

'See here, you old sleuth,' he said, 'does this mean you've got a theory about the thing? I'm wanting a story badly. Must keep up the excitement, you know. The police don't seem to have got any further since last night.'

No; I'm interested in this from another point of view altogether. I did have a theory—of sorts—but it seems it's all wrong. Bally old Homer nodding, I suppose. But I'd like a copy of the thing.'

'I'll get Warren to get you one when we come back. I'm just taking him down with me to Crichton's. We're going to have a look at a picture. I say, I wish you'd come too. Tell me what to say about the damned thing.'

'Good God! I don't know anything about commercial art.'

'Isn't commercial art. It's supposed to be a portrait of this blighter Plant. Done by one of the chaps in his studio or something. Kid who told me about it says it's clever. I don't know. Don't suppose she knows, either. You go in for being artistic, don't you?'

'I wish you wouldn't use such filthy expressions, Sally. Artistic! Who is this girl?'

'Typist in the copy department.'

'Oh, Sally!'

'Nothing of that sort. I've never met her. Name's Gladys Twitterton. I'm sure that's beastly enough to put anybody off. Rang us up last night and told us there was a bloke there who'd done old Plant in oils and was it any use to us? Drummer thought it might be worth looking into. Make a change from that everlasting syndicated photograph.'

'I see. If you haven't got an exclusive story, an exclusive picture's better than nothing. The girl seems to have her wits about her. Friend of the artist's?'

No—said he'd probably be frightfully annoyed at her having told me. But I can wangle that. Only I wish you'd come and have a look at it. Tell me whether I ought to say it's an unknown masterpiece or merely a striking likeness.'

'How the devil can I say if it's a striking likeness of a bloke I've never seen? I'll say it's that, in any case. But I want to know if it's well painted.'

'Curse it, Sally, what's it matter whether it is or not? I've got other things to do. Who's the artist, by the way? Anybody one's ever heard of?'

'Dunno. I've got the name here somewhere.' Sally rooted in his hip-pocket and produced a mass of dirty correspondence, its angles blunted by constant

attrition. 'Some comic name like Bugle or Snagtooth—wait a bit—here it is. Crowder. Thomas Crowder. I knew it was something out of the way.'

'Singularly like Bugle or Snagtooth. All right, Sally, I'll make a martyr of myself. Lead me to it.'

'We'll have another quick one. Here's Warren. This is Lord Peter Wimsey. This is on me.'

'On me,' corrected the photographer, a jaded young man with a disillusioned manner. 'Three large White Labels, please. Well, here's all the best. Are you fit, Sally? Because we'd better make tracks. I've got to be up at Golders Green by two for the funeral.'

Mr Crowder of Crichton's appeared to have had the news broken to him already by Miss Twitterton, for he received the embassy in a spirit of gloomy acquiescence.

'The directors won't like it,' he said, 'but they've had to put up with such a lot that I suppose one irregularity more or less won't give 'em apoplexy.' He had a small, anxious, yellow face like a monkey. Wimsey put him down as being in his late thirties. He noticed his fine, capable hands, one of which was disfigured by a strip of sticking-plaster.

'Damaged yourself?' said Wimsey pleasantly, as they made their way upstairs to the studio. 'Mustn't make a practice of that, what? An artist's hands are his livelihood—except, of course, for Armless Wonders and people of that kind! Awkward job, painting with your toes.'

'Oh, it's nothing much,' said Crowder, 'but it's best to keep the paint out of surface scratches. There's such a thing as lead-poisoning. Well, here's this dud portrait, such as it is. I don't mind telling you that it didn't please the sitter. In fact, he wouldn't have it at any price.'

'Not flattering enough?' asked Hardy.

'As you say.' The painter pulled out a four by three canvas from its hiding-place behind a stack of poster cartoons, and heaved it up on to the easel.

'Oh!' said Hardy, a little surprised. Not that there was any reason for surprise as far as the painting itself was concerned. It was a straight-forward handling enough; the skill and originality of the brush-work being of the kind that interests the painter without shocking the ignorant.

'Oh!' said Hardy. 'Was he really like that?'

He moved closer to the canvas, peering into it as he might have peered into the face of the living man, hoping to get something out of him. Under this microscopic scrutiny, the portrait, as is the way of portraits, dislimned, and became no more than a conglomeration of painted spots and streaks. He made the discovery that, to the painter's eye, the human face is full of green and purple patches.

He moved back again, and altered the form of his question:

'So that's what he was like, was he?'

He pulled out the photograph of Plant from his pocket, and compared it with the portrait. The portrait seemed to sneer at his surprise.

'Of course, they touch these things up at these fashionable photographers,' he said. 'Anyway, that's not my business. This thing will make a jolly good eye-catcher, don't you think so, Wimsey? Wonder if they'd give us a two-column spread on the front page? Well, Warren, you'd better get down to it.'

The photographer, bleakly unmoved by artistic or journalistic considerations, took silent charge of the canvas, mentally resolving it into a question of pan-chromatic plates and coloured screens. Crowder gave him a hand in shifting the easel into a better light. Two or three people from other departments, passing through the studio on their lawful occasions, stopped, and lingered in the neighbourhood of the disturbance, as though it were a street accident. A melancholy, grey-haired man, temporary head of the studio, vice Coreggio Plant, deceased, took Crowder aside, with a muttered apology, to give him some instructions about adapting a whole quad to an eleven-inch treble. Hardy turned to Lord Peter.

'It's damned ugly,' he said. 'Is it good?'

'Brilliant,' said Wimsey. 'You can go all out. Say what you like about it.'

'Oh, splendid! Could we discover one of our neglected British masters?'

'Yes; why not? You'll probably make the man the fashion and ruin him as an artist, but that's his pigeon.'

'But, I say—do you think it's a good likeness? He's made him look a most sinister sort of fellow. After all, Plant thought it was so bad he wouldn't have it.'

'The more fool he. Ever heard of the portrait of a certain statesman that was so revealing of his inner emptiness that he hurriedly bought it up and hid it to prevent people like you from getting hold of it?'

I dare say the dago fellow reckoned on that. As I was saying, there was a big row, and the dago was kicked out. He must have lain wait for Plant down by the bathing-place, and done him in.'

'By strangling?'

'Well, he *was* strangled.'

'Was his face cut up with a knife, then?'

'Well, no—I don't think it was a knife. More like a broken bottle, I should say, if you ask me. There's plenty of them come in with the tide.'

'But then we're brought back to our old problem. If this Italian was lying in wait to murder Plant, why didn't he take a weapon with him, instead of trusting to the chance of his hands and a broken bottle?'

The Inspector shook his head.

'Flighty,' he said. 'All these foreigners are flighty. No headpiece. But there's our man and there's our motive, plain as a pikestaff. You don't want more.'

'And where is the Italian fellow now?'

'Run away. That's pretty good proof of guilt in itself. But we'll have him before long. That's what I've come to Town about. He can't get out of the country. I've had an all-stations call sent out to stop him. The dance-hall people were able to supply us with a photo and a good description. I'm expecting a report in now any minute. In fact, I'd best be getting along. Thank you very much for your hospitality, my lord.'

'The pleasure is mine,' said Wimsey, ringing the bell to have the visitor shown out. 'I have enjoyed our little chat immensely.'

Sauntering into the Falstaff at twelve o'clock the following morning, Wimsey, as he had expected, found Salcombe Hardy supporting his rather plump contours against the bar. The reporter greeted his arrival with a heartiness amounting almost to enthusiasm, and called for two large Scotchies immediately. When the usual skirmish as to who should pay had been honourably settled by the prompt disposal of the drinks and the standing of two more, Wimsey pulled from his pocket the copy of last night's *Evening Views*.

'I wish you'd ask the people over at your place to get hold of a decent print of this for me,' he said, indicating the picture of East Felpham beach.

Salcombe Hardy gazed limpid enquiry at him from eyes like drowned violets.

The Inspector winked again.

'There's not many motives for doing a man in,' said he. 'Women or money—or women *and* money—it mostly comes down to one or the other. This fellow Plant went in for being a bit of a lad, you see. He kept a little cottage down Felpham way, with a nice little skirt to furnish it and keep the love-nest warm for him—see?'

'Oh! I thought he was doing a motor-tour.'

'Motor-tour your foot!' said the Inspector, with more energy than politeness. 'That's what the old [epithet] told 'em at the office. Handy reason, don't you see, for leaving no address behind him. No, no. There was a lady in it all right. I've seen her. A very taking piece too, if you like 'em skinny, which I don't. I prefer 'em better upholstered myself.'

'That chair is really more comfortable with a cushion,' put in Wimsey, with anxious solicitude. 'Allow me.'

'Thanks, my lord, thanks. I'm doing very well. It seems that this woman—by the way, we're speaking in confidence, you understand. I don't want this to go further till I've got my man under lock and key.'

Wimsey promised discretion.

'That's all right, my lord, that's all right. I know I can rely on you. Well, the long and the short is, this young woman had another fancy man—a sort of an Italiano, whom she'd chucked for Plant, and this same dago got wind of the business and came down to East Felpham on the Sunday night, looking for her. He's one of these professional partners in a Palais de Danse up Cricklewood way, and that's where the girl comes from, too. I suppose she thought Plant was a cut above him. Anyway, down he comes, and busts in upon them Sunday night when they were having a bit of supper—and that's when the row started.'

'Didn't you know about this cottage and the goings-on there?'

'Well, you know, there's such a lot of these week-enders nowadays. We can't keep tabs on all of them, so long as they behave themselves and don't make a disturbance. The woman's been there—so they tell me—since last June, with him coming down Saturday to Monday; but it's a lonely spot, and the constable didn't take much notice. He came in the evenings, so there wasn't anybody much to recognise him, except the old girl who did the slops and things, and she's half-blind. And of course, when they found him, he hadn't any face to recognise. It'd be thought he'd just gone off in the ordinary way.'

Crowder came back.

'I say,' said Wimsey, 'whom does that picture belong to? You? Or the heirs of the deceased, or what?'

'I suppose it's back on my hands,' said the painter. 'Plant—well, he more or less commissioned it, you see, but—'

'How more or less?'

'Well, he kept on hinting, don't you know, that he would like me to do him, and, as he was my boss, I thought I'd better. No price actually mentioned. When he saw it, he didn't like it, and told me to alter it.'

'But you didn't.'

'Oh—well, I put it aside and said I'd see what I could do with it. I thought he'd perhaps forget about it.'

'I see. Then presumably it's yours to dispose of.'

'I should think so. Why?'

'You have a very individual technique, haven't you?' pursued Wimsey. 'Do you exhibit much?'

'Here and there. I've never had a show in London.'

'I fancy I once saw a couple of small sea-scapes of yours somewhere. Manchester, was it? or Liverpool? I wasn't sure of your name, but I recognised the technique immediately.'

'I dare say. I did send a few things to Manchester about two years ago.'

'Yes—I felt sure I couldn't be mistaken. I want to buy the portrait. Here's my card, by the way. I'm not a journalist; I collect things.'

Crowder looked from the card to Wimsey and from Wimsey to the card, a little reluctantly.

'If you want to exhibit it, of course,' said Lord Peter, 'I should be delighted to leave it with you as long as you liked.'

'Oh, it's not that,' said Crowder. 'The fact is, I'm not altogether keen on the thing. I should like to—that is to say, it's not really finished.'

'My dear man, it's a bally masterpiece.'

'Oh, the painting's all right. But it's not altogether satisfactory as a likeness.'

'What the devil does the likeness matter? I don't know what the late Plant looked like and I don't care. As I look at the thing it's a damn fine bit of brush-work, and if you tinker about with it you'll spoil it. You know that as well as I do. What's biting you? It isn't the price, is it? You know I shan't

boggle about that. I can afford my modest pleasures, even in these thin and piping times. You don't want me to have it? Come now—what's the real reason?'

'There's no reason at all why you shouldn't have it if you really want it, I suppose,' said the painter, still a little sullenly. 'If it's really the painting that interests you.'

'What do you suppose it is? The notoriety? I can have all I want of *that* commodity, you know, for the asking—or even without asking. Well, anyhow, think it over, and when you've decided, send me a line and name your price.' Crowder nodded without speaking, and the photographer having by this time finished his job, the party took their leave.

As they left the building, they became involved in the stream of Crichton's staff going out to lunch. A girl, who seemed to have been loitering in a semi-intentional way in the lower hall, caught them as the lift descended.

'Are you the *Evening Views* people? Did you get your picture all right?'

'Miss Titterton?' said Hardy interrogatively. 'Yes, rather—thank you so much for giving us the tip. You'll see it on the front page this evening.'

'Oh! that's splendid! I'm frightfully thrilled. It has made an excitement here—all this business. Do they know anything yet about who murdered Mr Plant? Or am I being horribly indiscreet?'

'We're expecting news of an arrest any minute now,' said Hardy. 'As a matter of fact, I shall have to buzz back to the office as fast as I can, to sit with one ear glued to the telephone. You will excuse me, won't you? And, look here—will you let me come round another day, when things aren't so busy, and take you out to lunch?'

'Of course. I should love to,' Miss Titterton giggled. 'I do so want to hear about all the murder cases.'

'Then here's the man to tell you about them, Miss Titterton,' said Hardy, with mischief in his eye. 'Allow me to introduce Lord Peter Wimsey.'

Miss Titterton offered her hand in an ecstasy of excitement which almost robbed her of speech.

'How do you do?' said Wimsey. 'As this blighter is in such a hurry to get back to his gossip-shop, what do you say to having a spot of lunch with me?'

'Well, really—' began Miss Titterton.

Lord Peter Wimsey turned to the back page. The portrait of the victim did not detain him long; it was one of those characterless studio photographs which establish nothing except that the sitter has a tolerable set of features. He noted that Mr Plant had been thin rather than fat, commercial in appearance rather than artistic, and that the photographer had chosen to show him serious rather than smiling. A picture of East Felpham beach, marked with a cross where the body was found, seemed to arouse in him rather more than a casual interest. He studied it intently for some time, making little surprised noises. There was no obvious reason why he should have been surprised, for the photograph bore out in every detail the deductions he had made in the train. There was the curved line of sand, with a long spur of rock stretching out behind it into deep water, and running back till it mingled with the short, dry turf. Nevertheless, he looked at it for several minutes with close attention, before folding the newspaper and hailing a taxi; and when he was in the taxi he unfolded the paper and looked at it again.

'Your lordship having been kind enough,' said Inspector Winterbottom, emptying his glass rather too rapidly for true connoisseurship, 'to suggest I should look you up in Town, I made bold to give you a call in passing. Thank you, I won't say no. Well, as you've seen in the papers by now, we found that car all right.'

Wimsey expressed his gratification at this result.

'And very much obliged I was to your lordship for the hint,' went on the Inspector generously, 'not but what I wouldn't say but I should have come to the same conclusion myself, given a little more time. And, what's more, we're on the track of the man.'

'I see he's supposed to be foreign-looking. Don't say he's going to turn out to be a Camorrist after all!'

'No, my lord.' The Inspector winked. 'Our friend in the corner had got his magazine stories a bit on the brain, if you ask me. And *you* were a bit out too, my lord, with your bicyclist idea.'

'Was I? That's a blow.'

'Well, my lord, these here theories *sound* all right, but half the time they're too fine-spun altogether. Go for the facts—that's our motto in the Force—facts and motive, and you won't go far wrong.'

'Oh! you've discovered the motive, then?'

The body of a middle-aged man who was discovered, attired only in a bathing-costume and with his face horribly disfigured by some jagged instrument, on the beach at East Felpham last Monday morning, has been identified as that of Mr Coreggio Plant, studio manager of Messrs. Crichton Ltd, the well-known publicity experts of Holborn.

Mr Plant, who was forty-five years of age and a bachelor, was spending his annual holiday in making a motoring tour along the West Coast. He had no companion with him and had left no address for the forwarding of letters, so that, without the smart work of Detective-Inspector Winterbottom of the Westshire police, his disappearance might not in the ordinary way have been noticed until he became due to return to his place of business in three weeks' time. The murderer had no doubt counted on this, and had removed the motor-car, containing the belongings of his victim, in the hope of covering up all traces of this dastardly outrage so as to gain time for escape.

A rigorous search for the missing car, however, eventuated in its discovery in a garage at West Felpham, where it had been left for decarbonisation and repairs to the magneto. Mr Spiller, the garage proprietor, himself saw the man who left the car, and has furnished a description of him to the police. He is said to be a small, dark man of foreign appearance. The police hold a clue to his identity, and an arrest is confidently expected in the near future.

Mr Plant was for fifteen years in the employment of Messrs. Crichton, being appointed Studio Manager in the latter years of the war. He was greatly liked by all his colleagues, and his skill in the lay-out and designing of advertisements did much to justify the truth of Messrs. Crichton's well-known slogan: 'Crichton's for Admirable Advertising.'

The funeral of the victim will take place to-morrow at Golders Green Cemetery.

(Pictures on Back Page.)

'He's all right,' said Hardy; 'he won't lure you into any gilded dens of infamy. If you look at him, you will see he has a kind, innocent face.'

'I'm sure I never thought of such a thing,' said Miss Twitterton. 'But you know—really—I've only got my old things on. It's no good wearing anything decent in this dusty old place.'

'Oh, nonsense!' said Wimsey. 'You couldn't possibly look nicer. It isn't the frock that matters—it's the person who wears it. *That's* all right, then. See you later, Sally! Taxi! Where shall we go? What time do you have to be back, by the way?'

'Two o'clock,' said Miss Twitterton regretfully.

'Then we'll make the Savoy do,' said Wimsey; 'it's reasonably handy.'

Miss Twitterton hopped into the waiting taxi with a little squeak of agitation.

'Did you see Mr Crichton?' she said. 'He went by just as we were talking. However, I dare say he doesn't really know me by sight. I hope not—or he'll think I'm getting too grand to need a salary.' She rooted in her hand-bag. 'I'm sure my face is getting all shiny with excitement. What a silly taxi. It hasn't got a mirror—and I've bust mine.'

Wimsey solemnly produced a small looking-glass from his pocket.

'How wonderfully competent of you!' exclaimed Miss Twitterton. 'I'm afraid, Lord Peter, you are used to taking girls about.'

'Moderately so,' said Wimsey. 'He did not think it necessary to mention that the last time he had used that mirror it had been to examine the back teeth of a murdered man.'

'Of course,' said Miss Twitterton, 'they had to say he was popular with his colleagues. Haven't you noticed that murdered people are always well dressed and popular?'

'They have to be,' said Wimsey. 'It makes it more mysterious and pathetic. Just as girls who disappear are always bright and home-loving and have no men friends.'

'Silly, isn't it?' said Miss Twitterton, with her mouth full of roast duck and green peas. 'I should think everybody was only too glad to get rid of Plant—naughty, rude creature. So mean, too, always taking credit for other people's work. All those poor things in the studio, with all the spirit squashed out of them. I always say, Lord Peter, you can tell if a head of a department's fitted for

his job by noticing the atmosphere of the place as you go into it. Take the copy-room, now. We're all as cheerful and friendly as you like, though I must say the language that goes on there is something awful, but these writing fellows are like that, and they don't mean anything by it. But then, Mr Ormerod is a real gentleman—that's our copy-chief, you know—and he makes them all take an interest in the work, for all they grumble about the cheese-bills and the department-store bilge they have to turn out. But it's quite different in the studio. A sort of dead-and-alive feeling about it, if you understand what I mean. We girls notice things like that more than some of the high-up people think. Of course, I'm very sensitive to these feelings—almost psychic, I've been told.'

Lord Peter said there was nobody like a woman for sizing up character at a glance. Women, he thought, were remarkably intuitive.

'That's a fact,' said Miss Twitterton. 'I've often said, if I could have a few frank words with Mr Crichton, I could tell him a thing or two. There are wheels within wheels beneath the surface of a place like this that these brass-hats have no idea of.'

Lord Peter said he felt sure of it.

'The way Mr Plant treated people he thought were beneath him,' went on Miss Twitterton, 'I'm sure it was enough to make your blood boil. I'm sure, if Mr Ormerod sent me with a message to him, I was glad to get out of the room again. Humiliating, it was, the way he'd speak to you. I don't care if he's dead or not; being dead doesn't make a person's past behaviour any better, Lord Peter. It wasn't so much the rude things he said. There's Mr Birkett, for example; *he's* rude enough, but nobody minds him. He's just like a big, blundering puppy—rather a lamb, really. It was Mr Plant's nasty sneering way we all hated so. And he was always running people down.'

'How about this portrait?' asked Winsey. 'Was it like him at all?'

'It was a lot too like him,' said Miss Twitterton emphatically. 'That's why he hated it so. He didn't like Crowder, either. But, of course, he knew he could paint, and he made him do it, because he thought he'd be getting a valuable thing cheap. And Crowder couldn't very well refuse, or Plant would have got him sacked.'

'I shouldn't have thought that would have mattered much to a man of Crowder's ability.'

'Certainly,' said the first-class passenger. 'Always delighted to have a finger in any pie, don't you know. Here is my card. Look me up any time you like.' Detective-Inspector Winterbottom took the card and read the name:

Lord Peter Winsey,
110A Piccadilly.

The *Evening News* vendor outside Piccadilly Tube Station arranged his placard with some care. It looked very well, he thought.

MAN WITH
NO FACE
IDENTIFIED

It was, in his opinion, considerably more striking than that displayed by a rival organ, which announced, unimaginatively:

BEACH MURDER
VICTIM
IDENTIFIED

A youngish gentleman in a grey suit who emerged at that moment from the Criterion Bar appeared to think so too, for he exchanged a copper for the *Evening News*, and at once plunged into its perusal with such concentrated interest that he bumped into a hurried man outside the station and had to apologise.

The *Evening News*, grateful to murderer and victim alike for providing so useful a sensation in the dead days after the Bank Holiday, had torn Messrs. Negereti & Zambra's rocketing thermometrical statistics from the 'banner' position which they had occupied in the lunch edition, and substituted:

Faceless Victim of Beach Outrage Identified
MURDER OF PROMINENT
PUBLICITY ARTIST
POLICE CLUES

from the breakfast-table, but where his favourite bathing-place was not matter of common knowledge.'

'That seems feasible,' said the stout man.

'In any case,' went on the first-class passenger, 'he must have been straying within easy bicycling distance of East Felpham, so it shouldn't be too hard to trace him. And then there is the car.'

'Yes. Where is the car, on your theory?' demanded the prim man, who obviously still had hankerings after the Camorra theory.

'In a garage, waiting to be called for,' said the first-class passenger promptly.

'Where?' persisted the prim man.

'Oh! somewhere on the other side of wherever it was the murderer was staying. If you have a particular reason for not wanting it to be known that you were in a certain place at a specified time, it's not a bad idea to come back from the opposite direction. I rather think I should look for the car at West Felpham, and the hotel in the nearest town on the main road beyond where the two roads to East and West Felpham join. When you've found the car, you've found the name of the victim, naturally. As for the murderer, you will have to look for an active man, a good swimmer and ardent bicyclist—probably not very well off, since he cannot afford to have a car—who has been taking a holiday in the neighbourhood of the Felphams, and who has a good reason for disliking the victim, whoever he may be.'

'Well, I never,' said the elderly woman admiringly. 'How beautiful you do put it all together. Like Sherlock Holmes, I do declare.'

'It's a very pretty theory,' said the prim man, 'but, all the same, you'll find it's a secret society. Mark my words. Dear me! We're just running in. Only twenty minutes late. I call that very good for holiday-time. Will you excuse me? My bag is just under your feet.'

There was an eighth person in the compartment, who had remained throughout the conversation apparently buried in a newspaper. As the passengers decanted themselves upon the platform, this man touched the first-class passenger upon the arm.

'Excuse me, sir,' he said. 'That was a very interesting suggestion of yours. My name is Winterbottom, and I am investigating this case. Do you mind giving me your name? I might wish to communicate with you later on.'

'Poor Mr Crowder! I don't think he's ever had much luck. Good artists don't always seem able to sell their pictures. And I know he wanted to get married—otherwise he'd never have taken up this commercial work. He's told me a good bit about himself. I don't know why—but I'm one of the people men seem to tell things to.'

Lord Peter filled Miss Twitterton's glass.

'Oh, please! No, really! Not a drop more! I'm talking a lot too much as it is. I don't know what Mr Ormerod will say when I go in to take his letters. I shall be writing down all kinds of funny things. Oh! I really must be getting back. Just look at the time!'

'It's not really late. Have a black coffee—just as a corrective.' Wimsey smiled. 'You haven't been talking at all too much. I've enjoyed your picture of office life enormously. You have a very vivid way of putting things, you know. I see now why Mr Plant was not altogether a popular character.'

'Not in the office, anyway—whatever he may have been elsewhere,' said Miss Twitterton darkly.

'Oh?'

'Oh! he was a one,' said Miss Twitterton. 'He certainly was a one. Some friends of mine met him one evening up in the West End, and they came back with some nice stories. It was quite a joke in the office—old Plant and his rosebuds, you know. Mr Cowley—he's *the* Cowley, you know, who rides in the motor-cycle races—he always said he knew what to think of Mr Plant and his motor-tours. That time Mr Plant pretended he'd gone touring in Wales, Mr Cowley was asking him about the roads, and he didn't know a thing about them. Because Mr Cowley really had been touring there, and he knew quite well Mr Plant hadn't been where he said he had; and, as a matter of fact, Mr Cowley knew he'd been staying the whole time in a hotel at Aberswyth, in very attractive company.'

Miss Twitterton finished her coffee and slapped the cup down defiantly.

'And now I really *must* run away, or I shall be most dreadfully late. And thank you ever so much.'

'Hullo!' said Inspector Winterbottom, 'you've bought that portrait, then?' 'Yes,' said Wimsey. 'It's a fine bit of work.' He gazed thoughtfully at the canvas. 'Sit down, inspector; I want to tell you a story.'

'And I want to tell *you* a story,' replied the inspector.

'Let's have yours first,' said Wimsey, with an air of Harttering eagerness.

'No, no, my lord. You take precedence. Go ahead.'

He snuggled down with a chuckle into his arm-chair.

'Well,' said Wimsey, 'Mine's a sort of a fairy-story. And, mind you, I haven't verified it.'

'Go ahead, my lord, go ahead.'

'Once upon a time—' said Wimsey, sighing.

'That's the good old-fashioned way to begin a fairy-story,' said Inspector Winterbottom.

'Once upon a time,' repeated Wimsey, 'there was a painter. He was a good painter, but the bad fairy of Financial Success had not been asked to his christening—what?'

'That's often the way with painters,' agreed the inspector.

'So he had to take up a job as a commercial artist, because nobody would buy his pictures and, like so many people in fairy-tales, he wanted to marry a goose-girl.'

'There's many people want to do the same,' said the inspector.

'The head of his department,' went on Wimsey, 'was a man with a mean, sneering soul. He wasn't even really good at his job, but he had been pushed into authority during the war, when better men went to the Front. Mind you, I'm rather sorry for the man. He suffered from an inferiority complex—the inspector snorted—' and he thought the only way to keep his end up was to keep other people's end down. So he became a little tin tyrant and a bully. He took all the credit for the work of the men under his charge, and he sneered and harassed them till they got inferiority complexes even worse than his own.'

'I've known that sort,' said the inspector, 'and the marvel to me is how they get away with it.'

'Just so,' said Wimsey. 'Well, I dare say this man would have gone on getting away with it all right, if he hadn't thought of getting this painter to paint his portrait.'

'Damn silly thing to do,' said the inspector. 'It was only making the painter-fellow conceited with himself.'

'True. But, you see, this tin tyrant person had a fascinating female in tow, and he wanted the portrait for the lady. He thought that, by making the painter do it, he would get a good portrait at starvation price. But unhappily

'What do you think happened afterwards?'

'That's pretty clear. The murderer, having waited, as I said, to see that all his footprints were cleaned up by the tide, waded or swam back to the rock where he had left his clothes, taking the weapon with him. The sea would wash away any blood from his bathing-dress or body. He then climbed out upon the rocks, walked, with bare feet, so as to leave no tracks on any seaweed or anything, to the short grass of the shore, dressed, went along to the murdered man's car, and drove it away.'

'Why did he do that?'

'Yes, why? He may have wanted to get somewhere in a hurry. Or he may have been afraid that if the murdered man were identified too soon it would cast suspicion on him. Or it may have been a mixture of motives. The point is, where did he come from? How did he come to be bathing at that remote spot, early in the morning? He didn't get there by car, or there would be a second car to be accounted for. He may have been camping near the spot, but it would have taken him a long time to strike camp and pack all his belongings into the car, and he might have been seen. I am rather inclined to think he had bicycled there, and that he hoisted the bicycle into the back of the car and took it away with him.'

'But, in that case, why take the car?'

'Because he had been down at East Felpham longer than he expected, and he was afraid of being late. Either he had to get back to breakfast at some house, where his absence would be noticed, or else he lived some distance off, and had only just time enough for the journey home. I think, though, he had to be back to breakfast.'

'Why?'

'Because, if it was merely a question of making up time on the road, all he had to do was to put himself and his bicycle on the train for part of the way. No; I fancy he was staying in a smallish hotel somewhere. Not a large hotel, because there nobody would notice whether he came in or not. And not, I think, in lodgings, or somebody would have mentioned before now that they had had a lodger who went bathing at East Felpham. Either he lives in the neighbourhood, in which case he should be easy to trace, or was staying with friends who have an interest in concealing his movements. Or else—which I think is more likely—he was in a smallish hotel, where he would be missed