But, as it was, we found it impossible to help him.

Once the pipes were lit, and the dishes cleared away, it was useless to pretend any longer. The sparks from the burning logs zigzagged upwards into a sky brilliant with stars. It was all wonderfully still and peaceful, and the forest odours floated to us on the sharp autumn air. The cedar fire smelt sweet and we could just hear the gentle wash of tiny waves along the shore. All was calm, beautiful, and remote from the world of men and passion. It was, indeed, a night to touch the soul, and yet, I think, none of us heeded these things. A bull-moose might almost have thrust his great head over our shoulders and have escaped unnoticed. The death of Jake the Swede, with its sinister setting, was the real presence that held the centre of the stage and compelled attention.

"You won't p'raps care to come along, Mister," said Morris, by way of a beginning; "but I guess I'll go with one of the boys here and have a hunt for it."

"Sure," said Hank. "Jake an' I done some biggish trips together in the old days, and I'll do that much for'm."

"It's deep water, they tell me, round them islands," added Silver Fizz; "but we'll find it, sure pop,--if it's thar."

They all spoke of the body as "it."

There was a minute or two of heavy silence, and then Rushton again burst out with his story in almost the identical words he had used before. It was almost as if he had learned it by heart. He wholly failed to appreciate the efforts of the others to let him off.

Silver Fizz rushed in, hoping to stop him, Morris and Hank closely following his lead.

"I once knew another travellin' partner of his," he began quickly; "used to live down Moosejaw Rapids way--"

"Is that so?" said Hank.

"Kind o' useful sort er feller," chimed in Morris.

All the idea the men had was to stop the tongue wagging before the discrepancies became so glaring that we should be forced to take notice of them, and ask questions. But, just as well try to stop an angry bull-moose on the run, or prevent Beaver Creek freezing in mid-winter by throwing in pebbles near the shore. Out it came! And, though the discrepancy this time was insignificant, it somehow brought us all in a second face to face with the inevitable and dreaded climax.

"And so I tramped all over that little bit of an island, hoping he might somehow have gotten in without my knowing it, and always thinking I *heard that awful last cry of his* in the darkness--and then the night dropped down impenetrably, like a damn thick blanket out of the sky, and--"

All eyes fell away from his face. Hank poked up the logs with his boot, and Morris seized an ember in his bare fingers to light his pipe, although it was already emitting clouds of smoke. But the professor caught the ball flying.

"I thought you said he sank without a cry," he remarked quietly, looking straight up into the frightened face opposite, and then riddling mercilessly the confused explanation that followed.

The cumulative effect of all these forces, hitherto so rigorously repressed, now made itself felt, and the circle spontaneously broke up, everybody moving at once by a common instinct. The professor's wife left the party abruptly, with excuses about an early start next morning. She first shook hands with Rushton, mumbling something about his comfort in the night.

The question of his comfort, however, devolved by force of circumstances upon myself, and he shared my tent. Just before wrapping up in my double blankets--for the night was bitterly cold--he turned and began to explain that he had a habit of talking in his sleep and hoped I would wake him if he disturbed me by doing so.

Well, he did talk in his sleep--and it disturbed me very much indeed. The anger and violence of his words remain with me to this day, and it was clear in a minute that he was living over again some portion of the scene upon the lake. I listened, horror-struck, for a moment or two, and then understood that I was face to face with one of two alternatives: I must continue an unwilling eavesdropper, or I must waken him. The former was impossible for me, yet I shrank from the latter with the greatest repugnance; and in my dilemma I saw the only way out of the difficulty and at once accepted it.

Cold though it was, I crawled stealthily out of my warm sleeping-bag and left the tent, intending to keep the old fire alight under the stars and spend the remaining hours till daylight in the open.

As soon as I was out I noticed at once another figure moving silently along the shore. It was Hank Milligan, and it was plain enough what he was doing: he was examining the holes that had been cut in the upper ribs of the canoe. He looked half ashamed when I came up with him, and mumbled something about not being able to sleep for the cold. But, there, standing together beside the over-turned canoe, we both saw that the holes were far too small for a man's hand and arm and could not possibly have been cut by two men hanging on for their lives in deep water. Those holes had been made afterwards.

Hank said nothing to me and I said nothing to Hank, and presently he moved off to collect logs for the fire, which needed replenishing, for it was a piercingly cold night and there were many degrees of frost.

Three days later Hank and Silver Fizz followed with stumbling footsteps the old Indian trail that leads from Beaver Creek to the southwards. A hammock was slung between them, and it weighed heavily.

Yet neither of the men complained; and, indeed, speech between them was almost nothing. Their thoughts, however, were exceedingly busy, and the terrible secret of the woods which formed their burden weighed far more heavily than the uncouth, shifting mass that lay in the swinging hammock and tugged so severely at their shoulders.

They had found "it" in four feet of water not more than a couple of yards from the lee shore of the island. And in the back of the head was a long, terrible wound which no man could possibly have inflicted upon himself.

## Story Notes

Let's dive into "Skeleton Lake: An Episode in Camp" by Algernon Blackwood. This story, first published in the 1906 collection "The Empty House," is a fascinating blend of eerie atmosphere and psychological tension.

Right from the start, Blackwood sets the mood with the utter loneliness of the moose-camp on Skeleton Lake. The name itself adds to the spooky vibe, making you feel the eeriness that the characters experience as the sun sets and the October mists rise. The way Blackwood describes the origin of the lake's name, hinting at some mysterious event, adds a layer of intrigue and sets the stage for the unsettling events to come.

The story's characters are well-drawn, each adding to the camp's dynamic. The professor, his wife, and the narrator, along with their guides, create a sense of camaraderie and routine in the wilderness. But this peaceful setup is shattered by the sudden arrival of Rushton, whose frantic and disjointed tale of survival and loss throws



the camp into chaos. The way Blackwood captures Rushton's desperation and the group's reaction to his story is masterful. You can almost feel the tension and fear as Rushton recounts his ordeal.

One of the most striking aspects of the story is the way Blackwood uses the natural setting to enhance the sense of dread. The descriptions of the mist rising from the lake, the frosty stars, and the silence of the woods all contribute to the eerie atmosphere. It's as if the environment itself is a character, adding to the suspense and horror.

The climax of the story is both shocking and poignant. The discovery of Jake's body, with its terrible wound, brings a sense of closure to the mystery but also leaves a lingering feeling of unease. Blackwood's ability to blend the supernatural with the psychological makes "Skeleton Lake" a compelling read that stays with you long after you've finished it.

Overall, "Skeleton Lake: An Episode in Camp" is a brilliant example of Algernon Blackwood's talent for creating atmospheric and psychologically complex horror stories. It's a must-read for anyone who enjoys a good scare and appreciates the art of storytelling.