

# THE MAN IN THE PASSAGE

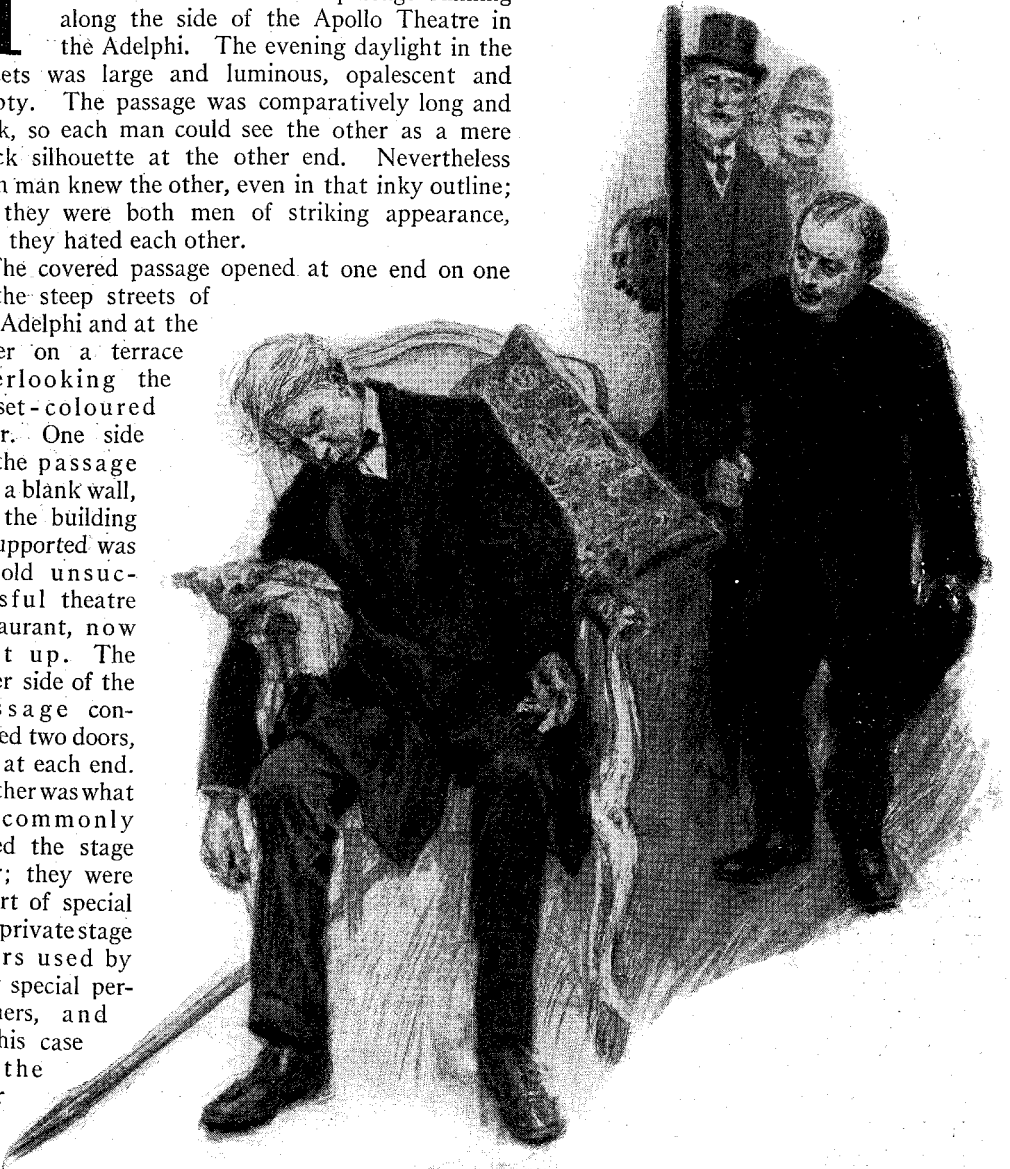
## Another Father Brown Story

BY GILBERT K. CHESTERTON

ILLUSTRATIONS BY WILLIAM HATHERELL

**T**WO men appeared simultaneously at the two ends of a sort of passage running along the side of the Apollo Theatre in the Adelphi. The evening daylight in the streets was large and luminous, opalescent and empty. The passage was comparatively long and dark, so each man could see the other as a mere black silhouette at the other end. Nevertheless each man knew the other, even in that inky outline; for they were both men of striking appearance, and they hated each other.

The covered passage opened at one end on one of the steep streets of the Adelphi and at the other on a terrace overlooking the sunset-coloured river. One side of the passage was a blank wall, for the building it supported was an old unsuccessful theatre restaurant, now shut up. The other side of the passage contained two doors, one at each end. Neither was what was commonly called the stage door; they were a sort of special and private stage doors used by very special performers, and in this case by the star



"WE MUST ATTEND TO THE . . . THE DEATH . . . SAID CUTLER SHARPLY.  
. . . 'THE TWO DEATHS!' INTERRUPTED THE VOICE OF THE PRIEST"

actor and actress in the Shakespearean performance of the day. Persons of that eminence often like to have such private exits and entrances, for meeting friends or avoiding them.

The two men in question were certainly two such friends, men who evidently knew the doors and counted on their opening, for each approached the door at the upper end with equal coolness and confidence. Not, however, with equal speed; but the man who walked fast was the man from the other end of the tunnel; so they both arrived before the secret stage door almost at the same instant. They saluted each other with civility, and waited a moment before one of them, the sharper walker, who seemed to have the shorter patience, knocked at the door.

In this and everything else each man was opposite, and neither could be called inferior. As private persons both were handsome, capable, and popular. As public persons both were in the first public rank. But everything about them, from their glory to their good looks, was of a diverse and incomparable kind. Sir Wilson Seymour was the kind of man whose importance is known to everybody who knows. The more you mixed with the innermost ring in every polity or profession, the more often you met Sir Wilson Seymour. He was the one intelligent man on twenty unintelligent committees — on every sort of subject, from the reform of the Royal Academy to the project of bimetallism for Greater Britain. In the arts especially he was omnipotent. He was so unique that nobody could quite decide whether he was a great aristocrat who had taken up art, or a great artist whom the aristocrats had taken up. But you could not meet him for five minutes without realising that you had really been ruled by him all your life.

His appearance was "distinguished" in exactly the same sense; it was at once conventional and unique. Fashion could have found no fault with his high silk hat; yet it was unlike any one else's hat — a little higher, perhaps, and adding something to his natural height.

His tall, slender figure had a slight stoop, yet it looked the reverse of feeble; his hair was silver-grey, but he did not look old; it was worn longer than the common, yet he did not look effeminate; it was curly, but it did not look curled. His carefully pointed beard made him look more manly and militant rather than otherwise, as it does in those old admirals of Velasquez with whose dark portraits his house was hung. His grey gloves were a shade bluer, his silver-knobbed cane a shade longer, than scores of such gloves and canes flapped and flourished about the theatres and the restaurants.

The other man was not so tall, yet would have struck nobody as short, but merely as strong and handsome. His hair also was curly, but fair and cropped close to a strong, massive head — the sort of head you break a door with, as Chaucer said of the Miller's. His military moustache and the carriage of his shoulders showed him a soldier; but he had a pair of those peculiar frank and piercing blue eyes that are more common in sailors. His face was somewhat square; his jaw was square, his shoulders were square, even his jacket was square. Indeed, in the wild school of caricature then current, Mr. Max Beerbohm had represented him as a proposition in the fourth book of Euclid.

For he also was a public man, though with quite another sort of success. You did not have to be in the best society to have heard of Captain Cutler of the siege of Hong-Kong and the great march across China. You could not get away from hearing of him wherever you went; his portrait was on every other postcard; his maps and battles in every other illustrated paper; songs in his honour in every other music-hall turn or on every other barrel-organ. His fame, though probably more temporary, was ten times more wide, popular, and spontaneous than the other man's. In thousands of English homes he appeared enormous above England, like Nelson. Yet he had infinitely less power in England than Sir Wilson Seymour.

The door was opened to them by an aged servant or "dresser," whose broken-down face and figure and shabby black coat and trousers contrasted queerly with the glittering interior of the great actress's dressing-room. It was fitted and filled with looking-glasses at every angle of refraction, so that they looked like the hundred facets of one huge diamond — if one could get inside a diamond. The other features of luxury, a few flowers, a few coloured cushions, a few scraps of stage costume, were multiplied by all the mirrors into the madness of the Arabian Nights; and danced and changed places perpetually, as the shuffling attendant shifted a mirror outwards or shot one back against the wall.

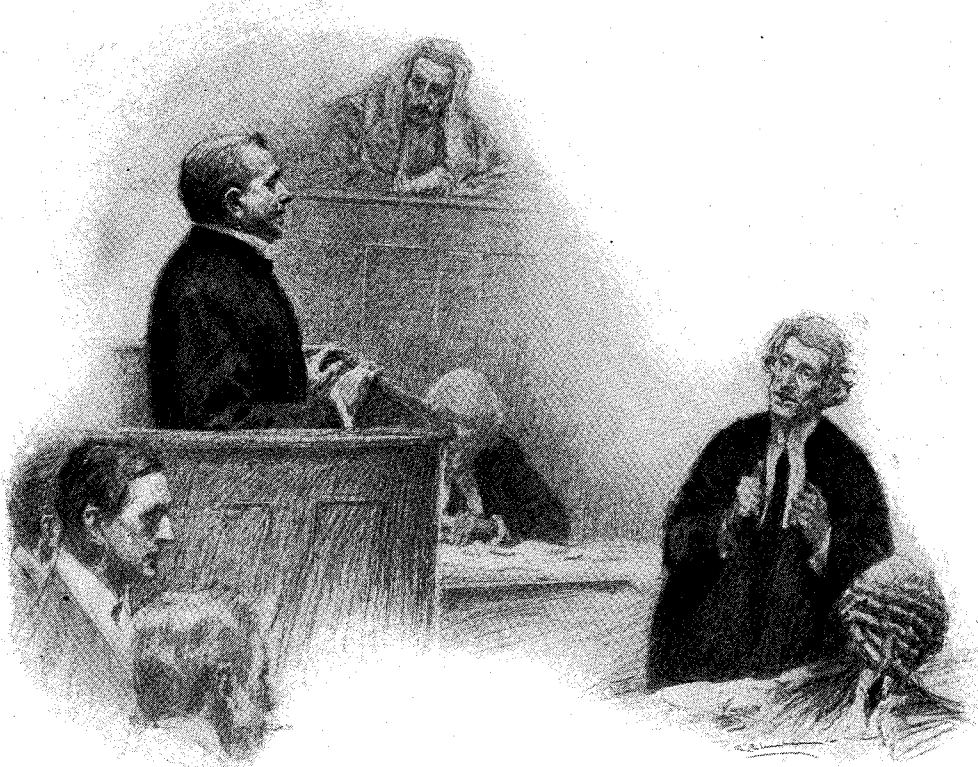
They both spoke to the dingy dresser by name, calling him Parkinson, and asking for the lady as Miss Aurora Rome. Parkinson said she was in the other room, but he would go and tell her. A shade crossed the brow of both visitors. For the other room was the private room of the great actor with whom Miss Aurora was performing, and she was of the kind that does not inflame admiration without inflaming jealousy. In about half a minute, however, the inner door opened, and she entered —





"A SIXTH FIGURE HAD SUDDENLY PRESENTED ITSELF JUST INSIDE THE DOORWAY—A MAN IN THE BLACK UNIFORM OF THE ROMAN SECULAR CLERGY. 'I BELIEVE MISS ROME SENT FOR ME,' HE SAID"





"YOU HAVE HEARD ABOUT THIS DAGGER; YOU KNOW THE EXPERTS SAY THE CRIME WAS COMMITTED WITH A SHORT BLADE?" . . . 'A SHORT BLADE,' ASSENTED FATHER BROWN, 'BUT A VERY LONG HILT'"

as she always did, even in private life — so that the very silence seemed to be a roar of applause, and one well deserved. She was clad in a somewhat strange garb of peacock-green and peacock-blue satins that gleamed like blue and green metals, such as delight children and aesthetics; and her heavy hot brown hair framed one of those magic faces that are dangerous to all men, but especially to boys and to men growing grey.

In company with her male colleague, the great American actor, Isidore Bruno, she was producing a particularly poetical and fantastic interpretation of the "Midsummer Night's Dream," in which the artistic prominence was given to Oberon and Titania, or, in other words, to Bruno and herself. Set in dreamy and exquisite scenery and moving in mystical dances, the green costume like burnished beetle-wings expressed all the elusive individuality of an elfin queen. But, when personally confronted in what was still broad daylight, a man looked only at the woman's face.

She greeted both men with the beaming and baffling smile which kept so many males at just the same dangerous distance from her. She

accepted some flowers from Cutler which were as tropical and expensive as his victories; and another sort of present from Sir Wilson Seymour, offered later on and more nonchalantly by that gentleman. For it was against his breeding to show eagerness, and against his conventional unconventionality to give anything so obvious as flowers. He had picked up a trifle, he said, which was rather a curiosity; it was an ancient Greek dagger of the Mycenaean Epoch, and might well have been worn in the time of Theseus and Hippolyta; it was made of brass, like all the heroic weapons, but, oddly enough, sharp enough to prick any one still. He had really been attracted to it by the leaf-like shape; it was as perfect as a Greek vase. If it was of any interest to Miss Rome or could come in anywhere in the play, he hoped she would —

The inner door burst open, and a big figure appeared who was more of a contrast to the explanatory Seymour than even Captain Cutler. Nearly six feet six and of more than theatrical thews and muscles, Isidore Bruno, in the gorgeous leopard skin and golden-brown garments of Oberon, looked like a barbaric god. He

leaned on a sort of hunting-spear, which across a theatre looked a slight silvery wand, but which in the small and comparatively crowded room looked as plain as a pike-staff — and as menacing. His vivid black eyes rolled volcanically; his bronzed face, handsome as it was, showed at that moment a combination of high cheekbones with set white teeth, which recalled certain American conjectures about his origin in the Southern plantations.

"Aurora," he began, in that deep voice like a drum of passion that had moved so many audiences, "will you ——"

He stopped indecisively, because a sixth figure had suddenly presented itself just inside the doorway — a figure so incongruous in the scene as to be almost comic. It was a very short man in the black uniform of the Roman secular clergy, and looking (especially in such a presence as Bruno's and Aurora's) rather like the wooden Noah out of an ark. He did not, however, seem conscious of any contrast, but said with dull civility:

"I believe Miss Rome sent for me."

A shrewd observer might have remarked that the emotional temperature rather rose at so unemotional an interruption. The detachment of a professional celibate seemed to reveal to the others that they stood round the woman as a ring of amorous rivals — just as a stranger coming in with frost on his coat will reveal that a room is like a furnace. The presence of the one man who did not care about her increased Miss Rome's sense that everybody else was in love with her, and each in a somewhat dangerous way: the actor with all the appetite of a savage and a spoilt child; the soldier with all the simple selfishness of a man of will rather than mind; Sir Wilson with that daily hardening concentration with which old hedonists take to a hobby; nay, even the abject Parkinson, who had known her before her triumphs, and who followed her about the room, with eyes or feet, with the dumb fascination of a dog.

A shrewd person might also have noted a yet odder thing. The man like a black wooden Noah (who was not wholly without shrewdness) noted it with a considerable but contained amusement. It was evident that the great Aurora, though by no means indifferent to the admiration of the other sex, wanted at this moment to get rid of all the men who admired her and be left alone with the man who did not. Did not admire her in that sense, at least; for the little priest did admire and even enjoy the firm, feminine diplomacy with which she set about her task. There was perhaps only one thing that Aurora Rome was clever about; and that was one half of humanity — the other

half. The little priest watched like a Napoleonic campaign the swift precision of her policy for expelling all, while banishing none. Bruno, the big actor, was so babyish that it was easy to send him off in brute sulks, banging the door. Cutler, the British officer, was pachydermatous to ideas, but punctilious about behaviour. He would ignore all hints, but he would die rather than ignore a definite commission from a lady. As to old Seymour, he had to be treated differently; he had to be left to the last. The only way to move him was to appeal to him in confidence as an old friend, to let him into the secret of the clearance. The priest did really admire Miss Rome as she achieved all these three objects in one selected action.

She went across to Captain Cutler and said in her sweetest manner:

"I shall value all these flowers because they must be your favourite flowers. But they won't be complete, you know, without *my* favourite flower. Do go over to that shop round the corner and get me some lilies-of-the-valley, and then it will be *quite lovely*."

The first object of her diplomacy, the exit of the enraged Bruno, was at once achieved. He had already handed his spear in a lordly style, like a sceptre, to the piteous Parkinson; and was about to assume one of the cushioned seats like a throne. But at this open appeal to his rival there glowed in his opal eyeballs all the sensitive insolence of the slave; he knotted his enormous brown fists for an instant, and then, dashing open the door, disappeared into his own apartments beyond. But meanwhile Miss Rome's experiment in mobilising the British Army had not succeeded so simply as seemed probable. Cutler had indeed risen stiffly and suddenly and walked towards the door hatless, as if at a word of command. But perhaps there was something ostentatiously elegant about the languid figure of Seymour leaning against one of the looking-glasses that brought him up short at the entrance, turning his head this way and that like a bewildered bulldog.

"I must show this stupid man where to go," said Aurora in a whisper to Seymour, and ran out to the threshold to speed the parting guest.

Seymour seemed to be listening, elegant and unconscious as was his posture; and he seemed relieved when he heard the lady call out some last instructions to the Captain and then turn sharply and run laughing down the passage towards the other end, the end on the terrace above the Thames. Yet a second or two after Seymour's brow darkened again. A man in his position has so many rivals; and he remembered that at the other end of the passage was the

corresponding entrance to Bruno's private room. He did not lose his dignity; he said some civil words to Father Brown about the revival of Byzantine architecture in the Westminster Cathedral, and then, quite naturally, strolled out himself into the upper end of the passage. Father Brown and Parkinson were left alone; and they were neither of them men with a taste for superfluous conversation. The dresser went round the room, pulling out looking-glasses and pushing them in again, his dingy dark coat and trousers looking all the more dismal since he was still holding the festive fairy spear of King Oberon. Every time he pulled out the frame of a new glass, a new black figure of Father Brown appeared; the absurd glass chamber was full of Father Browns — upside down in the air like angels, turning somersaults like acrobats, turning their backs to everybody like very rude persons. Father Brown seemed quite unconscious of this cloud of witnesses, but followed Parkinson with an idly attentive eye till he took himself and his absurd spear into the farther room of Bruno. Then he abandoned himself to such abstract meditations as always amused him; calculating the angles of the mirrors, the angles of each refraction, the angle at which each must fit into the wall . . . when he heard a strong but strangled cry.

He sprang to his feet and stood rigidly listening. At the same instant Sir Wilson Seymour burst into the room, white as ivory.

"Who's that man in the passage?" he cried. "Where's that dagger of mine?"

Before Father Brown could turn in his heavy boots, Seymour was plunging about the room, looking for the weapon. And before he could possibly find that weapon or any other, a brisk running of feet broke upon the pavement outside and the square face of Cutler was thrust into the same doorway. He was still grotesquely grasping a bunch of lilies-of-the-valley.

"What's this?" he cried. "What's that creature down the passage? Is this some of your tricks?"

"My tricks!" hissed his pale rival, and made a stride towards him.

In the instant of time in which all this happened, Father Brown stepped out into the top of the passage, looked down it, and at once walked briskly towards what he saw.

At this the other two men dropped their quarrel and darted after him, Cutler calling out:

"What are you doing? Who are you?"

"My name is Brown," said the priest sadly, as he bent over something and straightened himself again. "Miss Rome sent for me, and I came as quick as I could. I have come too late."

The three men looked down, and in one of them at least the life died in that late light of afternoon. It ran along the passage like a path of gold, and in the midst of it Aurora Rome lay lustrous in her robes of green and gold, with her dead face turned upwards. Her dress was torn away as in a struggle, leaving the right shoulder bare; but the wound from which the blood was welling was on the other side. The brass dagger lay flat and gleaming a yard or so away.

There was a blank stillness for a measurable time; so that they could hear far off a flower-girl's laugh outside Charing Cross, and some one whistling furiously for a taxicab in one of the streets off the Strand. Then the Captain, with a movement so sudden that it might have been passion or play-acting, took Sir Wilson Seymour by the throat.

Seymour looked at him steadily without either fight or fear.

"You need not kill me," he said in a voice quite cold. "I shall do that on my own account."

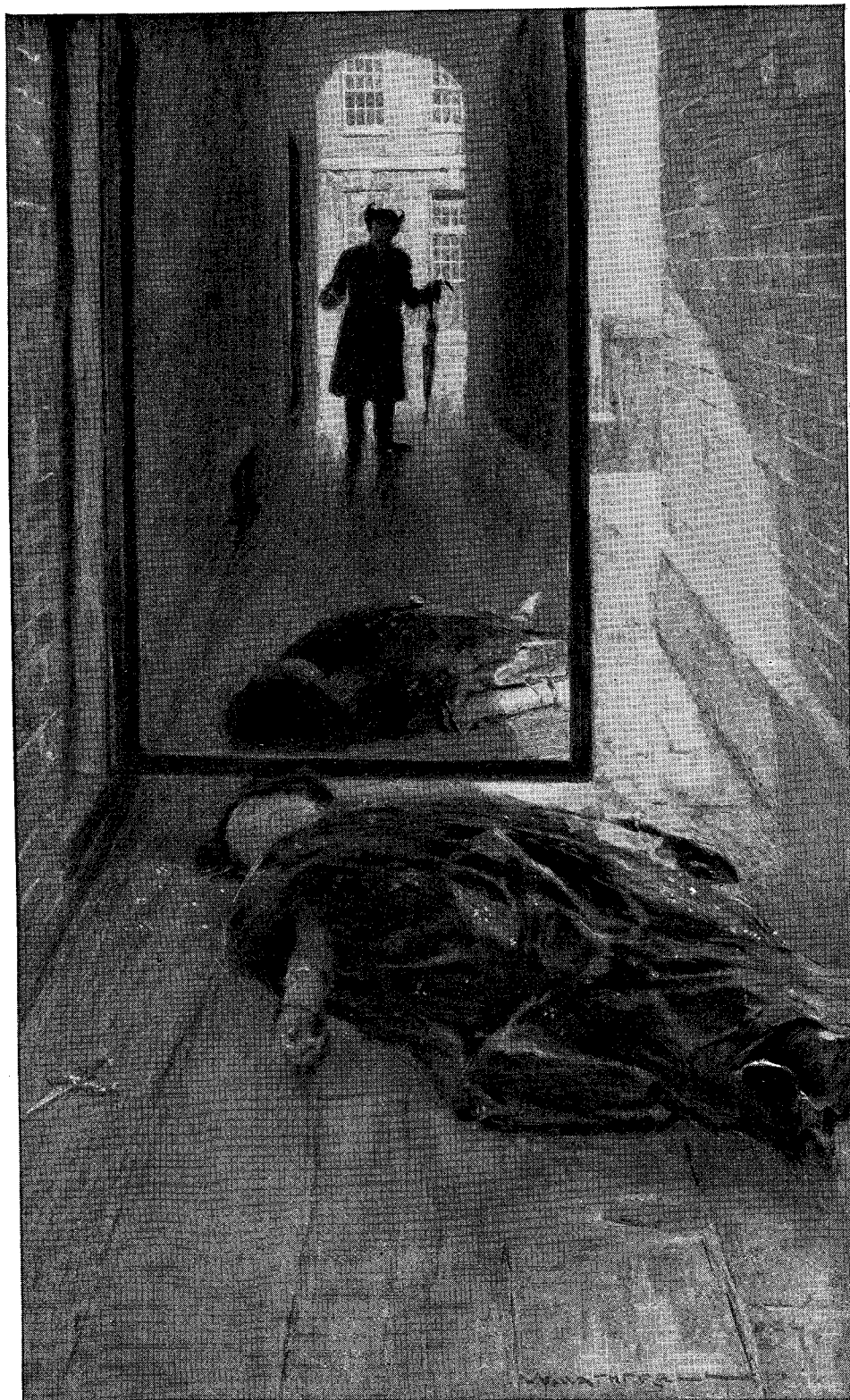
The Captain's hand hesitated and dropped; and the other added, with the same icy candour: "If I find I haven't the nerve to do it with that dagger, I can do it in a month with drink."

"Drink isn't good enough for me," replied Cutler, "but I'll have blood for this before I die. Not yours — but I think I know whose."

And, before the other could appreciate his intention, he snatched up the dagger, sprang at the other door at the lower end of the passage, burst it open bolt and all, and confronted Bruno in his dressing-room. As he did so old Parkinson tottered in his wavering way out of the door, and caught sight of the corpse lying in the passage. He moved shakily towards it; looked at it weakly with a working face; then moved shakily back into the dressing-room again, and sat down suddenly on one of the richly cushioned chairs. Father Brown instantly ran across to him, taking no notice of Cutler and the colossal actor, though the room already rang with their blows as they began to struggle for the dagger. Seymour, who retained some practical sense, was whistling for the police at the end of the passage.

When the police arrived, it was to tear the two men from an almost ape-like grapple; and after a few formal enquiries to arrest Isidore Bruno upon a charge of murder, brought against him by his furious opponent. The idea that the great national hero of the hour had arrested a wrong-doer with his own hand doubtless had its weight with the police, who are not without elements of the journalist. They treated Cutler with a certain solemn attention,





"AURORA ROME LAY LUSTROUS IN HER ROBES OF GREEN AND GOLD, WITH HER DEAD  
FACE TURNED UPWARDS. THE BRASS DAGGER LAY FLAT AND GLEAMING  
A YARD OR SO AWAY"



and pointed out that he had got a slight slash on the hand. Even as Cutler bore him back across tilted chair and table, Bruno had twisted the dagger out of his grasp and disabled him just below the wrist. The injury was really slight, but, till he was removed from the room, the half-savage prisoner stared at the running blood with a steady smile.

"Looks a cannibal sort of a chap, don't he?" said the constable confidentially to Cutler.

Cutler made no answer, but said sharply a moment after:

"We must attend to the . . . the death . . ." and his voice escaped from articulation.

"The two deaths," interrupted the voice of the priest from the farther side of the room. "This poor fellow was gone when I got across to him." And he stood looking down at old Parkinson, who sat in a black huddle on the gorgeous chair. He also had paid his tribute, not without eloquence, to the woman who had died. The silence was first broken by Cutler, who seemed not untouched by a rough tenderness.

"I wish I were he," he said huskily. "I remember he used to watch her, wherever she walked, more than — anybody. She was his air, and he's dried up. He's just dead."

"We are all dead," said Seymour in a strange voice, looking down the road.

They took leave of Father Brown at the corner of the road with some random apologies for any rudeness they might have shown. Both their faces were tragic, but also cryptic. The mind of the little priest was always a rabbit-warren of wild thoughts that jumped too quick for him to catch them. Like the white tail of a rabbit, he had the vanishing thought that he was certain of their grief but not so certain of their innocence.

"We had better all be going," said Seymour heavily; "we have done all we can to help."

"Will you understand my motives," asked Father Brown quietly, "if I say you have done all you can to hurt?"

They both started as if guiltily, and Cutler said sharply:

"To hurt whom?"

"To hurt yourselves," answered the priest. "I would not add to your troubles if it weren't common justice to warn you. You've done nearly everything you could do to hang yourselves, if this actor should be acquitted. They'll be sure to subpoena me; I shall be bound to say that, after the cry was heard, each of you rushed into the room in a wild state and began quarreling about a dagger. As far as my words on oath can go, you might either of you have done it. You hurt yourselves with that; and

then Captain Cutler must hurt himself with the dagger."

"Hurt myself!" exclaimed the Captain with contempt. "A silly little scratch."

"Which drew blood," replied the priest, nodding. "We know there's blood on the brass now. And so we shall never know whether there was blood on it before."

There was a silence; and then Seymour said, with an emphasis quite alien to his daily accent: "But I saw a man in the passage."

"I know you did," answered the cleric Brown, with a face of wood; "so did Captain Cutler. That's what seems so improbable."

Before either could make sufficient sense of it even to answer, Father Brown had politely excused himself and gone stumping up the road with his stumpy old umbrella.

As modern newspapers are conducted, the most honest and most important news is the police news. If it be true that in the twentieth century more space is given to murder than to politics, it is for the excellent reason that murder is a more serious subject. But even this would hardly explain the enormous omnipresence and widely distributed detail of "The Bruno Case" or "The Passage Mystery" in the press of London and the Provinces. So vast was the excitement that for some weeks the press really told the truth; and the reports of examination and cross-examination, if interminable, even if intolerable, are at least reliable. The true reason, of course, was the coincidence of persons. The victim was a popular actress; the accused was a popular actor; and the accused had been caught red-handed, as it were, by the most popular soldier of the patriotic season. Under these extraordinary circumstances, the press was paralyzed into prolixity and accuracy; and the rest of this somewhat singular business can practically be recorded from the reports of Bruno's trial.

The trial was presided over by Mr. Justice Monkhouse, one of those who are jeered at as humorous judges, but who are generally much more serious than the serious judges; for their levity comes from a living impatience of professional solemnity, while the serious judge is really filled with frivolity, because he is filled with vanity. All the chief actors being of a worldly importance, the barristers were well balanced. The prosecutor for the Crown was Sir Walter Cowdray, a heavy but weighty advocate of the sort that knows how to seem English and trustworthy, and how to be rhetorical with reluctance. The prisoner was defended by Mr. Patrick Butler, K.C., who was mistaken for a mere flâneur by those who misunderstand the Irish character — and those who had not been



examined by him. The medical evidence involved no contradictions, the doctor whom Seymour had summoned on the spot agreeing with the eminent surgeon who had later examined the body. Aurora Rome had been stabbed with some sharp instrument, such as a knife or dagger — some instrument, at least, of which the blade was short. The wound was just over the heart and she had died instantly. When the first doctor saw her she could hardly have been dead for twenty minutes. Therefore, when Father Brown found her, she could hardly have been dead for three.

Some official detective evidence followed, chiefly concerned with the presence or absence of any proof of a struggle; the only suggestion of this was the tearing of the dress at the shoulder, and this did not seem to fit in particularly well with the direction and finality of the blow. When these details had been supplied, though not explained, the first of the important witnesses was called.

Sir Wilson Seymour gave evidence, as he did everything else that he did at all, not only well but perfectly. Though himself much more of a public man than the judge, he conveyed exactly the fine shade of self-effacement before the King's justice; and, though every one looked at him as they would at the Prime Minister or the Archbishop of Canterbury, they could have said nothing of his part in it but that it was that of a private gentleman, with an accent on the noun. He was also refreshingly lucid, as he was on the committees. He had been calling on Miss Rome at the theatre; he had met Captain Cutler there; they had been joined for a short time by the accused, who had then returned to his own dressing-room; they had then been joined by a Roman Catholic priest, who asked for the deceased lady and said his name was Brown. Miss Rome had then gone just outside the theatre to the entrance of the passage, in order to point out to Captain Cutler a flower shop at which he was to buy her some more flowers; and the witness had remained in the room, exchanging a few words with the priest. He had then distinctly heard the deceased, having sent the Captain on his errand, turn round, laughing, and run down the passage towards its other end, where was the prisoner's dressing-room. In idle curiosity as to the rapid movements of his friends, he had strolled out to the head of the passage himself and looked down it towards the prisoner's door. Did he see anything in the passage? Yes, he saw something in the passage.

Sir Walter Cowdray allowed an impressive interval, during which the witness looked down and, for all his usual composure, seemed to have

more than his usual pallor. Then the barrister said in a lower voice, which seemed at once sympathetic and creepy:

"Did you see it distinctly?"

Sir Wilson Seymour, however moved, had his excellent brains in full working order.

"Very distinctly as regards its outline, but quite indistinctly — indeed, not at all — as regards the details inside the outline. The passage is of such length that any one in the middle of it appears quite black against the light at the other end." The witness lowered his steady eyes once more and added: "I had noticed the fact before, when Captain Cutler first entered it." There was another silence; and the judge leaned forward and made a note.

"Well," said Sir Walter patiently, "what was the outline like? Was it, for instance, like the figure of the murdered woman?"

"Not in the least," answered Seymour quietly.

"What did it look to you like?"

"It looked to me," replied the witness — "like a tall man."

Every one in court kept his eyes rivetted on his pen or his umbrella-handle or his book or his boots, or whatever he happened to be looking at. They seemed to be holding their eyes away from the prisoner by main force; but they felt his figure in the dock, and they felt it as gigantic. Tall as Bruno was to the eye, he seemed to swell taller and taller when all eyes had been torn away from him.

Cowdray was resuming his seat with his solemn face, smoothing his black silk robes and white silk whiskers. Sir Wilson was leaving the witness-box, after a few final particulars to which there were many other witnesses, when the counsel for the defence sprang up and stopped him.

"I shall only detain you a moment," said Mr. Butler, who was a rustic-looking person with red eyebrows and an expression of partial slumber. "Will you tell his lordship how you knew it was a man?"

A faint, refined smile seemed to pass over Seymour's features.

"I'm afraid it is the vulgar test of trousers," he said. "When I saw daylight between the long legs I was sure it was a man, after all."

Butler's sleepy eyes opened as suddenly as some silent explosion.

"After all!" he repeated slowly. "So you did think first it was a woman."

Seymour looked troubled for the first time.

"It is hardly a point of fact," he said, "but if his lordship would like me to answer for my impression, of course I shall do so. There was something about the thing that was not exactly

a woman and yet was not quite a man: somehow, the curves were different. And it had something that looked like long hair."

"Thank you," said Mr. Butler, K.C., and sat down suddenly, as if he had got what he wanted.

Captain Cutler was a far less plausible and composed witness than Sir Wilson; but his account of the opening incidents was solidly the same. He described the return of Bruno to his dressing-room, the dispatching of himself to buy a bunch of lilies-of-the-valley; his return to the upper end of the passage; the thing he saw in the passage; his suspicion of Seymour; and his struggle with Bruno. But he could give little artistic assistance about the black figure that he and Seymour had seen. Asked about its outline, he said he was no art critic — with a somewhat too obvious sneer at Seymour. Asked if it was a man or a woman, he said it looked more like a beast — with a too obvious snarl at the prisoner. But the man was plainly shaken with sorrow and sincere anger; and Cowdray quickly excused him from confirming facts that were already fairly clear.

The defending counsel also was again brief in his cross-examination; although (as was his custom) even in being brief he seemed to take a long time about it.

"You used a rather remarkable expression," he said, looking at Cutler sleepily. "What do you mean by saying that it looked more like a beast than a man or a woman?"

Cutler seemed seriously agitated.

"Perhaps I oughtn't to have said that," he said; "but, when the brute has huge humped shoulders like a chimpanzee and bristles sticking out of its head like a pig —"

Mr. Butler cut short his curious impatience in the middle.

"Never mind whether its hair was like a pig's," he said. "Was it like a woman's?"

"A woman's!" cried the soldier. "Great God, no!"

"The last witness said it was," commented the counsel with unscrupulous swiftness. "And did the figure have any of those serpentine and semi-feminine curves to which eloquent allusion has been made? No? No feminine curves? The figure, if I understand you, was rather heavy and square than otherwise?"

"He may have been bending forward," said Cutler, in a hoarse and rather faint voice.

"Or, again, he may not," said Mr. Butler, and sat down suddenly for the second time.

The third witness called by Sir Walter Cowdray was the little Catholic clergyman — so little that his head seemed hardly to come above the box, compared with the others; so that it

was like cross-examining a child. But, unfortunately, Sir Walter had somehow got into his head (mostly by some ramifications of his family's religion) that Father Brown was on the side of the prisoner, because the prisoner was wicked and foreign and even partly black. Therefore he took Father Brown up sharply whenever that proud pontiff tried to explain anything; and told him to answer yes or no and tell the plain facts without any jesuitry. When Father Brown began, in his simplicity, to say who he thought the man in the passage was, the barrister told him that he did not want his theories.

"A black shape was seen in the passage; and you say you saw the black shape. Well, what shape was it?"

Father Brown blinked as under rebuke; but he had long known the literal nature of obedience.

"The shape," he said, "was short and thick, but had two sharp black projections curved upwards on each side of the head or top, rather like horns, and —"

"Oh! the devil with horns, no doubt," ejaculated Cowdray, sitting down in triumphant jocularly. "It was the devil come to eat Protestants."

"No," said the priest dispassionately; "I know who it was."

Those in court had been wrought up to an irrational but real sense of some monstrosity. They had forgotten the figure in the dock, and thought only of the figure in the passage. And the figure in the passage, described by three capable and respectable men who had all seen it, was a shifting nightmare: one called it a woman, and another a beast, and the other a devil. . . .

The judge was looking at Father Brown with level and piercing eyes.

"You are a most extraordinary witness," he said, "but there is something about you that makes me think you are trying to tell the truth. Well, who was the man you saw in the passage?"

"He was myself," said Father Brown.

Butler, K.C., sprang to his feet in an extraordinary stillness, and said quite calmly:

"Your lordship will allow me to cross-examine?" And then, without stopping, he shot at Brown the apparently disconnected question: "You have heard about this dagger; you know the experts say the crime was committed with a short blade?"

"A short blade," assented Brown, nodding solemnly like an owl, "but a very long hilt."

Before the audience could quite dismiss the idea that the priest had really seen himself



doing murder with a short dagger with a long hilt (which seemed somehow to make it more horrible), he had himself hurried on to explain:

"I mean, daggers aren't the only things with short blades. Spears have short blades. And spears catch at the end of the steel just like daggers, if they're that sort of fancy spear they have in theatres; like the spear poor old Parkinson killed his wife with, just when she'd sent for me to settle their family troubles; and I came just too late, God forgive me! But he died penitent — he just died of being penitent. He couldn't bear what he'd done."

The general impression in court was that the little priest, who was gabbling away, had literally gone mad in the box. But the judge still looked at him with bright and steady eyes of interest; and the counsel for the defence went on with its questions unperturbed.

"If Parkinson did it with that pantomime spear," asked Butler, "he must have thrust from four yards away. How do you account for signs of struggle, like the dress dragged off the shoulder?" He had slipped into treating this mere witness as an expert; but no one noticed it now.

"The poor lady's dress was torn," said the witness, "because it was caught in a panel that slid to just behind her. She struggled to free herself, and, as she did so, Parkinson came out of the prisoner's room and lunged with the spear."

"A panel," repeated the barrister in a curious voice.

"It was a looking-glass on the other side,"

explained Father Brown. "When I was in the dressing-room, I noticed that some of them could probably be slid out into the passage."

There was another vast and unnatural silence; and this time it was the judge who spoke:

"So you really mean that, when you looked down that passage, the man you saw was yourself — in a mirror?"

"Yes, my lord; that was what I was trying to say," said Brown. "But they asked me for the shape; and our hats have corners just like horns; and so I —"

The judge leaned forward, his old eyes yet more brilliant, and said in specially distinct tones:

"Do you really mean to say that when Sir Wilson Seymour saw that wild what-you-call-him with curves and woman's hair and men's trousers, what he saw was Sir Wilson Seymour?"

"Yes, my lord," said Father Brown.

"And you mean to say that when Captain Cutler saw that chimpanzee with humped shoulders and hog's bristles, he simply saw himself?"

"Yes, my lord."

The judge leaned back in his chair with a luxuriance in which it was hard to separate the cynicism and the admiration.

"And can you tell us why," he asked, "you should know your own figure in a looking-glass, when two such distinguished men don't?"

Father Brown blinked even more painfully than before; then he stammered:

"Really, my lord, I don't know . . . unless it's because I don't look at it so often."

## FIVE FEATURES FOR MAY

*McCLURE'S announces:*

"*The Purple Wig*" . . . by GILBERT K. CHESTERTON

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*Any one of these five stories would make the May McCLURE'S distinctive; each one represents the author's high-water mark. Ten other features will appear in McCLURE'S for May.*

# WHY CHILDREN WORK



## The Children's Answer

BY

HELEN M. TODD

*Courtesy National Child Labor Committee*

*IT has always been the assumption that bad industrial conditions are responsible for child labor.*

*Is there another powerful but indirect influence that is also responsible? Does the factory, heavy as the tax is that it takes from children, represent an escape from something that is even more dreaded?*

*In all that has been said on the subject of child labor, there is one voice that has not been heard.\* This is the voice of those most vitally concerned—the children. Their explanation of their own problem has not been given.*

*In the following article Miss Helen Todd, for years a factory inspector in Chicago, reports their novel and surprising attitude.*

WE must turn to some one other than the statistician to learn why children work, and what the effect of this work is upon them. I am a factory inspector. If being a factory inspector is to you merely a political job, you will learn little or nothing from the children. You are to them an official, a creature with a policeman's star, who decoys you into telling the truth as to your age and the number of hours you work, in order to make your boss "holler on you," your mother weep because of you, and a large, cross man called a judge to take away your job. Fortunately, at fourteen boys and girls are still children. They still have a psychic power of feeling at once the magnetism of people who care for them. None can be worse judges of character, as a whole, than children. One and only one thing they know and value, and that is, if you love them.