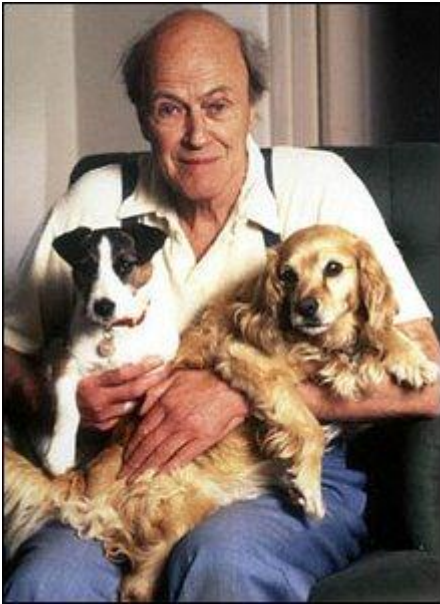
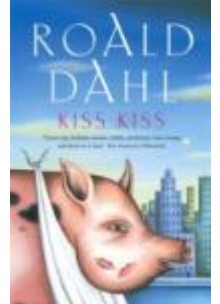


The Landlady by Roald Dahl



The Landlady is a short story by Roald Dahl. It was first published in *The New Yorker* magazine in 1959, and has since appeared in many anthologies of Dahl's stories, the first of which was *Kiss, Kiss* (published by Michael Joseph).

The themes drawn from this story include poisoning, embalming and taxidermy (imbalsamazione) as well as a look at witches.



Billy Weaver, a young man visiting the City of Bath for the first time, is looking for accommodation. He is inexplicably drawn (inspiegabilmente attirato) to a house where the landlady (padrona di casa) seems to be expecting him. The house and the landlady seem friendly and welcoming, and he looks forward to staying there. Signing the guest book, two names disturb him. Where has he heard them before? Why

aren't there any other guests? What actually happens is left very much up to the reader, but Roald Dahl, the master of this kind of story, gives us all the clues (indizi) we need to concoct (architettare) a grisly (spaventoso, raccapricciante) ending.



Billy Weaver had travelled down from London on the slow afternoon train, with a change at Reading on the way, and by the time he got to Bath, it was about nine o'clock in the evening, and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold (terribilmente fredda) and the wind was like a flat blade of ice (una lama di ghiaccio) on his cheeks.

“Excuse me,” he said, “but is there a fairly cheap hotel not too far away from here?”

“Try The Bell and Dragon,” the porter answered, pointing down the road. “They might take you in. It’s about a quarter of a mile along on the other side.”

Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn’t know anyone who lived there. But Mr. Greenslade at the head office in London had told him it was a splendid town. “Find your own lodgings,” (alloggio) he had said, “and then go along and report to (informa) the branch manager as soon as you’ve got yourself settled.” (ti sei sistemato)

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat, (cappello di feltro) and a new brown suit, and he was feeling fine. He walked briskly (rapidamente) down the street. He was trying to do everything briskly these days. Briskness, he had decided, was *the* one common characteristic of all successful businessmen. The big shots up at the head office were absolutely fantastically brisk all the time. They were amazing.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars (porticii e colonne) and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky (alla moda) residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows and that the handsome white facades were cracked and blotchy (macchiato) from neglect. (trascuratezza)

Suddenly, in a downstairs window that was brilliantly illuminated by a street lamp not six yards away, Billy caught sight of a printed notice propped up (messa) against the glass in one of the upper panes. (vetrate) It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer. Green curtains (tende) (some sort of velvety material: di una stoffa tipo velluto) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered (scrutò) through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. (focolare) On the carpet in front of the fire, a pretty little dachshund (bassotto) was curled up (rannicchiato) asleep with its nose tucked into its belly (con il naso rimboccato dalla pancia) . The room itself, so far as he could see in the half darkness, was filled with pleasant furniture. There was a baby grand piano and a big sofa and several plump armchairs (poltrone soffici e comode), and in one corner he spotted (vide) a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

On the other hand, a pub would be more congenial than a boardinghouse (albergo, pensione). There would be beer and darts (freccette) in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boardinghouses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up (evocava) images of watery cabbage (cavolo), rapacious (avide) landladies, and a powerful smell of kippers (arringa affumicata) in the living room.

After dithering about (esitare, tragiversare) like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go.

And now a queer (strano, curioso) thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at (fissava) him through the glass, holding him, compelling him (spingendolo), forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell. Far away in a back room he heard it ringing, and then at once—it must have been at once because he hadn't even had time to take his finger from the bell button—the door swung open (si spalancò) and a woman was standing there.

Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame was like a jack-in-the-box (scatola a sorpresa). He pressed the bell—and out she popped! It made him jump.

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm, welcoming smile.

“Please come in,” she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong.

“I saw the notice in the window,” he said, holding himself back.

“Yes, I know.”

“I was wondering about a room.”

“It's all ready for you, my dear,” she said. She had a round pink face and very gentle blue eyes.

“I was on my way to The Bell and Dragon,” Billy told her. “But the notice in your window just happened to catch my eye.” (attirare la mia attenzione)

“My dear boy,” she said, “why don't you come in out of the cold?”

“How much do you charge?” (quanto chiede?)

“Five and sixpence a night, including breakfast.”

It was fantastically cheap. It was less than half of what he had been willing to pay. (disposto a pagare)

“If that is too much,” she added, “then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg.”

“Five and sixpence is fine,” he answered. “I should like very much to stay here.”

“I knew you would. Do come in.”

She seemed terribly nice. She looked exactly like the mother of one's best school friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat and stepped over the threshold. (soglia)

"Just hang it there," she said, "and let me help you with your coat."

There were no other hats or coats in the hall. There were no umbrellas, no walking sticks—nothing.

"We have it all to ourselves," she said, smiling at him over her shoulder as she led the way upstairs. "You see, it isn't very often I have the pleasure of taking a visitor into my little nest."

The old girl is slightly dotty (mezzo matto), Billy told himself. But at five and sixpence a night, who cares about that? "I should've thought you'd be simply swamped with applicants (inondato dalle richieste)," he said politely.

"Oh, I am, my dear, I am, of course I am. But the trouble is that I'm inclined to be just a teeny-weeny bit choosy (un pò difficile da accontentare) and particular (fussy: meticolosa)—if you see what I mean."

"Ah, yes."

"But I'm always ready. Everything is always ready day and night in this house just on the off chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just exactly right." She was halfway up the stairs, and she paused with one hand on the stair rail, turning her head and smiling down at him with pale lips. "Like you," she added, and her blue eyes traveled slowly all the way down the length of Billy's body, to his feet, and then up again.

On the second-floor landing (piano) she said to him, "This floor is mine."

They climbed up another flight (un'altra rampa di scale). "And this one is all yours," she said. "Here's your room. I do hope you'll like it." She took him into a small but charming front bedroom, switching on the light as she went in.

"The morning sun comes right in the window, Mr. Perkins. It is Mr. Perkins, isn't it?"

"No," he said. "It's Weaver."

"Mr. Weaver. How nice. I've put a water bottle between the sheets (lenzuola) to air them out, Mr. Weaver. It's such a comfort to have a hot-water bottle in a strange bed with clean sheets, don't you agree? And you may light the gas fire at any time if you feel chilly."

"Thank you," Billy said. "Thank you ever so much." He noticed that the bedspread (copriletto) had been taken off the bed and that the bedclothes had been neatly turned back on one side, all ready for someone to get in.

"I'm so glad you appeared," she said, looking earnestly (calorosamente) into his face. "I was beginning to get worried."

"That's all right," Billy answered brightly. "You mustn't worry about me." He put his suitcase on the chair and started to open it.

“And what about supper, my dear? Did you manage to get anything to eat before you came here?”

“I’m not a bit hungry, thank you,” he said. “I think I’ll just go to bed as soon as possible because tomorrow I’ve got to get up rather early and report to the office.”

“Very well, then. I’ll leave you now so that you can unpack (disfare le valigie). But before you go to bed, would you be kind enough to pop into the sitting room on the ground floor and sign the book? Everyone has to do that because it’s the law of the land, and we don’t want to go breaking any laws at this stage in the proceedings, do we?” She gave him a little wave of the hand and went quickly out of the room and closed the door.

Now, the fact that his landlady appeared to be slightly off her rocker (svitata) didn’t worry Billy in the least (per nulla). After all, she not only was harmless (innocuo)—there was no question about that—but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never gotten over it.

So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living room. His landlady wasn’t there, but the fire was glowing in the hearth, and the little dachshund was still sleeping soundly (profondamente) in front of it. The room was wonderfully warm and cozy (accogliente). I’m a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and as one always does with guest books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol.

That’s funny, he thought suddenly. Christopher Mulholland. It rings a bell (mi ricorda qualcosa).

Now where on earth had he heard that rather unusual name before?

Was it a boy at school? No. Was it one of his sister’s numerous young men, perhaps, or a friend of his father’s? No, no, it wasn’t any of those. He glanced down again at the book.

Christopher Mulholland
231 Cathedral Road, Cardiff

Gregory W. Temple
27 Sycamore Drive, Bristol

As a matter of fact, now he came to think of it, he wasn’t at all sure that the second name didn’t have almost as much of a familiar ring about it as the first.

“Gregory Temple?” he said aloud, searching his memory. “Christopher Mulholland? . . .”

“Such charming boys,” a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea tray (vassoio) in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins (briglie) on a frisky (nervosa) horse.

“They sound somehow familiar,” he said.

“They do? How interesting.”

“I’m almost positive I’ve heard those names before somewhere. Isn’t that odd? Maybe it was in the newspapers. They weren’t famous in any way, were they? I mean famous cricketers or footballers or something like that?”

“Famous,” she said, setting the tea tray down on the low table in front of the sofa. “Oh no, I don’t think they were famous. But they were incredibly handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you.”

Once more, Billy glanced down at the book. “Look here,” he said, noticing the dates. “This last entry is over two years old.”

“It is?”

“Yes, indeed. And Christopher Mulholland’s is nearly a year before that—more than three years ago.”

“Dear me,” she said, shaking her head and heaving (sollevando) a dainty little sigh (un sospiro delicato). “I would never have thought it. How time does fly away from us all, doesn’t it, Mr. Wilkins?”

“It’s Weaver,” Billy said. “W-e-a-v-e-r.”

“Oh, of course it is!” she cried, sitting down on the sofa. “How silly of me. I do apologize (mi scuso). In one ear and out the other, that’s me, Mr. Weaver.”

“You know something?” Billy said. “Something that’s really quite extraordinary about all this?”

“No, dear, I don’t.”

“Well, you see, both of these names—Mulholland and Temple—I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected together as well. As though they were both famous for the same sort of thing, if you see what I mean—like . . . well . . . like Dempsey and Tunney, for example, or Churchill and Roosevelt.”

“How amusing,” she said. “But come over here now, dear, and sit down beside me on the sofa and I’ll give you a nice cup of tea and a ginger biscuit before you go to bed.”

“You really shouldn’t bother (preoccupare),” Billy said. “I didn’t mean you to do anything like that.” He stood by the piano, watching her as she fussed about (si indaffarava) with the cups and saucers. He noticed that she had small, white, quickly moving hands and red fingernails.

“I’m almost positive (sicuro) it was in the newspapers I saw them,” Billy said. “I’ll think of it in a second. I’m sure I will.”

There is nothing more tantalizing (stuzzicante) than a thing like this that lingers (persiste, indugia) just outside the borders of one’s memory. He hated to give up.

“Now wait a minute,” he said. “Wait just a minute. Mulholland . . . Christopher Mulholland . . . wasn’t *that* the name of the Eton schoolboy who was on a walking tour through the West Country, and then all of a sudden . . .”

“Milk?” she said. “And sugar?”

“Yes, please. And then all of a sudden . . .”

“Eton schoolboy?” she said. “Oh no, my dear, that can’t possibly be right, because *my* Mr. Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea’s all ready for you.” She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over.

He crossed the room slowly and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

“*There* we are,” she said. “How nice and cozy this is, isn’t it?”

Billy started sipping (*sorseggiare*) his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half turned toward him, and he could feel her eyes resting on his face, watching him over the rim (*bordo*) of her teacup. Now and again, he caught a whiff (*zaffata*) of a peculiar smell that seemed to emanate directly from her person. It was not in the least unpleasant, and it reminded him—well, he wasn’t quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

At length, she said, “Mr. Mulholland was a great one for his tea. Never in my life have I seen anyone drink as much tea as dear, sweet Mr. Mulholland.”

“I suppose he left fairly recently,” Billy said. He was still puzzling his head about the two names. He was positive now that he had seen them in the newspapers—in the headlines.

“Left?” she said, arching her brows (*aggrottando le sopracciglia*). “But my dear boy, he never left. He’s still here. Mr. Temple is also here. They’re on the fourth floor, both of them together.”

Billy set his cup down slowly on the table and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. “How old are you, my dear?” she asked.

“Seventeen.”

“Seventeen!” she cried. “Oh, it’s the perfect age! Mr. Mulholland was also seventeen. But I think he was a trifle shorter than you are; in fact I’m sure he was, and his teeth weren’t quite so white. You have the most beautiful teeth, Mr. Weaver, did you know that?”

“They’re not as good as they look,” Billy said. “They’ve got simply masses of fillings (*otturazioni*) in them at the back.”

“Mr. Temple, of course, was a little older,” she said, ignoring his remark. “He was actually twenty-eight. And yet I never would have guessed it if he hadn’t told me, never in my whole life. There wasn’t a blemish (*macchia*) on his body.”

“A what?” Billy said.

“His skin was *just* like a baby’s.”

There was a pause. Billy picked up his teacup and took another sip of his tea; then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

“That parrot,” he said at last. “You know something? It had me completely fooled when I first saw it through the window. I could have sworn it was alive.”

“Alas, no longer.”

“It’s most terribly clever the way it’s been done,” he said. “It doesn’t look in the least bit dead. Who did it?”

“I did.”

“*You* did?”

“Of course,” she said. “And have you met my little Basil as well?” She nodded toward the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realized that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, grayish black and dry and perfectly preserved.

“Good gracious me,” he said. “How absolutely fascinating.” He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. “It must be most awfully difficult to do a thing like that.”

“Not in the least,” she said. “I stuff *all* my little pets myself when they pass away (muoiono). Will you have another cup of tea?”

“No, thank you,” Billy said. The tea tasted faintly of bitter almonds, and he didn’t much care for it.

“You did sign the book, didn’t you?”

“Oh, yes.”

“That’s good. Because later on, if I happen to forget what you were called, then I could always come down here and look it up. I still do that almost every day with Mr. Mulholland and Mr. . . . Mr. . . .”

“Temple,” Billy said, “Gregory Temple. Excuse my asking, but haven’t there been *any* other guests here except them in the last two or three years?”

Holding her teacup high in one hand, inclining her head slightly (*lievemente*) to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile.

“No, my dear,” she said. “Only you.”

Reading Check

- a. What are Billy’s first impressions when he peers through the window of the boarding house?
- b. Why does Billy enter the boarding house, even though he likes staying in pubs?
- c. Describe the landlady’s house. What in the house is not what it appears to be?
- d. Billy keeps thinking he knows something about Mulholland and Temple. What is it that he knows but can’t recall?

First Thoughts

1. Review your reading notes.
 - At what point in the story did you first become suspicious that things in the boarding house were not quite normal?
 - What **predictions** did you make? Did events turn out as you predicted?
 - Were any questions left unanswered at the end of the story?

Shaping Interpretations

2. What seems to be the landlady’s idea of a perfect guest? What happens to her guests, and how do you know?
3. One relevant fact you may not know is that potassium cyanide, a favourite poison in mystery and suspense stories, has a faint bitter-almond taste. Go back to the text, and find other clues throughout the story that **foreshadow** Billy’s fate. (Can you find a hint in the very first paragraph?)
4. What do you think happens just after the story ends? (Does Billy realize the danger he faces? If he does, is it too late, or does he escape?) Explain.
5. Skim back through the story to find the points at which Billy makes fateful decisions. Choose one of these moments, and describe what Billy does and why he does it. How might a different decision have changed the outcome of the story?

Connecting with the Text

6. What do you think Dahl’s reasons were for not making the house seem frightening from the beginning?

Extending the Text

7. Both “The Landlady” and “The Listeners” (see below) present a lone traveller arriving at a house that hides a secret. What descriptions of the “phantom listeners” and the “lone house” in the poem could also be applied to the landlady and her “bed and breakfast”?

The Listeners

Walter de la Mare

“Is there anybody there?” said the Traveler,
Knocking on the moonlit door;
And his horse in the silence champed (masticava) the grasses
Of the forest’s ferny (di felce) floor:

- 5 And a bird flew up out of the turret,
Above the Traveler’s head:
And he smote upon (colpire) the door again a second time;
“Is there anybody there?” he said.
But no one descended to the Traveler;
- 10 No head from the leaf-fringed sill (davanzale)
Leaned over and looked into his gray eyes,
Where he stood perplexed and still.
But only a host of phantom listeners
That dwelt (dimorava) in the lone house then
- 15 Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging (affollava) the faint moonbeams on the dark stair,
That goes down to the empty hall,
Harkening (dando ascolto) in an air stirred and shaken
- 20 By the lonely Traveler’s call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping (brucando) the dark turf (tappeto erboso),
’Neath the starred and leafy sky;
- 25 For he suddenly smote on the door, even
Louder, and lifted his head—
“Tell them I came, and no one answered,
That I kept my word,” he said.
Never the least stir made the listeners,
- 30 Though every word he spake
Fell echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the stirrup (staffa),
And the sound of iron on stone,
- 35 And how the silence surged softly backward,
When the plunging hoofs (zoccoli) were gone.

Source: <http://www.nexuslearning.net/books/holt-eol2/collection%203/landlady.htm>

You can listen to the story: <http://www.teachingenglish.org.uk/britlit/landlady>