

# MIDNIGHT EXPRESS

*A. Noyes*

IT WAS A battered old book, bound in red buckram. He found it, when he was twelve years old, on an upper shelf in his father's library; and, against all the rules, he took it to his bedroom to read by candlelight, when the rest of the rambling old Elizabethan house was flooded with darkness. That was how young Mortimer always thought of it. His own room was a little isolated cell, in which, with stolen candle ends, he could keep the surrounding darkness at bay, while everyone else had surrendered to sleep and allowed the outer night to come flooding in. By contrast with those unconscious ones, his elders, it made him feel intensely alive in every nerve and fibre of his young brain. The ticking of the grandfather clock in the hall below, the beating of his own heart; the long-drawn rhythmical 'ah' of the sea on the distant coast, all filled him with a sense of overwhelming mystery; and, as he read, the soft thud of a blinded moth, striking the wall above the candle, would make him start and listen like a creature of the woods at the sound of a cracking twig.

The battered old book had the strangest fascination for him, though he never quite grasped the thread of the story. It was called *The Midnight Express*, and there was one illustration, on the fiftieth page, at which he could never bear to look. It frightened him.

Young Mortimer never understood the effect of that picture on him. He was an imaginative, but not a neurotic youngster; and he avoided the fiftieth page as he might have hurried past a dark corner on the stairs when he was six years old, or as the grown man on the lonely road, in *The Ancient Mariner*, who, having once looked round,

walks on, and turns no more his head. There was nothing in the picture—apparently—to account for this haunting dread. Darkness, indeed, was almost its chief characteristic. It showed an empty railway platform—at night—lit by a single dreary lamp: an empty railway platform that suggested a deserted and lonely junction in some remote part of the country. There was only one figure on the platform: the dark figure of a man, standing almost directly under the lamp with his face turned away towards the black mouth of a tunnel which—for some strange reason—plunged the imagination of the child into a pit of horror. The man seemed to be listening. His attitude was tense, expectant, as though he were awaiting some fearful tragedy. There was nothing in the text, so far as the child read, and could understand, to account for this waking nightmare. He could neither resist the fascination of the book, nor face that picture in the stillness and loneliness of the night. He pinned it down to the page facing it with two long pins, so that he should not come upon it by accident. Then he determined to read the whole story through. But, always, before he came to page fifty, he fell asleep; and the outlines of what he had read were blurred; and the next night he had to begin again; and again, before he came to the fiftieth page, he fell asleep.

He grew up, and forgot all about the book and the picture. But halfway through his life at that strange and critical time when Dante entered the dark wood, leaving the direct path behind him, he found himself, a little before midnight, waiting for a train at a lonely junction; and, as the station-clock began to strike twelve, he remembered; remembered like a man awakening from a long dream—.

There, under the single dreary lamp, on the long glimmering platform, was the dark and solitary figure that he knew. Its face was turned away from him towards the black mouth of the tunnel. It seemed to be listening, tense, expectant, just as it had been thirty-eight years ago.

But he was not frightened now, as he had been in childhood. He would go up to that solitary figure, confront it, and see the face that had so long been hidden,

so long averted from him. He would walk up quietly, and make some excuse for speaking to it: he would ask it, for instance, if the train was going to be late. It should be easy for a grown man to do this; but his hands were clenched, when he took the first step, as if he, too, were tense and expectant. Quietly, but with the old vague instincts awaking, he went towards the dark figure under the lamp, passed it, swung round abruptly to speak to it; and saw—without speaking, without being able to speak —.

It was himself—staring back at himself—as in some mocking mirror, his own eyes alive in his own white face; looking into his own eyes, alive —.

The nerves of his heart tingled as though their own electric currents would paralyse it. A wave of panic went through him. He turned, gasped, stumbled, broke into a blind run, out through the deserted and echoing ticket-office, on to the long moonlit road behind the station. The whole countryside seemed to be utterly deserted. The moonbeams flooded it with the loneliness of their own deserted satellite.

He paused for a moment, and heard, like the echo of his own footsteps, the stumbling run of something that followed over the wooden floor within the ticket-office. Then he abandoned himself shamelessly to his fear; and ran, sweating like a terrified beast, down the long white road between the two endless lines of ghostly poplars each answering another, into what seemed an infinite distance. On one side of the road there was a long straight canal, in which one of the lines of poplars was again endlessly reflected. He heard the footsteps echoing behind him. They seemed to be slowly, but steadily, gaining upon him. A quarter of a mile away, he saw a small white cottage by the roadside, a white cottage with two dark windows and door that somehow suggested a human face. He thought to himself that, if he could reach it in time, he might find shelter and security—escape.

The thin implacable footsteps, echoing his own, were still some way off when he lurched, gasping, into the little porch; rattled the latch, thrust at the door, and found it locked against him. There was no bell or knocker. He

pounded on the wood with his fists until his knuckles bled. The response was horribly slow. At last, he heard heavier footsteps within the cottage. Slowly they descended the creaking stair. Slowly the door was unlocked. A tall shadowy figure stood before him, holding a lighted candle, in such a way that he could see little either of the holder's face or form; but to his dumb horror there seemed to be a cerecloth wrapped round the face.

No words passed between them. The figure beckoned him in; and, as he obeyed, it locked the door behind him. Then, beckoning him again, without a word, the figure went before him up the crooked stair, with the ghostly candle casting huge and grotesque shadows on the whitewashed walls and ceiling.

They entered an upper room, in which there was a bright fire burning, with an armchair on either side of it, and a small oak table, on which there lay a battered old book, bound in dark red buckram. It seemed as though the guest had been long expected and all things were prepared.

The figure pointed to one of the armchairs, placed the candlestick on the table by the book (for there was no other light but that of the fire) and withdrew without a word, locking the door behind him.

Mortimer looked at the candlestick. It seemed familiar. The smell of the guttering wax brought back the little room in the old Elizabethan house. He picked up the book with trembling fingers. He recognised it at once, though he had long forgotten everything about the story. He remembered the ink stain on the title page; and then, with a shock of recollection, he came on the fiftieth page, which he had pinned down in childhood. The pins were still there. He touched them again—the very pins which his trembling fingers had used so long ago.

He turned back to the beginning. He was determined to read it to the end now, and discover what it all was about. He felt that it must all be set down there, in print; and, though in childhood he could not understand it, he would be able to fathom it now.

It was called *The Midnight Express*; and, as he read the

first paragraph, it began to dawn upon him slowly, fearfully, inevitably.

*It was the story of a man who, in childhood, long ago, had chanced upon a book, in which there was a picture that frightened him. He had grown up and forgotten it and one night, upon a lonely railway platform, he had found himself in the remembered scene of the picture; he had confronted the solitary figure under the lamp; recognised it, and fled in panic. He had taken shelter in a wayside cottage; had been led to an upper room, found the book awaiting him and had begun to read it right through, to the very end, at last—. And this book, too, was called The Midnight Express. And it was the story of a man who, in childhood—. It would go on thus, forever and forever, and forever. There was no escape.*

But when the story came to the wayside cottage, for the third time, a deeper suspicion began to dawn upon him, slowly, fearfully, inevitably—. Although there was no escape, he could at least try to grasp more clearly the details of the strange circle, the fearful wheel, in which he was moving.

There was nothing new about the details. They had been there all the time; but he had not grasped their significance. That was all. *The strange and dreadful being that had led him up the crooked stair—who and what was That?*

The story mentioned something that had escaped him. The strange host, who had given him shelter, was about his own height. Could it be that he also—and was this why the face was hidden?

At the very moment when he asked himself that question, he heard the click of the key in the locked door.

The strange host was entering—moving towards him from behind—casting a grotesque shadow, larger than human, on the white walls in the guttering candlelight.

It was there, seated on the other side of the fire, facing him. With a horrible nonchalance, as a woman might prepare to remove a veil, it raised its hands to unwind the cerecloth from its face. He knew to whom it would belong. But would it be dead or living?

There was no way out but one. As Mortimer plunged forward and seized the tormentor by the throat, his own

throat was gripped with the same brutal force. The echoes of their strangled cry were indistinguishable; and when the last confused sounds died out together, the stillness of the room was so deep that you might have heard—the ticking of the old grandfather clock, and the long-drawn rhythmical 'ah' of the sea, on a distant coast, thirty-eight years ago.

But Mortimer had escaped at last. Perhaps, after all he had caught the midnight express.

It was a battered old book, bound in red buckram . . . .