

## “ PASSEUR ! ”

BY ROBERT W. CHAMBERS.

“O friends, I've served ye food and bed;  
O friends, the mist is rising wet,  
Then bide a moment, O my dead,  
Where, lonely, I must linger yet ! ”

But onward press the hurrying throng  
Within the mist from out my view.  
Some whisper, “Wait, 'twill not be long ! ”  
Some, “Thou shalt be forgotten, too ! ”

*“Because Man goeth to his long home, and the  
Mourners go about the streets.”*

WHEN he had finished his pipe, he tapped the briar bowl against the chimney until the ashes powdered the charred log smouldering across the andirons. Then he sank back in his chair, absently touching the hot pipe-bowl with the tip of each finger until it grew cool enough to be dropped into his coat-pocket.

Twice he raised his eyes to the little American clock ticking upon the bureau. He had half an hour to wait.

The three candles that lighted the room might be trimmed to advantage. This would give him something to do. A pair of scissors lay open upon the bureau, and he rose and picked them up. For a while he stood dreamily shutting and opening the scissors, his eyes roaming about the room. There was an easel in the corner, and a pile of dusty canvases behind it; behind the canvases there was shadow—that grey menacing shadow that—that never moved.

When he had trimmed each candle, he wiped the smoky scissors on a paint-rag and flung them on to the bureau again. The clock pointed to ten; he had been occupied exactly three minutes.

The bureau was littered with neckties, pipes, combs and brushes, matches, reels

and fly-books, collars, shirt-studs, a new pair of Scotch shooting stockings, and a woman's work-basket.

He picked up all the neckties, folded them once, and hung them over a bit of twine that stretched across the looking-glass. The shirt-studs he shovelled into the top drawer along with brushes, combs, and stockings; the reels and fly-books he dusted with his handkerchief and placed methodically along the mantelshelf. Twice he stretched out his hand towards the woman's work-basket, but his hand fell to his side again, and he turned away into the room, staring at the dying fire.

Outside the snow-sealed window a shutter broke loose and banged monotonously until he flung open the panes and fastened it. The soft, wet snow that had choked the window-panes all day was frozen hard now, and he had to break the polished crust before he could find the rusty shutter-hinge.

He leaned out for a moment, his numbed hands resting on the snow, the roar of a rising snow-squall in his ears; and out across the desolate garden and stark hedgerow he saw the flat, black river spreading through the gloom.

A candle sputtered and snapped behind him, a sheet of drawing-paper fluttered across the floor, and he closed the panes and turned back into the room, both hands in his worn pockets.

The little American clock on the mantel ticked and ticked, but the hands lagged, for he had not been occupied five minutes in all. He went up to the mantel and watched the hands of the clock. A minute—longer than a year to him—crept by.

Around the room the furniture stood

ranged—a chair or two of yellow pine, a table, the easel, and in one corner the broad, curtained bed. And behind each lay shadows—menacing shadows, that never moved.

A little pale flame started up from the smoking log on the andirons, the room sang with the sudden hiss of escaping wood-gases. After a little, the back of the log caught fire; jets of blue flame flared up here and there with mellow sounds, like the lighting of gas-burners in a row, and in a moment a thin sheet of yellow flame wrapped the whole charred log.

Then the shadows moved—not the shadows behind the furniture, they never moved—but other shadows, thin, grey, confusing, that came and spread their slim patterns all around him, and trembled and trembled.

He dared not step or tread upon them, they were too real—they meshed the floor around his feet, they ensnared his knees, they fell across his breast like ropes. Some night, in the silence of the moors, when wind and river were still, he feared these strands of shadow might tighten—creep higher around his throat and tighten. But even then he knew that those shadows would never move—those grey shapes that knelt crouching in every corner.

When he looked up at the clock again, ten minutes had straggled past. Time was disturbed in the room; the strands of shadow seemed entangled among the hands of the clock, dragging them back from their rotation. He wondered if the shadows would strangle Time some still night when the wind and the flat river were silent.

There grew a sudden chill across the floor: the cracks of the boards let it in. He leaned down and drew his sabots towards him from their place near the andirons, and slipped them over his chaussons. And as he straightened up, his eyes mechanically sought the mantel, above where, in the dusk, another pair of sabots stood, little slender delicate sabots, carved

from red beech. A year's dust greyed their surface; a year's rust dulled the silver band across the instep. He said this to himself aloud, knowing that it was within a few minutes of the year.

His own sabots



JEANNE, PASSEUR AT THE CARMES.

came from Mort-Dieu; they were shaved square and banded with steel. But in days past he had thought that no sabot in Mort-Dieu was delicate enough to touch the instep of the Mort-Dieu Passeur. So he sent to the Shore Lighthouse, and they sent to Lorient, where the women are coquettish, and show their hair and wear dainty sabots. And in this town, where vanity corrupts, and there is much lace on coif and collarette, a pair of delicate sabots were found, banded with silver and chiselled in red beech. The sabots stood on the mantel above the fire now—dusty and tarnished.

There was a sound from the window, the soft murmur of snow blotting the glass panes. The wind, too, muttered under the roof-eaves. Presently it would begin to whisper to him from the chimney—he knew it, and he held his hands over his ears and stared at the clock.

In the hamlet of Mort-Dieu the pines sing all day of the sea-secrets, but in the night the ghosts of little grey birds fill the branches, singing of the sunshine of past years. He heard the song as he sat, and he crushed his hands over his ears; but the grey birds joined with the wind in the chimney, and he heard all that he dared not hear, and he thought all that he dared not hope or think, and the swift tears scalded his eyes.

In Mort-Dieu the nights are longer than anywhere on earth; he knew it—why should he not know? This had been so for a year; it was different before. There were so many things different before; days and nights vanished like minutes then; the pines told no secrets of the sea, and the grey birds had not yet come to Mort-Dieu. Also there was Jeanne, Passeur at the Carmes.

When he first saw her, she was poling the square, flat-bottomed ferry skiff from the Carmes to Mort-Dieu, a red handkerchief bound across her silky black hair, a red skirt fluttering just below her knees. The next time he saw her he had to call to her across the placid river, "Ohé—Ohé—Passeur!" She came, poling the flat skiff, her deep blue eyes pensively fixed on him, the scarlet skirt and kerchief idly flapping in the April wind. Then day followed day, when the far call, "Passeur!" grew clearer and more joyous, and the faint answering cry, "V'là, M'sieur!" rippled across the water like music tinged with laughter. Then spring came, and with spring came Love—Love carried free across the ferry from the Carmes to Mort-Dieu.

The flame above the charred log whistled, flickered, and went out in a jet of wood-vapour, only to play like lightning above the gas and relight again. The clock ticked more loudly, and the song

from the pines filled the room. But in his straining eyes a summer landscape was reflected, where white clouds sailed, and white foam curled under the square bow of a little skiff. And he pressed his numbed hands tighter to his ears to drown the cry, "Passeur! Passeur!"

And now for a moment the clock ceased ticking. It was time to go. Who but he should know it—he who went out into the night swinging his lantern? And he went. He had gone each night from the first—from that first strange winter evening when a strange voice had answered him across the river—the voice of the new Passeur. He had never heard her voice again.

So he passed down the windy, wooden stairs, lantern hanging lighted in his hand, and stepped out into the storm. Through sheets of drifting snow, over heaps of frozen seaweed and icy drift, he moved, shifting his lantern right and left, until its glimmer on the water warned him. Then he called out into the night, "Passeur!" The frozen spray spattered his face and crusted the lantern; he heard the distant boom of breakers beyond the bar, and the noise of mighty winds among the seaward cliffs.

"Passeur!"

Across the broad flat river, black as a sea of pitch, a tiny light sparkled a moment. Again he cried, "Passeur!"

"V'là, M'sieur!"

He turned ghastly white, for it was her voice—or was he crazy!—and he sprang waist deep into the icy current and cried out again, but his voice ended in a sob.

Slowly, through the snow, the flat skiff took shape, creeping nearer and nearer. But she was not at the pole—he saw that—there was only a tall, thin man, shrouded to the eyes in oilskin, and he leaped into the boat and bade the ferrymen hasten.

Halfway across he rose in the skiff and called "Jeanne!" but the roar of the storm and the thrashing of icy waves drowned his voice. Yet he heard

her again, and she called to him by name.

When at last the boat grated upon the invisible shore, he listed his lantern, trembling, stumbling among the rocks, and calling to her, as though his voice could silence the Voice that had spoken a year ago that night. And it could not. He

sank shivering upon his knees, and looked out into the darkness, where an ocean rolled across a world. Then his stiff lips moved, and he repeated her name; but the hand of the Ferryman fell gently upon his head.

And when he raised his eyes he saw that the Ferryman was Death.



'THE HAND OF THE FERRYMAN FELL GENTLY UPON HIS HEAD.'