

## “The White Cat of Drumgunniol” by Joseph Sheridan LeFanu

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Footnotes added by LitGothic.

A **LITERARY GOTHIC** etext.

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There is a famous story of a white cat, with which we all become acquainted in the nursery. I am going to tell a story of a white cat very different from the amiable and enchanted princess who took that disguise for a season.<sup>1</sup> The white cat of which I speak was a more sinister animal.

The traveller from Limerick toward Dublin,<sup>2</sup> after passing the hills of Killaloe upon the left, as Keeper Mountain rises high in view, finds himself gradually hemmed in, up the right, by a range of lower hills. An undulating plain that dips gradually to a lower level than that of the road interposes, and some scattered hedge-rows relieve its somewhat wild and melancholy character.

One of the few human habitations that send up their films of turf-smoke<sup>3</sup> from that lonely plain, is the loosely-thatched, earth-built dwelling of a “strong farmer,” as the more prosperous of the tenant-farming classes are termed in Munster. It stands in a clump of trees near the edge of a wandering stream, about half-way between the mountains and the Dublin road, and had been for generations tenanted by people named Donovan.

In a distant place, desirous of studying some Irish records which had fallen into my hands, and inquiring for a teacher capable of instructing me in the Irish language, a Mr. Donovan, dreamy, harmless, and learned, was recommended to me for the purpose.

I found that he had been educated as a Sizar<sup>4</sup> in Trinity College, Dublin. He now supported himself by teaching, and the special direction of my studies, I suppose, flattered his national partialities, for he unbosomed himself of much of his long-reserved thoughts, and recollections about his country and his early days. It was he who told me this story, and I mean to repeat it, as nearly as I can, in his own word.

I have myself seen the old farm-house, with its orchard of huge mossgrown apple trees. I have looked round on the peculiar landscape; the roofless, ivied tower, that two hundred years before had afforded a refuge from raid and rapparee,<sup>5</sup> and which still occupies its old place in the angle of the haggard;<sup>6</sup> the bush-grown “liss,”<sup>7</sup> that scarcely a hundred and fifty steps away records the labours of a bygone race; the dark and towering outline of old Keeper in the background; and the lonely range of furze and heath-clad hills that form a nearer barrier, with many a line of grey rock and clump of dwarf oak or birch. The pervading sense of loneliness made it a scene not unsuited for a wild and unearthly story. And I could quite fancy how, seen in the grey of a wintry morning, shrouded far and wide in snow, or in the melancholy glory of an autumnal sunset, or in the chill splendour of a moonlight night, it might have helped to tone a dreamy mind like honest Dan Donovan's to superstition and a proneness to the illusions of fancy. It is certain, however, that I never anywhere met with a more simple-minded creature, or one on whose good faith I could more entirely rely.

When I was a boy, said he, living at home at Drumgunniol, I used to take my Goldsmith's *Roman History*<sup>8</sup> in my hand and go down to my favourite seat, the flat stone, sheltered by a hawthorn tree beside the little lough,

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<sup>1</sup> This is the C17 French folktale tale “La Chatte blanche” (“The White Cat”) by Madame la Comtesse d'Aulnoy. An online version may be found at the excellent [Sur La Lune site](#).

<sup>2</sup> Limerick is a city in western Ireland, just over a hundred miles from Dublin. All of the placenames in this story are real Irish locales.

<sup>3</sup> turf-smoke: peat, or “turf,” was a common source of fuel in C19 Ireland.

<sup>4</sup> sizar: an undergraduate who has been granted a stipend by the university, allowing him/her to study. In the 16th and 17th centuries sizars had to perform menial duties to earn their stipend. The term was used only at Cambridge and at University College, Dublin.

<sup>5</sup> rapparee: robbery

<sup>6</sup> haggard: in this sense, a yard or area where hay or other grains would be stacked after harvesting

<sup>7</sup> a circular enclosure, usually of earth, used as a fort

<sup>8</sup> Oliver Goldsmith (1730 - 1774) was an Irish-born poet and writer; his *Roman History* was published in 1769.

a large and deep pool, such as I have heard called a tarn in England. It lay in the gentle hollow of a field that is overhung toward the north by the old orchard, and being a deserted place was favourable to my studious quietude.

One day reading here, as usual, I wearied at last, and began to look about me, thinking of the heroic scenes I had just been reading of. I was as wide awake as I am at this moment, and I saw a woman appear at the corner of the orchard and walk down the slope. She wore a long, light grey dress, so long that it seemed to sweep the grass behind her, and so singular was her appearance in a part of the world where female attire is so inflexibly fixed by custom, that I could not take my eyes off her. Her course lay diagonally from corner to corner of the field, which was a large one, and she pursued it without swerving.

When she came near I could see that her feet were bare, and that she seemed to be looking steadfastly upon some remote object for guidance. Her route would have crossed me – had the tarn not interposed – about ten or twelve yards below the point at which I was sitting. But instead of arresting her course at the margin of the lough, as I had expected, she went on without seeming conscious of its existence, and I saw her, as plainly as I see you, sir, walk across the surface of the water, and pass, without seeming to see me, at about the distance I had calculated.

I was ready to faint from sheer terror. I was only thirteen years old then, and I remember every particular as if it had happened this hour.

The figure passed through the gap at the far corner of the field, and there I lost sight of it. I had hardly strength to walk home, and was so nervous, and ultimately so ill, that for three weeks I was confined to the house, and could not bear to be alone for a moment. I never entered that field again, such was the horror with which from that moment every object in it was clothed. Even at this distance of time I should not like to pass through it.

This apparition I connected with a mysterious event; and, also, with a singular liability, that has for nearly eight years distinguished, or rather afflicted, our family. It is no fancy. Everybody in that part of the country knows all about it. Everybody connected what I had seen with it.

I will tell it all to you as well as I can. When I was about fourteen years old – that is about a year after the sight I had seen in the lough field – we were one night expecting my father home from the fair of Killaloe. My mother sat up to welcome him home, and I with her, for I liked nothing better than such a vigil. My brothers and sisters, and the farm servants, except the men who were driving home the cattle from the fair, were asleep in their beds. My mother and I were sitting in the chimney corner chatting together, and watching my father's supper, which was kept hot over the fire. We knew that he would return before the men who were driving home the cattle, for he was riding, and told us that he would only wait to see them fairly on the road, and then push homeward.

At length we heard his voice and the knocking of his loaded whip at the door, and my mother let him in. I don't think I ever saw my father drunk, which is more than most men of my age, from the same part of the country, could say of theirs. But he could drink his glass of whisky as well as another, and he usually came home from fair or market a little merry and mellow, and with a jolly flush in his cheeks.

To-night he looked sunken, pale and sad. He entered with the saddle and bridle in his hand, and he dropped them against the wall, near the door, and put his arms round his wife's neck, and kissed her kindly. "Welcome home, Meehal," said she, kissing him heartily. "God bless you, mavourneen,"<sup>9</sup> he answered. And hugging her again, he turned to me, who was plucking him by the hand, jealous of his notice. I was little, and light of my age, and he lifted me up in his arms, and kissed me, and my arms being about his neck, he said to my mother:

"Draw the bolt, acuishla."<sup>10</sup> She did so, and setting me down very dejectedly, he walked to the fire and sat down on a stool, and stretched his feet toward the glowing turf, leaning with his hands on his knees.

"Rouse up, Mick, darlin'," said my mother, who was growing anxious, "and tell me how did the cattle sell, and did everything go lucky at the fair, or is there anything wrong with the landlord, or what in the world is it that ails you, Mick, jewel?"

"Nothin', Molly. The cows sould well, thank God, and there's nothin' fell out between me an' the landlord, an' everything's the same way. There's no fault to find anywhere."

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<sup>9</sup> mavourneen: "my darling" (Irish)

<sup>10</sup> achuishla: variant spelling of "acushla," literally "beat of my heart" in Irish, roughly equivalent to "darling" or "dear one"

"Well, then, Mickey, since so it is, turn round to your hot supper, and ate it, and tell us is there anything new:'

"I got my supper, Molly, on the way, and I can't ate a bit," he answered.

"Got your supper on the way, an' you knowin' 'twas waiting for you at home, an' your wife sittin' up an' all!" cried my mother, reproachfully.

"You're takin' a wrong meanin' out of what I say," said my father. "There's something happened that leaves me that I can't ate a mouthful, and I'll not be dark with you, Molly, for, maybe, it ain't very long I have to be here, an' I'll tell you what it was. It's what I've seen, the white cat."

"The Lord between us and harm!" exclaimed my mother, in a moment as pale and as chap-fallen as my father; and then, trying to rally, with a laugh, she said: "Ha! 'tis only funnin' me you are. Sure a white rabbit was snared a Sunday last, in Grady's wood; an' Teigue seen a big white rat in the haggard yesterday."

"'Twas neither rat nor rabbit was in it. Don't ye think but I'd know a rat or a rabbit from a big white cat, with green eyes as big as halfpennies, and its back riz up like a bridge, trottin' on and across me, and ready, if I dar' stop, to rub its sides against my shins, and maybe to make a jump and seize my throat, if that it's a cat, at all, an' not something worse?"

As he ended his description in a low tone, looking straight at the fire, my father drew his big hand across his forehead once or twice, his face being damp and shining with the moisture of fear, and he sighed, or rather groaned, heavily.

My mother had relapsed into panic, and was praying again in her fear. I, too, was terribly frightened, and on the point of crying, for I knew all about the white cat.

Clapping my father on the shoulder, by way of encouragement, my mother leaned over him, kissing him, and at last began to cry. He was wringing her hands in his, and seemed in great trouble.

"There was nothin' came into the house with me?" he asked, in a very low tone, turning to me.

"There was nothin', father," I said, "but the saddle and bridle that was in your hand."

"Nothin' white kem in at the doore wid me," he repeated.

"Nothin' at all," I answered.

"So best," said my father, and making the sign of the cross, he began mumbling to himself, and I knew he was saying his prayers.

Waiting for a while, to give him time for this exercise, my mother asked him where he first saw it.

"When I was riding up the bohoreen," – the Irish term meaning a little road, such as leads up to a farmhouse – "I bethought myself that the men was on the road with the cattle, and no one to look to the horse barrin' myself, so I thought I might as well leave him in the crooked field below, an' I tuck him there, he bein' cool, and not a hair turned, for I rode him aisy all the way. It was when I turned, after lettin' him go – the saddle and bridle bein' in my hand – that I saw it, pushin' out o' the long grass at the side o' the path, an' it walked across it, in front of me, an' then back again, before me, the same way, an' sometimes at one side, an' then at the other, lookin' at me wid them shinin' eyes; and I consayted<sup>11</sup> I heard it growlin' as it kep' beside me – as close as ever you see – till I kem up to the doore, here, an' knocked an' called, as ye heerd me."

Now, what was it, in so simple an incident, that agitated my father, my mother, myself, and finally, every member of this rustic household, with a terrible foreboding? It was this that we, one and all, believed that my father had received, in thus encountering the white cat, a warning of his approaching death.

The omen had never failed hitherto. It did not fail now. In a week after my father took the fever that was going, and before a month he was dead.

My honest friend, Dan Donovan, paused here; I could perceive that he was praying, for his lips were busy, and I concluded that it was for the repose of that departed soul.

In a little while he resumed. It is eighty years now since that omen first attached to my family. Eighty years? Ay, is it. Ninety is nearer the mark. And I have spoken to many old people, in those earlier times, who had a distinct recollection of everything connected with it.

It happened in this way.

My grand-uncle, Connor Donovan, had the old farm of Drumgunniol in his day. He was richer than ever my father was, or my father's father either, for he took a short lease of Balraghan, and made money of it.

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<sup>11</sup> consayted: conceited (in the old sense of the word, meaning "conceived" or "thought of" or "thought that")

But money won't soften a hard heart, and I'm afraid my grand-uncle was a cruel man – a profligate<sup>12</sup> man he was, surely, and that is mostly a cruel man at heart. He drank his share, too, and cursed and swore, when he was vexed, more than was good for his soul, I'm afraid.

At that time there was a beautiful girl of the Colemans, up in the mountains, not far from Capper Cullen. I'm told that there are no Colemans there now at all, and that family has passed away. The famine years made great changes.

Ellen Coleman was her name. The Colemans were not rich. But, being such a beauty, she might have made a good match. Worse than she did for herself, poor thing, she could not.

Con Donovan – my grand-uncle, God forgive him! – sometimes in his rambles saw her at fairs or patterns, and he fell in love with her, as who might not?

He used her ill. He promised her marriage, and persuaded her to come away with him; and, after all, he broke his word. It was just the old story. He tired of her, and he wanted to push himself in the world; and he married a girl of the Collopys, that had a great fortune – twenty-four cows, seventy sheep, and a hundred and twenty goats.

He married this Mary Collopy, and grew richer than before; and Ellen Coleman died broken-hearted. But that did not trouble the strong farmer much.

He would have liked to have children, but he had none, and this was the only cross he had to bear, for everything else went much as he wished.

One night he was returning from the fair of Nenagh. A shallow stream at that time crossed the road – they have thrown a bridge over it, I am told, some time since – and its channel was often dry in summer weather. When it was so, as it passes close by the old farm-house of Drumgunniol, without a great deal of winding, it makes a sort of road, which people then used as a short cut to reach the house by. Into this dry channel, as there was plenty of light from the moon, my grand-uncle turned his horse, and when he had reached the two ash-trees at the meering of the farm he turned his horse short into the river-field, intending to ride through the gap at the other end, under the oak-tree, and so he would have been within a few hundred yards of his door.

As he approached the “gap” he saw, or thought he saw, with a slow motion, gliding along the ground toward the same point, and now and then with a soft bound, a white object, which he described as being no bigger than his hat, but what it was he could not see, as it moved along the hedge and disappeared at the point to which he was himself tending.

When he reached the gap the horse stopped short. He urged and coaxed it in vain. He got down to lead it through, but it recoiled, snorted, and fell into a wild trembling fit. He mounted it again. But its terror continued, and it obstinately resisted his caresses and his whip. It was bright moonlight, and my grand-uncle was chafed by the horse's resistance, and, seeing nothing to account for it, and being so near home, what little patience he possessed forsook him, and, plying his whip and spur in earnest, he broke into oaths and curses. All on a sudden the horse sprang through, and Con Donovan, as he passed under the broad branch of the oak, saw clearly a woman standing on the bank beside him, her arm extended, with the hand of which, as he flew by, she struck him a blow upon the shoulders. It threw him forward upon the neck of the horse, which, in wild terror, reached the door at a gallop, and stood there quivering and steaming all over.

Less alive than dead, my grand-uncle got in. He told his story, at least, so much as he chose. His wife did not quite know what to think. But that something very bad had happened she could not doubt. He was very faint and ill, and begged that the priest should be sent for forthwith. When they were getting him to his bed they saw distinctly the marks of five fingerpoints on the flesh of his shoulder, where the spectral blow had fallen. These singular marks – which they said resembled in tint the hue of a body struck by lightning – remained imprinted on his flesh, and were buried with him.

When he had recovered sufficiently to talk with the people about him – speaking, like a man at his last hour, from a burdened heart, and troubled conscience – he repeated his story, but said he did not see, or, at all events, know, the face of the figure that stood in the gap. No one believed him. He told more about it to the priest than to others. He certainly had a secret to tell. He might as well have divulged it frankly, for the neighbours all knew well enough that it was the face of dead Ellen Coleman that he had seen.

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<sup>12</sup> “Abandoned to vice or vicious indulgence; recklessly licentious or debauched; dissolute; extremely or shamelessly vicious” (Oxford English Dictionary)

From that moment my grand-uncle never raised his head. He was a scared, silent, broken-spirited man. It was early summer then, and at the fall of the leaf in the same year he died. Of course there was a wake, such as beseeemed a strong farmer so rich as he. For some reason the arrangements of this ceremonial were a little different from the usual routine.

The usual practice is to place the body in the great room, or kitchen, as it is called, of the house. In this particular case there was, as I told you, for some reason, an unusual arrangement. The body was placed in a small room that opened upon the greater one. The door of this, during the wake, stood open. There were candles about the bed, and pipes and tobacco on the table, and stools for such guests as chose to enter, the door standing open for their reception.

The body, having been laid out, was left alone, in this smaller room, during the preparations for the wake. After nightfall one of the women, approaching the bed to get a chair which she had left near it, rushed from the room with a scream, and, having recovered her speech at the further end of the "kitchen," and surrounded by a gaping audience, she said, at last:

"May I never sin, if his face bain't riz up again the back o' the bed, and he starin' down to the doore, wid eyes as big as pewter plates, that id be shinin' in the moon!"

"Arra,<sup>13</sup> woman! Is it cracked you are?" said one of the farm boys as they are termed, being men of any age you please.

"Agh, Molly, don't be talkin', woman! 'Tis what ye consayted it, goin' into the dark room, out o' the light. Why didn't ye take a candle in your fingers, ye aumadhaun?"<sup>14</sup> said one of her female companions.

"Candle, or no candle; I seen it," insisted Molly. "An' what's more, I could a'most tak' my oath I seen his arum, too, stretchin' out o' the bed along the flure, three times as long as it should be, to take hould o' me be the fut."

"Nansinse, ye fool, what id he want o' yer fut?" exclaimed one scornfully.

"Gi' me the candle, some o' yez – in the name o' God," said old Sal Doolan, that was straight and lean, and a woman that could pray like a priest almost.

"Give her a candle," agreed all. But whatever they might say, there wasn't one among them that did not look pale and stern enough as they followed Mrs. Doolan, who was praying as fast as her lips could patter, and leading the van with a tallow candle, held like a taper, in her fingers.

The door was half open, as the panic-stricken girl had left it; and holding the candle on high the better to examine the room, she made a step or so into it.

If my grand-uncle's hand had been stretched along the floor, in the unnatural way described, he had drawn it back again under the sheet that covered him. And tall Mrs. Doolan was in no danger of tripping over his arm as she entered. But she had not gone more than a step or two with her candle aloft, when, with a drowning face, she suddenly stopped short, staring at the bed which was now fully in view.

"Lord, bless us, Mrs. Doolan, ma'am, come back," said the woman next her, who had fast hold of her dress, or her 'coat,' as they call it, and drawing her backwards with a frightened pluck, while a general recoil among her followers betokened the alarm which her hesitation had inspired.

"Whisht,<sup>15</sup> will yez?" said the leader, peremptorily, "I can't hear my own ears wid the noise ye're makin', an' which iv yez let the cat in here, an' whose cat is it?" she asked, peering suspiciously at a white cat that was sitting on the breast of the corpse.

"Put it away, will yez?" she resumed, with horror at the profana tion. "Many a corpse as I sthretched and crossed in the bed, the likes o' that I never seen yet. The man o' the house, wid a brute baste like that mounted on him, like a phooka,<sup>16</sup> Lord forgi' me for namin' the like in this room. Dhrove it away, some o' yez! out o' that, this minute, I tell ye."

Each repeated the order, but no one seemed inclined to execute it. They were crossing themselves, and whispering their conjectures and misgivings as to the nature of the beast, which was no cat of that house, nor one that they had ever seen before. On a sudden, the white cat placed itself on the pillow over the head of the

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<sup>13</sup> arra: an Irish expletive that diminishes the significance of what has just been said; "nonsense!"

<sup>14</sup> aumadhaun: variant spelling of "omadhaun": fool, idiot (Irish)

<sup>15</sup> whisht: hush, quiet

<sup>16</sup> phooka: variant of "pookah" or "puck," an Irish spirit, usually impish if not downright malevolent, which is able to appear in various animal forms (see the character Puck in Shakespeare's *Midsummer Night's Dream*, although he's not a shape-shifter)

body, and having from that place glared for a time at them over the features of the corpse, it crept softly along the body towards them, growling low and fiercely as it drew near.

Out of the room they bounced, in dreadful confusion, shutting the door fast after them, and not for a good while did the hardest venture to peep in again.

The white cat was sitting in its old place, on the dead man's breast, but this time it crept quietly down the side of the bed, and disappeared under it, the sheet which was spread like a coverlet, and hung down nearly to the floor, concealing it from view.

Praying, crossing themselves, and not forgetting a sprinkling of holy water, they peeped, and finally searched, poking spades, "wattles,"<sup>17</sup> pitchforks and such implements under the bed. But the cat was not to be found, and they concluded that it had made its escape among their feet as they stood near the threshold. So they secured the door carefully, with hasp and padlock.

But when the door was opened next morning they found the white cat sitting, as if it had never been disturbed, upon the breast of the dead man.

Again occurred very nearly the same scene with a like result, only that some said they saw the cat afterwards lurking under a big box in a corner of the outer-room, where my grand-uncle kept his leases and papers, and his prayer-book and beads.

Mrs. Doolan heard it growling at her heels wherever she went; and although she could not see it, she could hear it spring on the back of her chair when she sat down, and growl in her ear, so that she would bounce up with a scream and a prayer, fancying that it was on the point of taking her by the throat.

And the priest's boy, looking round the corner, under the branches of the old orchard, saw a white cat sitting under the little window of the room where my grand-uncle was laid out and looking up at the four small panes of glass as a cat will watch a bird.

The end of it was that the cat was found on the corpse again, when the room was visited, and do what they might, whenever the body was left alone, the cat was found again in the same ill-omened contiguity with the dead man. And this continued, to the scandal and fear of the neighbourhood, until the door was opened finally for the wake.

My grand-uncle being dead, and, with all due solemnities, buried, I have done with him. But not quite yet with the white cat. No banshee<sup>18</sup> ever yet was more inalienably attached to a family than this ominous apparition is to mine. But there is this difference. The banshee seems to be animated with an affectionate sympathy with the bereaved family to whom it is hereditarily attached, whereas this thing has about it a suspicion of malice. It is the messenger simply of death. And its taking the shape of a cat – the coldest, and they say, the most vindictive of brutes – is indicative of the spirit of its visit.

When my grandfather's death was near, although he seemed quite well at the time, it appeared not exactly, but very nearly in the same way in which I told you it showed itself to my father.

The day before my Uncle Teigue was killed by the bursting of his gun, it appeared to him in the evening, at twilight, by the lough, in the field where I saw the woman who walked across the water, as I told you. My uncle was washing the barrel of his gun in the lough. The grass is short there, and there is no cover near it. He did not know how it approached but the first he saw of it, the white cat was walking close round his feet, in the twilight, with an angry twist of its tail, and a green glare in its eyes, and do what he would, it continued walking round and round him, in larger or smaller circles, till he reached the orchard, and there he lost it. My poor Aunt Peg – she married one of the O'Brians,<sup>19</sup> near Oolah – came to Drumgunniol to go to the funeral of a cousin who died about a mile away. She died herself, poor woman, only a month after.

Coming from the wake, at two or three o'clock in the morning, as she got over the stile<sup>20</sup> into the farm of Drumgunniol, she saw the white cat at her side, and it kept close beside her, she ready to faint all the time, till she reached the door of the house, where it made a spring up into the white-thorn tree that grows close by, and so it parted from her. And my little brother Jim saw it also, just three weeks before he died. Every member of our family who dies, or takes his death-sickness, at Drumgunniol, is sure to see the white cat, and no one of us who sees it need hope for long life after.

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<sup>17</sup> wattles: sticks or branches

<sup>18</sup> banshee: an Irish spirit whose appearance is typically associated with impending death; in Irish tradition banshees are associated with one of five specific families

<sup>19</sup> the O'Brians are one of the five families which, in Irish folklore, have banshees associated with them.

<sup>20</sup> stile: steep steps or ladder rungs that allow people, but not sheep or cattle, to cross a fence

