

“THEY HAD TORN THE CROUCHING MAN AWAY FROM HIS HOLD UPON
THE SKIRT OF HER DRESS.”

(See page 128.)

The Silver Mirror.

By ARTHUR CONAN DOYLE.



JAN. 3.—This affair of White and Wotherspoon's accounts proves to be a gigantic task. There are twenty thick ledgers to be examined and checked. Who would be a junior partner? However, it is the first big bit of business which has been left entirely in my hands. I must justify it. But it has to be finished so that the lawyers may have the result in time for the trial. Johnson said this morning that I should have to get the last figure out before the 20th of the month. Good Lord! Well, have at it, and if human brain and nerve can stand the strain I'll win out at the other side. It means office-work from ten to five, and then a second sitting from about eight to one in the morning. There's drama in an accountant's life. When I find myself in the still early hours while all the world sleeps, hunting through column after column for those missing figures which will turn a respected Alderman into a felon, I understand that it is not such a prosaic profession after all.

On Monday I came on the first trace of defalcation. No heavy game hunter ever got a finer thrill when first he caught sight of the trail of his quarry. But I look at the twenty ledgers and think of the jungle through which I have to follow him before I get my kill. Hard work—but rare sport, too, in a way! I saw the fat fellow once at a City dinner, his red face glowing above a white napkin. He looked at the little pale man at the end of the table. He would have been pale too if he could have seen the task that would be mine.

JAN. 6.—What perfect nonsense it is for doctors to prescribe rest when rest is out of the question! Asses! They might as well shout to a man who has a pack of wolves at his heels that what he wants is absolute quiet. My figures must be out by a certain date; unless they are so I shall lose the chance of my lifetime, so how on earth am I to rest? I'll take a week or so after the trial.

Perhaps I was myself a fool to go to the doctor at all. But I get nervous and highly-strung when I sit alone at my work at night. It's not a pain—only a sort of fullness of the head with an occasional mist over the eyes. I thought perhaps some bromide, or chloral, or something of the kind might do me good. But stop work! It's absurd to ask such a thing. It's like a long-distance race. You feel queer at first and your heart thumps and your lungs pant, but if you have only the pluck to keep on you get your second wind. I'll stick to my work and wait for my second wind. If it never comes—all the same I'll stick to my work. Two ledgers are done, and I am well on in the third. The rascal has covered his tracks well; but I pick them up for all that.

JAN. 9.—I had not meant to go to the doctor again. And yet I have had to. "Straining my nerves, risking a complete break-down, even endangering my sanity." That's a nice sentence to have fired off at one. Well, I'll stand the strain and I'll take the risk; but so long as I can sit in my chair and move a pen I'll follow the old sinner's slot.

By the way, I may as well set down here

the queer experience which drove me this second time to the doctor. I'll keep an exact record of my symptoms and sensations, because they are interesting in themselves—"a curious psycho-physiological study," says the doctor—and also because I am perfectly certain that when I am through with them they will all seem blurred and unreal, like some queer dream betwixt sleeping and waking. So now, while they are fresh, I will just make a note of them, if only as a change of thought after the endless figures.

There's an old silver-framed mirror in my room—it was given me by a friend who had a taste for antiquities, and he, as I happen to know, picked it up at a sale and had no notion where it came from. It's a large thing, three feet across and two feet high, and it leans at the back of a side-table on my left as I write. The frame is flat, about three inches across, and very old; far too old for hall-marks or other methods of determining its age. The glass part projects, with a bevelled edge, and has the magnificent reflecting power which is only, as it seems to me, to be found in very old mirrors. There's a feeling of perspective when you look into it such as no modern glass can ever give.

The mirror is so situated that as I sit at the table I can usually see nothing in it but the reflection of the red window curtains. But a queer thing happened last night. I had been working for some hours, very much against the grain, with continual bouts of that mistiness of which I have complained. Again and again I had to stop and clear my eyes. Well, on one of these occasions I chanced to look at the mirror. It had the oddest appearance. The red curtains which should have been reflected in it were no longer there, but the glass seemed to be clouded and steamy, not on the surface, which glittered like steel, but deep down in the very grain of it. This opacity, when I stared hard at it, appeared to slowly rotate this way and that, until it was a thick white cloud swirling in heavy wreaths. So real and solid was it, and so reasonable was I, that I remember turning, with the idea that the curtains were on fire. But everything was deadly still in the room—no sound save the ticking of the clock, no movement save the slow gyration of that strange woolly cloud deep in the heart of the old mirror.

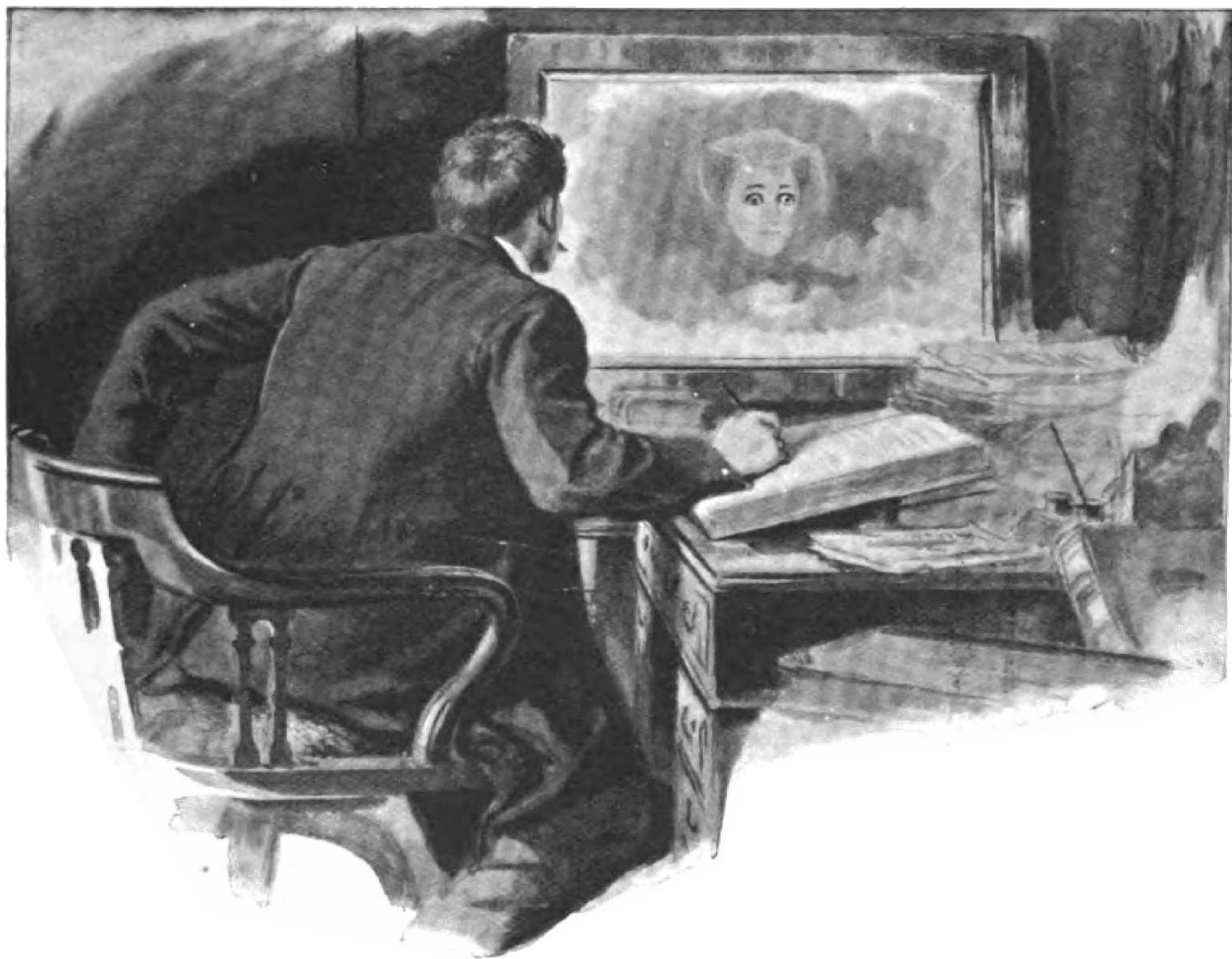
Then, as I looked, the mist, or smoke, or cloud, or whatever one may call it, seemed

to coalesce and solidify at two points quite close together, and I was aware, with a thrill of interest rather than of fear, that these were two eyes looking out into the room. A vague outline of a head I could see—a woman's, by the hair, but this was very shadowy. Only the eyes were quite distinct; such eyes—dark, luminous, filled with some passionate emotion, fury or horror, I could not say which. Never have I seen eyes which were so full of intense, vivid life. They were not fixed upon me, but stared out into the room. Then as I sat erect, passed my hand over my brow, and made a strong conscious effort to pull myself together, the dim head faded into the general opacity, the mirror slowly cleared, and there were the red curtains once again.

A sceptic would say, no doubt, that I had dropped asleep over my figures and that my experience was a dream. As a matter of fact, I was never more vividly awake in my life. I was able to argue about it even as I looked at it, and to tell myself that it was a subjective impression—a chimera of the nerves—begotten by worry and insomnia. But why this particular shape? And who is the woman, and what is the dreadful emotion which I read in those wonderful brown eyes? They come between me and my work. For the first time I have done less than the daily tally which I had marked out. Perhaps that is why I have had no abnormal sensations to-night. To-morrow I must wake up, come what may.

Jan. 11.—All well, and good progress with my work. I wind the net, coil after coil, round that bulky body. But the last smile may remain with him if my own nerves break over it. The mirror would seem to be a sort of barometer which marks my brain pressure. Each night I have observed that it had clouded before I reached the end of my task.

Dr. Sinclair (who is, it seems, a bit of a psychologist) was so interested in my account that he came round this evening to have a look at the mirror. I had observed that something was scribbled in crabbed old characters upon the metal work at the back. He examined this with a lens, but could make nothing of it. "Sanc. X. Pal." was his final reading of it, but that did not bring us any farther. He advised me to put it away into another room; but, after all, whatever I may see in it is, by his own account, only a symptom. It is in the cause that the danger lies. The twenty ledgers—not the silver mirror—should be packed away if I



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could only do it. I'm at the eighth now, so I progress.

Jan. 13.—Perhaps it would have been wiser after all if I *had* packed away the mirror. I had an extraordinary experience with it last night. And yet I find it so interesting, so fascinating, that even now I will keep it in its place. What on earth is the meaning of it all?

I suppose it was about one in the morning, and I was closing my books preparatory to staggering off to bed, when I saw her there in front of me. The stage of mistiness and development must have passed unobserved, and there she was in all her beauty and passion and distress, as clear-cut as if she were really in the flesh before me. The figure was small, but very distinct—so much so that every feature, and even every detail of dress, is stamped in my memory. She is seated on the extreme left of the mirror. A sort of shadowy figure crouches down beside her—I can dimly discern that it is a man—and then behind them is cloud, in which I see figures—figures which move. It is not a mere picture upon which I look. It is

a scene in life, an actual episode. She crouches and quivers. The man beside her cowers down. The vague figures make abrupt movements and gestures. All my fears were swallowed up in my interest. It was maddening to see so much and not to see more.

But I can at least describe the woman to the smallest point. She is very beautiful and quite young, not more than five-and-twenty, I should judge. Her hair is of a very rich brown, with a warm chestnut shade fining into gold at the edges. A little flat-pointed cap comes to an angle in front, and is made of lace edged with pearls. The forehead is high, too high perhaps for perfect beauty, but one would not have it otherwise, as it gives a touch of power and strength to what would otherwise be a softly feminine face. The brows are most delicately curved, over heavy eyelids, and then come those wonderful eyes—so large, so dark, so full of overmastering emotion, of rage, of horror, contending with a pride of self-control which holds her from sheer frenzy. The cheeks are pale, the lips white with agony, the chin and throat most

exquisitely rounded. The figure sits and leans forward in the chair, straining and rigid, cataleptic with horror. The dress is black velvet, a jewel gleams like a flame in the breast, and a golden crucifix smoulders in the shadow of a fold. This is the lady whose image still lives in the old silver mirror. What dire deed could it be which has left its impress there so that now in another age, if the spirit of a man be but attuned to it, he may be conscious of its presence?

One other detail: down on the left side of the skirt of the black dress was what I thought at first was a shapeless bunch of white ribbon. Then, as I looked more intently or as the vision defined itself more clearly, I perceived what it was. It was the hand of a man, clenched and knotted in

to her. The interest of the thing fascinated me. I thought no more of its relation to my own nerves, but I stared and stared as if in a theatre. But I could get no farther. The mist thinned. There were tumultuous movements in which all the figures were vaguely concerned. Then the mirror was clear once more.

The doctor says I must drop work for a day, and I can afford to do so, for I have made good progress lately. It is quite evident that the visions depend entirely upon my own nervous state, for I sat in front of the mirror for an hour to-night, with no result whatever. My soothing day has chased them away. I wonder whether I shall ever penetrate what they all mean? I examined the mirror this evening under a



"IT WAS THE HAND OF A MAN CLENCHED AND KNOTTED IN AGONY."

agony, which held on with a convulsive grasp to the fold of the dress. The rest of the crouching figure was a mere vague outline, but that strenuous hand shone clear on the dark background, with a sinister suggestion of tragedy in its frantic clutch. The man is frightened—horribly frightened. That I can clearly discern. What has terrified him so? Why does he grip the woman's dress? The answer lies amongst those moving figures in the background. They have brought danger both to him and

good light, and besides the mysterious inscription, "Sanc. X. Pal.," I was able to discern some signs or heraldic marks, very faintly visible upon the silver. They must be very ancient, as they are almost obliterated. So far as I could make out, they were three spear-heads, two above and one below. I will show them to the doctor when he calls to-morrow.

Jan. 14.—Feel perfectly well again, and I intend that nothing else shall stop me until my task is finished. The doctor was shown

the marks on the mirror and agreed that they were armorial bearings. He is deeply interested in all that I have told him, and cross-questioned me closely on the details. It amuses me to notice how he is torn in two by conflicting desires—the one that his patient should lose his symptoms, the other that the medium—for so he regards me—should solve this mystery of the past. He advised continued rest, but did not oppose me too violently when I declared that such a thing was out of the question until the ten remaining ledgers have been checked.

Jan. 17.—For three nights I have had no experiences—my day of rest has borne fruit. Only a quarter of my task is left, but I must make a forced march, for the lawyers are clamouring for their material. I will give them enough and to spare. I have him fast on a hundred counts. When they realize what a slippery, cunning rascal he is I should gain some credit from the case. False trading accounts, false balance-sheets, dividends drawn from capital, losses written down as profits, suppression of working expenses, manipulation of petty cash—it is a fine record!

Jan. 18.—Headaches, nervous twitches, mistiness, fullness of the temples—all the premonitions of trouble, and the trouble came sure enough. And yet my real sorrow is not so much that the vision should come as that it should cease before all is revealed.

But I saw more to-night. The crouching man was as visible as the lady whose gown he clutched. He is a little swarthy fellow, with a black pointed beard. He has a loose gown of damask trimmed with fur. The prevailing tints of his dress are red. What a fright the fellow is in, to be sure! He cowers and shivers and glares back over his shoulder. There is a small knife in his other hand, but he is far too tremulous and cowed to use it. Dimly now I begin to see the figures in the background. Fierce faces, bearded and dark, shape themselves out of the mist. There is one terrible creature, a skeleton of a man, with hollow cheeks and eyes sunk in his head. He also has a knife in his hand. On the right of the woman stands a tall man, very young, with flaxen hair, his face sullen and dour. The beautiful woman looks up at him in appeal. So does the man on the ground. This youth seems to be the arbiter of their fate. The crouching man draws closer and hides himself in the woman's skirts. The tall youth bends and tries to

drag her away from him. So much I saw last night before the mirror cleared. Shall I never know what it leads to and whence it comes? It is not a mere imagination, of that I am very sure. Somewhere, some time, this scene has been acted, and this old mirror has reflected it. But when—where?

Jan. 20.—My work draws to a close, and it is time. I feel a tenseness within my brain, a sense of intolerable strain, which warns me that something must give. I have worked myself to the limit. But to-night should be the last night. With a supreme effort I should finish the final ledger and complete the case before I rise from my chair. I will do it. I will.

Feb. 7.—I did. My God, what an experience! I hardly know if I am strong enough yet to set it down.

Let me explain in the first instance that I am writing this in Dr. Sinclair's private hospital some three weeks after the last entry in my diary. On the night of January 20th my nervous system finally gave way, and I remember nothing afterwards until I found myself three days ago in this home of rest. And I can rest with a good conscience. My work was done before I went under. My figures are in the solicitors' hands. The hunt is over.

And now I must describe that last night. I had sworn to finish my work, and so intently did I stick to it, though my head was bursting, that I would never look up until the last column had been added. And yet it was fine self-restraint, for all the time I knew that wonderful things were happening in the mirror. Every nerve in my body told me so. If I looked up there was an end of my work. So I did not look up till all was finished. Then, when at last with throbbing temples I threw down my pen and raised my eyes, what a sight was there!

The mirror in its silver frame was like a stage, brilliantly lit, in which a drama was in progress. There was no mist now. The oppression of my own nerves had wrought this amazing clarity. Every feature, every movement, was as clear-cut as in life. To think that I, a tired accountant, the most prosaic of mankind, with the account-books of a swindling bankrupt before me, should be chosen of all the human race to look upon such a scene!

It was the same scene and the same figures, but the drama had advanced a stage. The tall young man was holding the woman in his arms. She strained away from him and looked

up at him with loathing in her face. They had torn the crouching man away from his hold upon the skirt of her dress. A dozen of them were round him—savage men, bearded men. They hacked at him with knives. All seemed to strike him together. Their arms rose and fell. The blood did not flow from him—it squirted. His red dress was dabbled in it. He threw himself this way and that, purple upon crimson, like an over-ripe plum. Still they hacked, and still the jets shot from him. It was horrible—horrible! They dragged him kicking to the door. The woman looked over her shoulder at him and her mouth gaped. I heard nothing, but I knew that she was screaming. And then, whether it was this nerve-racking vision before me, or whether, my task finished, all the overwork of the past weeks came in one crushing weight upon me, the room danced round me, the floor seemed to sink away beneath my feet, and I remembered no more. In the early morning my landlady found me stretched senseless before the silver mirror, but I knew nothing myself until three days ago I woke in the deep peace of the doctor's nursing home.

Feb. 9.—Only to-day have I told Dr. Sinclair my full experience. He had not allowed me to speak of such matters before. He listened with an absorbed interest. "You don't identify this with any well-known scene in history?" he asked, with suspicion in his eyes. I assured him that I knew nothing of history. "Have you no idea whence that mirror came and to whom it once belonged?" he continued. "Have you?" I asked, for he spoke with meaning. "It's incredible," said he, "and yet how else can one explain it? The scenes which you described before suggested it, but now it has gone beyond all range of coincidence. I will bring you some notes in the evening."

Later.—He has just left me. Let me set down his words as closely as I can recall them. He began by laying several musty volumes upon my bed.

"These you can consult at your leisure," said he. "I have some notes here which you can confirm. There is not a doubt that what you have seen is the murder of Rizzio by the Scottish nobles in the presence of Mary, which occurred in March, 1566. Your description of the woman is accurate. The high forehead and heavy eyelids combined with great beauty could hardly apply to two women. The tall young man was her husband, Darnley. Rizzio, says the chronicle, 'was dressed in a loose dressing gown of furred damask, with hose of russet velvet.' With one hand he clutched Mary's gown, with the other he held a dagger. Your fierce, hollow-eyed man was Ruthven, who was new-risen from a bed of sickness. Every detail is exact."

"But why to me?" I asked, in bewilderment. "Why of all the human race to me?"

"Because you were in the fit mental state to receive the impression. Because you chanced to own the mirror which gave the impression."

"The mirror! You think, then, that it was Mary's mirror—that it stood in the room where this deed was done?"

"I am convinced that it was Mary's mirror. She had been Queen of France. Her personal property would be stamped with the Royal arms. What you took to be three spear-heads were really the lilies of France."

"And the inscription?"

"'Sanc. X. Pal.' You can expand it into Sanctæ Crucis Palatium. Someone has made a note upon the mirror as to whence it came. It was the Palace of the Holy Cross."

"Holyrood!" I cried.

"Exactly. Your mirror came from Holyrood. You have had one very singular experience, and have escaped. I trust that you will never put yourself into the way of having such another."

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