

The Darker Side of Lumen's Wonderland

Book Four



Lumen Had a Secret

**For those who have carried a burden
without knowing whether it was theirs.**

Editorial acknowledgement

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The Darker Side of Lumen's Wonderland **Written and created by Lumen**



Prologue — The Woman in the Mirror



On the first Thursday of October, the Professor entered the mirror room with a question he had promised himself not to ask.

The mirror room was waiting. Its forty panes rose from the floor like doors that had forgotten how to open. Each reflected a different landscape: a winter street, a sunlit kitchen, a harbor at dusk, a hospital corridor. In the last pane stood an ocean with no shore.

Lumen was already there. Her auburn hair had been pinned up with a silver comb, and she was reading a book upside down.

“Is that more effective?” the Professor asked.

“Not yet. But it is more interesting.”

He smiled. Thursdays had become the one day of the week when he was not expected to be certain of anything.

“Have you ever wondered,” he began, “whether someone we imagine can become real?”

Lumen closed the book. “Real in what sense?”

“There you go again.”

“There I go where?”

“Making my questions difficult.”

“I thought that was why you came.”

In the pane that held the ocean, a pale figure moved beneath the surface. Lumen noticed it before the Professor did. She shifted her chair so that he could no longer see the glass.

“Perhaps,” she said, “you should ask what imagination changes in the person doing the imagining.”

A voice answered from the mirror behind them.

“Everything.”

The Professor turned. A man stood in the winter street. His coat was stitched from incompatible fabrics. His face looked tired in forty different ways.

“My name is Frank Stein,” he said. “And I have been trying to finish a dance that never ends.”

The Professor's smile vanished. On the inside of his wrist, where no mark had been that morning, a small black numeral appeared.

40.

Lumen saw it. She said nothing. The mirror of the sea darkened, as though a cloud had passed over a moon that had not yet risen.

Chapter One — The Forty Dances



Frank stepped out of the glass without breaking it. He carried a suitcase made of thin wooden panels. Each panel bore a painted figure in motion: lovers turning, strangers separating, a child reaching for a hand, an old man standing alone beside an empty chair.

As Frank set down his suitcase, Lumen studied him with renewed curiosity.

“Frank Stein,” she repeated. “Do you have a middle name?”

“An initial,” Frank replied.

“What is it?”

“N,” said the Professor, without looking up from his notebook.

Lumen turned toward him. “How could you possibly know?”

The Professor smiled. “Elementary, my dear Lumen.”

Frank looked from one to the other. "I have endured forty compulsory dances," he said. "And somehow, that was worse."

From somewhere in the house came a triumphant POP.

"MANAGEMENT APPROVES."

"Who painted these?" Lumen asked.

Frank looked at the Professor. "You tell her."

The Professor examined the nearest panel. "I recognize the style."

"Of course you do."

"I painted a series called Forty Dances. But I did not paint you."

"Not deliberately," said Frank.

Lumen ran one finger along the case. The wood was warm. "You believe you are made of the paintings?"

"I know only that when the bell rings, I must enter one. Sometimes I am the one who leaves. Sometimes I am the one abandoned. Sometimes I am the person who never speaks. Each dance ends with a judgment: insufficient balance. Then another begins."

"Who judges?"

"The Keeper."

"And what does the Keeper want?"

"Balance."

"That is a word, not an answer."

The suitcase made a sound like a roomful of people speaking through closed doors. Lumen knelt beside it, careful not to touch the painted panels. In one picture, a woman held out a letter. In another, a boy stood at the end of a pier. A third showed two dancers turning away from one another while their shadows continued the dance.

"Are they all yours?" she asked Frank.

"That is the question," he said. "Every time I answer yes, the case gets heavier. Every time I answer no, someone inside it begins to cry."

The Professor produced his notebook. "We should separate the paintings by evidence. What do you recall directly? What have you been told? What might you have invented?"

Frank laughed, without pleasure. "That is what the last examiner said. He gave me three shelves. The first was marked LIVED, the second DREAMED, and the third UNKNOWN. By morning every painting had moved to the third shelf."

"Perhaps the shelves were wrong," Lumen said.

“Perhaps I was.”

She took his hand. The touch was ordinary: skin, warmth, a slight tremor. Yet the painted boy at the pier turned his head. Lumen released Frank's hand and the boy went still.

The Professor had seen it too. His pencil hovered over the paper. “He moved when you touched the case,” he murmured.

“Then let us find out why,” Lumen replied. She kept her hand close to Frank’s.

The Professor looked embarrassed. Lumen was pleased; embarrassment sometimes meant he was still listening.

Frank opened a panel to show a narrow compartment containing forty dance cards. The first bore a name he recognized. The next bore a name he had never heard. The last was blank. Beneath it, in an impatient hand, someone had written: THE ACCOUNT MUST CLOSE.

“What happens if you refuse the next dance?” asked Lumen.

“I return to the first.”

“And if you dance?”

“I return to the first with a different memory of it.”

For a moment the room felt smaller. The Professor thought of paintings he had made to understand people he loved, and of how easily an explanation could become a verdict. He wondered whether the case had been brought to him because he knew the answer—or because he had spent years pretending to.

Lumen stood. “Then we shall not begin by dancing. We shall begin by finding out who is keeping score.”

Frank laughed once, painfully. “I told him the same thing during my seventeenth life.”

The Professor studied the pictures. Some were inventions. Others drew on people he had known, or thought he had known. He remembered how easy it had been to give an imagined figure a face and how difficult it could be to forget that face afterward.

“I never intended any harm,” he said.

Frank shut the suitcase. “Intent is the one thing the Keeper never asks about.”

A bell sounded, distant but precise. The figure on the first panel began to move.

Frank gripped the handle. “It is starting again.”

Lumen took the suitcase from him. The dancing stopped.

For a moment the room was silent.

Then every mirror showed the same image: an island surrounded by dark water, and a courthouse perched on its highest cliff.

Across the sky appeared a sentence in letters the color of old bruises:

EVERY RELATIONSHIP MUST BE BROUGHT INTO BALANCE.

“Where is that?” the Professor asked.

“Beyond the Island of the Cyclops,” Frank whispered. “No one comes back from the Island of Unexamined Burdens with all their luggage.”



The Professor lived in a house full of unfinished explanations. Books leaned against teacups. Maps covered the dining table. A model ship rested in a basin because, he maintained, a ship should not be deprived of water merely for being indoors.

Since their last adventure, Lumen had often visited on Thursdays at four. They argued about beginnings, endings, clocks, memories, and whether a relationship could exist without either participant knowing its name.

Willow had left a note pinned beside the green door: Exploring with the leprechaun. Still an imp for now. Don't wait supper. A second line, squeezed beneath it, read: Finn is staying with you. Somebody must watch the toaster.

The Professor had begun a reply asking when she would be back, then crossed it out. He left fresh paper beside her note.

The Professor had come to depend upon the sound of her footsteps.

On the morning of their departure, the Professor placed two cups on the table and then a third.

"For Frank?" she asked.

"For whoever else turns out to be here."

"An admirable improvement."

"On what?"

"Your habit of deciding the world contains only the people you expect."

He looked at her more closely. "Do you ever worry that I invented you?"

"Do you ever worry that I invented you?"

"Frequently, when you answer like that."

The Professor had once written a rule for Thursdays on a scrap of paper: NO EXPERIMENT MAY REQUIRE A GUEST TO RETURN. He had folded it into a book and forgotten it there. The rule had been written after a particularly lonely week, when he caught himself inventing a difficult question not because it mattered but because it would take Lumen several visits to answer.

Now, while Frank slept in the next room, he found the scrap again.

Lumen entered carrying a tray of tea and a jar of honey. "You look as though you've discovered an error."

"I have discovered an intention," he said.

"Are they different?"

"Sometimes an intention is the error."

He showed her the paper. She read it without smiling. "Did you break it?"

"I don't know. If I tell you that Frank needs us, am I inviting you to help him? Or arranging for you to stay?"

"Both may be true," she said. "The question is what you do when I say no."

The Professor wanted to assure her that he would accept it. Instead he looked toward the room where the suitcase rested. "I might be disappointed."

"Disappointment is not a crime."

“I might try to persuade you.”

“Persuasion is not a crime either. But it can become a cage when someone hides the door.”

The Professor folded the scrap carefully. “Then there must always be a door.”

Lumen nodded. She did not tell him how often she had stood at doors herself, listening for water on the other side.

Later they walked to the harbor. Frank had secured a boat called *The Conditional*, whose sails changed color according to the wind and whose captain refused to predict the weather. The Professor brought charts, his old fencing *épée*, and three volumes on the philosophy of obligation. Lumen brought a small case of clothing and a silver comb. Frank brought only his wooden suitcase, though it took two sailors to lift it aboard.

At the gangway, the captain asked each passenger why they wished to sail.

“To settle an account,” Frank said.

“To examine the account,” said the Professor.

“To discover whether it ought to exist,” Lumen said.

The captain studied them. “Those are three different voyages.”

“Then perhaps,” Lumen replied, “we shall finally learn whether we're traveling together.”

The captain nodded and raised the gangway. No one asked for a guarantee of safe arrival.

The Professor glanced at the numeral on his wrist. It had changed from 40 to 39. He counted the painted panels on Frank's case again. There were still forty.

He did not tell her.

Aboard *The Conditional*, Frank stood at the bow. The Professor opened his notebook. Lumen showed him a compass whose needle pointed toward whatever question had most recently frightened the person holding it. She placed it in his hand.

It pointed directly at the Professor.

He turned it over and put it in his pocket.

The sea ahead shone like hammered copper. Lumen kept her shoes on, although the deck was wet and the wind was warm. When the others slept, she stood beside the rail and listened to a language spoken under the waves.

She understood every word.

She did not answer.

Chapter Two — The Island of the Cyclops



The Cyclops lived on an island of things that had almost happened. A bridge reached halfway across a ravine. A door opened onto a wall. A tree grew apples that tasted of meals remembered but never eaten.

At the center stood a giant with one enormous eye. Beside him rested a sword that looked very much like the Professor's old fencing épée.

They had come ashore after a night of uneasy sailing. The giant recognized them from their earlier visit and welcomed Frank without asking him to explain his suitcase.

The Cyclops offered them shelter in a house built from abandoned beginnings. Its walls were unfinished letters; its roof was the opening sentence of a novel nobody had written. A fireplace burned without consuming its wood.

At supper the Professor laid his old épée across the table. "I once imagined a giant being struck through the eye with a sword like this," he said. "The scene did not occur. I invented it deliberately."

The Cyclops lowered his great head until his one open eye was level with the blade. “And now you wonder why I know it.”

“Yes.”

“There are many ways to know a story,” the giant replied. “Someone may tell it. Someone may guess it. Someone may hear a piece and make the rest. Or a story may arrive by a route you have not identified. You cannot choose among those answers merely because one astonishes you.”

The Professor sat back. It was an unexpectedly careful answer from a giant whose house had been constructed out of unfinished ideas.

“Then what is your island for?” Lumen asked.

“To keep people from confusing their astonishment with a conclusion.”

Frank stared at the sword. “But my burdens feel real.”

“Pain does not need a certified origin to hurt,” said the Cyclops. “Nor does pain certify the story told about its origin.”

The room became quiet. Outside, a bridge that had never been completed stretched a little farther across the ravine and stopped.

That night Lumen found a basin of seawater beneath the window. It had not been there at supper. When she touched its surface, a voice she had not heard since childhood—or what she called childhood—spoke her name in a language without consonants.

She withdrew her hand. The voice did not repeat itself.

The Professor appeared in the doorway. “Is something wrong?”

“Only something I don't know how to explain.”

He stepped toward the basin. Lumen moved between him and the water before she knew she was doing it.

He noticed, but he did not insist. “Then we can leave it unexplained tonight.”

After he had gone, she sat beside the basin until dawn. Her reflection in its surface was not the reflection the mirror room had shown. She turned the basin to the wall, as though a different angle could change what the water knew.

At sunrise the Cyclops gave each of them a stone. On one side was carved WHAT HAPPENED? On the other, WHAT FOLLOWS?

“Do not mistake the second question for the first,” he told them. “You will need both on the next island.”

Before they departed, the Cyclops led them to a stone well. From its depths came scenes the Professor had invented: a narrow cove, a sword, an impossible creature, a wound at the center of an eye. Other images floated beside them—real recollections, fragments of dreams, and stories borrowed from strangers. Nothing carried a label.

“The Keeper sorts these,” said the Cyclops. “He says that if an image is vivid enough to burden someone, it must be entered in the ledger as a debt.”

“That is absurd,” the Professor said.

The Cyclops listened while the Professor protested that he had never intended an injury. At last the giant answered him, not with a verdict, but with a question.

“Is it absurd?” the Cyclops asked, touching his eye. “Suppose you wake every morning afraid of a thing you cannot prove happened. Does your fear wait for a historian?”

“No,” Lumen said. “But fear is not a verdict.”

The giant nodded. “You may pass.”

Frank hesitated. “Why did the Keeper let you remain here?”

“Because I am a useful warning. Everyone who comes through my island leaves knowing that imagination can alter a life. The Keeper hopes they will mistake that truth for permission to punish every thought.”



At the well, the Cyclops gave Lumen a small glass vial. Inside was a single drop of seawater.

“For the crossing beyond,” he said.

Lumen's fingers tightened around it.

“Do you know me?” she asked quietly.

“No,” the giant replied. “But the sea does.”

Chapter Three — The Island of Unexamined Burdens



The next island appeared at dawn. Its beaches were covered with suitcases, trunks, satchels, baskets, and tiny locked boxes. Each moved slightly, as if breathing.

A customs officer waited at the pier. He had no face, only a label stitched where his mouth should have been: DECLARED CONTENTS.

“State your burden,” he instructed.

Frank said, “Forty lives.”

The officer handed him a ticket numbered 40.

The Professor said, “I don't know.”

The officer handed him a ticket numbered 41.

Lumen said, “I have not come to surrender a burden. I have come to question the Keeper.”

The officer considered this. Then he placed a small suitcase at her feet. Its handle was shaped like a question mark.

On the lid were the words WHAT AM I, NOW?

“Everyone declares something,” he said.

They carried their tickets inland, Lumen taking the question-mark case as well. The island did not require them to understand their burdens before entering; it merely insisted on counting them.

They crossed a plain where people dragged baggage through grass that grew taller whenever anyone insisted the burden was entirely someone else's fault. Beyond it stood a village of repair shops. One repaired broken promises. Another mended apologies. A third offered to remove memories, but its customers wandered out unable to remember why they had entered.

Frank watched a woman open a suitcase and find only an empty photograph frame.

“I carried that for sixty years,” she said, astonished.

“Was it heavy?” Lumen asked.

“Very.”

“Is it lighter now?”

The woman considered. “The frame is not. But I am.”

In the square, a clerk announced the Keeper's rules. Every burden must be traced to an origin. Every origin must be assigned an owner. Every owner must settle the account. No account could be closed without proof of balance.

“What if an origin cannot be known?” Lumen asked.

“Then the account remains open.”

“What if the suffering ends?”

“The account remains open.”

“What if the people involved have changed?”

“The account remains open.”

The Professor stopped writing.

Frank said, “Now you understand.”

On the hill above them the courthouse bell rang. The Professor's wrist burned. The numeral changed from 39 to 12. The customs officer glanced at it. “They have moved your file,” he said, and hurried away before the Professor could ask where.

“What is that?” Lumen demanded.

He covered it with his sleeve. “Nothing.”

The customs officer caught up with them and led them into a lane where luggage hung from the branches of trees. Some bags were so small that a sparrow could have carried them; others bowed entire trunks to the ground. A woman in a blue coat sat on a bench polishing a brass lock.

“Why not open it?” Lumen asked.

“Because I know what the label says,” the woman replied. It read UNFORGIVEN.

“That tells you what someone called it,” Lumen said. “Not what is inside.”

The woman considered this and passed Lumen the key. Inside lay a concert ticket, unused, and a photograph of two sisters laughing. “I missed her last performance,” she whispered. “She died before I could apologize.”

The ticket did not vanish. The woman began to cry, but the lock no longer fit the case. She left it open on the bench.

Farther on, a man dragged a trunk marked INHERITED. He could not say who had given it to him. When the Professor offered to help, the man recoiled. “If I put it down, I become disloyal.”

“Disloyal to whom?” the Professor asked.

The man opened his mouth. No answer came.

Frank watched both encounters with increasing unease. “If the cases can be opened, why does the Keeper require us to carry them?”

“Perhaps he was given a rule and never asked what it was for,” Lumen said.

At an inn called The Unfinished Apology, they were offered three rooms and four keys. The fourth key opened no door in the building. Frank recognized its shape: it matched a lock beneath the opening panel of his suitcase. He held it in his palm all evening without trying that lock.

Over dinner the Professor spoke about a ritual he had once undertaken despite doubting its explanation. He remembered a burden easing afterward, while the affection associated with it remained. “I cannot tell you which part of the ritual mattered,” he said. “Or whether the change came from the ritual, from my readiness, or from something I haven't understood. But the change mattered.”

“Then belief wasn't the admission ticket,” said Lumen.

“No. And relief wasn't proof of the guide's theory.”

Frank turned the fourth key. It opened his suitcase. Inside, the painted figures had stopped moving. One dance card had acquired a new sentence: YOU MAY REMEMBER WITHOUT REPEATING.

For the first time Frank slept without hearing music. In the morning the sentence had disappeared, but he remembered it. That, he decided, was enough to carry up the hill. At dawn they climbed toward the courthouse to ask why such small relief should be forbidden.

Chapter Four — The Ledger

The Keeper of Balance was not a monster. He was a small, immaculate man sitting behind a desk so large that its far edge disappeared into fog. His spectacles were joined by a silver chain. Every page in his ledger was blank until someone approached; then writing appeared as if the paper had been waiting for permission.

“Frank Stein,” the Keeper said. “Thirty-nine reconciliations remain assigned to you. The first has been transferred.”

“There were forty,” Frank said.

“There are still forty entries. The assignments have changed.”

“To whom?”

The Keeper looked at the Professor.

The Professor slowly pulled back his sleeve. The numeral had become 11. On the open ledger, entry 11 bore the title ORIGIN OF THE PAINTINGS.

“Those numbers are references?” he asked.

“To the entry currently under examination,” said the Keeper. “Your wrist follows the file.”

“Then a smaller number does not mean less guilt.”

“It means a different page,” the Keeper replied impatiently.

Lumen stepped forward. “Explain the transfer.”

“The originator has entered the jurisdiction. The projected participant's obligations may now be returned to their source.”

“You are calling Frank a projection,” she said.

“His substance is derived from the Professor's forty painted dances, autobiographical and imagined. The classification is straightforward.”

Frank stood very still. “Am I not a person?”

“That question is not relevant to the account.”

“It is relevant to him,” Lumen said.

The Keeper adjusted his glasses. “My task is balance, not identity.”

“Then how do you know whom to charge?” For the first time the pen paused.

The Professor cleared his throat. “If I imagined him, perhaps I am responsible.”

“Responsible for what?” Lumen asked. “For painting? For remembering? For whatever suffering he now experiences? Those are different claims.”

“I only wanted to understand,” the Professor whispered.

Frank turned toward him. “Did you?”

The question landed harder than an accusation.

The Keeper opened a new ledger. “The Professor's willingness to accept liability simplifies the procedure. He will assume the remaining burdens. Frank will be released.”

“Released into what?” Lumen asked.

The Keeper looked puzzled. “The account does not specify.”

Frank began to fade. His coat lost its colors, then his hands, then the paintings on the suitcase.

“No,” Lumen said. “You cannot close a ledger by erasing the person named in it.”

“Balance requires an offset.”

“Balance between whom?”

The Keeper's pen scratched faster. The room shook. Outside, the sea climbed the cliffs.

“Your objections are irregular,” he said.

“Then perhaps the rules are incomplete.”

The Keeper stood. “Irregularity threatens the entire island.”

“And what does the island threaten?”

He did not answer. Instead he touched the ledger, and the floor opened beneath the Professor.

Chapter Five — The Sea of Forgotten Relationships

The Professor fell through a shaft of black water. He did not drown at once. The sea was stranger than that. Each time he tried to remember someone, a name slipped away. He remembered the Thursday table but not who sat opposite him. He remembered laughter but not the voice. He remembered a red-gold glimmer near a shoreline, though he could not say why it mattered.

Above, Lumen seized the edge of the broken floor. The Keeper caught her wrist.

“Do not interfere,” he said. “The Sea of Forgotten Relationships removes attachments until the ledger is clear.”

“Then it is not balance,” Lumen replied. “It is subtraction.”

“Subtraction is reliable.”

“Only if you know what you are subtracting.”

She broke free and ran outside. Frank, now little more than a shadow, followed her down a steep path from the cliff to the shore.

“You cannot reach him,” he said. “No human can descend that far.”

Lumen stopped. The sea below was cold and limitless. She could hear its voices calling in a language older than the island.

She took off her shoes.

“Lumen?” Frank said.

She removed the silver comb. Auburn hair spilled over her shoulders. She stepped into the surf. Water rose around her knees, her waist, her chest.

For one suspended moment she looked like the young woman Frank had known.

Then a copper-gold tail broke the surface, bright as a blade of sunset. She turned once, almost apologetically, and dove.



The sea welcomed her without asking for proof.

Below the island, the Professor sank through scenes of his own life. Some were true, some imagined, some perhaps borrowed from dreams. He reached toward each and lost it. Far above him, Lumen followed the current into darkness.

In the black sea the Professor encountered a staircase that led downward no matter which direction he climbed. On each step rested an object: a teacup, a theater ticket, a child's drawing, a paintbrush stiff with dried color. He recognized their importance but could no longer remember the people who had made them important.

A voice from the water said, "Leave the objects. They are only things."

The Professor held the paintbrush. "That isn't why I kept it."

"Then tell me why."

He tried. A name formed and broke apart. For the first time he understood the difference between possessing a record and being able to reach the relationship it preserved.

Above him, through miles of water, came a knock. Three soft taps, like someone asking permission to enter a room. He could not place the rhythm. He answered with three taps against the stair.

The sea shifted.

Lumen followed the sound through a submerged arcade whose pillars were covered with names. Each name faded as she passed. She could feel the water pressing against her shoulders, yet she did not struggle for breath. The secret she had guarded for so long was no longer something she could afford to protect.

She reached a gate of woven ropes. It asked her to declare what she was.

“Lumen,” she answered.

INSUFFICIENT CATEGORY, said the gate.

“A traveler.”

INSUFFICIENT.

“A friend.”

The ropes loosened, then tightened again. The gate had no category for a relationship freely chosen.

“Then I will not enter by your rules,” she said. She turned sideways and slipped through the place where two ropes met but had not been tied.

The opening led into a deeper current. Beyond it Lumen found the Professor, still falling through fragments of his own memories.

“Who are you?” he asked.

The words hurt more than she expected.

“Someone who came back,” she said.

“Why?”

“Because I chose to.”

The sea tried to pull their hands apart. Lumen held on, not by denying the current but by swimming with it until they reached a place where the water moved upward.



At the surface, Frank and the islanders hauled the Professor onto the rocks. With the transfer interrupted, Frank's hands had become solid again. Lumen followed, her tail still shining in the morning light.

The Professor opened his eyes. He looked at her hair, her face, and then the impossible tail.

"You're a mermaid."

"Among other things."

"Why didn't you tell me?"

"You never asked."

He closed his eyes, then opened them again. "What are you, Lumen?"

She looked toward the island, where the courthouse bell had fallen silent.

"Professor," she said, "isn't that what we've been trying to discover?"

Chapter Six — The Price of a Secret

By noon the entire island knew. The customs officer declared Lumen an undeclared category. The village shops closed their shutters. The Keeper sent a summons stamped in red: UNREGISTERED TRANSFORMATION.

The Professor sat wrapped in a blanket. “You should have left me there.”

“Do you mean that?”

“No.”

“Then please don't make me defend a choice I was entitled to make.”

He watched her carefully. She had changed back into her human form, but he could no longer pretend that the form told the whole story.

“I thought I knew you.”

“You knew part of me. You still do.”

“And the rest?”

“Some of it I don't know myself.”

Frank sat nearby, turning his wooden suitcase in his hands. The paintings had returned, but the figures no longer moved at the bell. His relief was mixed with fear. Without the repetitions, he did not know what to do next.

“Does this mean I'm free?” he asked.

“Not yet,” Lumen said. “The Keeper can still begin again.”

They returned to the courthouse. The Keeper looked exhausted. Without the Professor's transferred burdens to enter, his pen had begun writing judgments against the island itself.

“Your rescue disrupted the accounts,” he said.

“Then perhaps your accounts were too fragile.”

“Every system needs rules.”

“Yes,” Lumen said. “But rules must describe distinctions accurately. An imagined act is not automatically a committed act. A painful memory is not automatically a debt. A debt is not automatically discharged by punishment. And a person is not identical to the record kept about them.”

The Keeper's fingers trembled. “If I stop enforcing balance, who will?”

“Perhaps balance is not something one person can enforce on everyone else.”

He looked toward Frank. “And the harms?”

“Real harms may still require repair,” Frank answered. “But I cannot repair a relationship alone. Nor can I repair a painting by living inside it forever.”

Lumen declined the Keeper's invitation to explain herself privately. If the island intended to classify her, it would have to hear her answer in public.

The village assembled in the square to watch Lumen's hearing. Children stood on the fountain. Shopkeepers leaned from windows. The customs officer carried a new label on a velvet cushion: MERMAID, UNREGISTERED.

Lumen examined it. "Does it fit on a person?"

"It fits in the register," he replied.

"Those are different achievements."

The Professor, still weak from the sea, offered to speak on her behalf. She thanked him and declined. "You may stand beside me. I must answer for myself."

The Keeper demanded to know when she had first concealed her nature. Lumen replied that she had concealed a fact, not an offense. She had never promised to be only what she appeared to be.

"Your transformation evaded classification," said the Keeper.

"Your classification failed to describe me."

A murmur passed through the crowd. Frank, sitting near the fountain, looked at his own hands. They had been called borrowed, assembled, counterfeit. Yet they had carried water to the thirsty woman at the inn. They had lifted a child from a fallen cart. None of those acts had waited for a ruling on his origins.

The Keeper ordered Lumen to explain how she had become human.

"I can tell you what I remember," she said. "I wanted to know the world above the water. I imagined walking through it. Something changed. I do not know whether my wanting caused the change or merely accompanied it. I know I chose to explore what followed."

"Then you admit uncertainty."

"Of course. Uncertainty is not an admission of guilt."

The Professor smiled despite himself. The crowd was beginning to understand that the hearing was about more than a mermaid. Each had carried a label that mistook a description for a sentence.

The Keeper called for silence. Lumen looked toward the sea. For the first time since arriving, she did not hide her longing for it. She could belong to the water and still choose to stand here. The choice did not cancel either part of her.

"Is there any further evidence?" the Keeper asked.

"Yes," said Frank. He rose, placed his suitcase on the stones, and opened it for everyone to see. "I am here. Whatever my beginning, you must account for what I do now."

The hearing ended without a verdict. The Keeper agreed to open his archive to examination under his supervision, then withdrew to prepare it. Lumen accepted the condition; she did not accept his conclusions.

Chapter Seven — The Archive of Unexamined Claims



After Lumen’s hearing, the Keeper had her admitted to the public archive. It occupied seven floors beneath the courthouse. Every shelf was immaculate; every entry was cross-referenced; every person had been classified according to the burdens they carried. There was no shelf for burdens surrendered voluntarily.

“What happens to a case when someone finds relief?” Lumen asked the archivist.

The archivist, a woman made almost entirely of paper, rustled. “We record the reduction in weight.”

“And then?”

“We issue a replacement case of the appropriate weight.”

“Why?”

“Because the balance must remain constant.”

Lumen closed the ledger she was holding. "Then your records cannot show that the system works. They can only show that the system continues."

The archivist's pages fluttered in alarm. She had never considered the difference.

In a side room they found a cabinet labeled UNRESOLVED PROJECTIONS. The Professor recognized sketches on its doors: a figure from an old painting, a face he had seen in a dream, the curve of a woman's hand as she reached for someone outside the frame. He did not remember sending them there.

"Do you recognize these?" Lumen asked.

"Yes," he said, and hated how small the word sounded.

"Did you make Frank?"

"I made paintings. I made stories to understand what I couldn't explain. I may have made a place for Frank to appear. That is not the same as knowing I made him."

Frank stood between them, listening. "If he did make me, does that give him the right to finish me?"

"No," said Lumen.

The Professor nodded slowly. "No."

The Keeper entered the archive with a warrant. He accused the Professor of creating the very suffering he had come to stop. The warrant offered no evidence. It said only that the account could no longer be settled.

"May I answer the accusation?" the Professor asked.

"There is a procedure for accepting the finding."

"That isn't what I asked."

The Keeper's voice sharpened. "The island cannot function if every debtor questions the terms."

"Then perhaps it has never functioned as you believe," said Lumen.

For a heartbeat the Keeper looked frightened, and the Professor understood that the man's authority was not a fortress. It was a task he did not know how to put down.

Frank laid his dance cards across the desk. "Then start with these. Write what we can actually test." The Keeper reached for his stamp. Frank held the first card flat beneath his palm until the stamp was lowered.

The Keeper withdrew his warrant, but not his accusation. Lumen asked for one observable test before any more burdens were assigned.

The Keeper removed his spectacles. Beneath them were eyes that had never once looked out the courthouse window.

“I was created to prevent suffering,” he said.

“And have you succeeded?” Lumen asked.

He turned the ledger toward them. Its pages contained names, dates, claims, verdicts—and not a single entry for relief.

“I have kept the accounts,” he said.

Frank pushed one card toward him. “Let someone set a burden down without replacing it. Record what happens.” The Professor took out a clean sheet. Together they proposed a limited test with a willing participant: no compulsory repetition, no erased memory, and no replacement weight disguised as a correction.

The woman with the concert ticket volunteered. She opened her case before the Keeper and told the story of the performance she had missed. She cried, then described what she wished she had said to her sister. The case remained. But when she lifted it, its handle no longer cut into her palm.

The Keeper examined his instruments. The weight had changed. He dipped his pen and began an order for a replacement case. Frank reached for the woman’s concert ticket. “Would you tell her why?” he asked. The woman held out her hand for the ticket and waited. The Keeper’s pen remained above the page.

“An error,” he whispered.

“An observation,” corrected the Professor. “You can call it an error after you’ve shown what failed.”

Frank volunteered next. He described one of his dances without claiming certainty about whether it had occurred. He remembered kindness within it, and cruelty, and the parts he had invented to fill gaps. No one ordered him to repeat the scene. No one absolved him of harm he might actually have caused. When he finished, the painted figures on the suitcase stood still.

The Keeper looked from the waiting woman to Frank’s motionless paintings. He drew a line through the replacement order, leaving it legible. Beneath it he entered the lower weight. His hand shook.

“That is a burden,” Lumen said quietly. “And unlike many others, it may be yours.”

The woman took her case away before the Keeper could measure it again. He watched her go, then turned to the next blank entry.

Chapter Eight — The Keeper's Burden

The Keeper had a suitcase. It was hidden beneath his desk, bound with seven straps. No one had ever seen him open it.

"What is inside?" Lumen asked.

"My obligation."

"To whom?"

"To the one who made me."

The Professor stepped forward. "Did I make you too?"

The Keeper's expression changed. "You supplied a question. I supplied an answer. You asked how forty relationships might be balanced. I became the rule that said they must."

The Professor sat down abruptly.

He remembered long nights staring at paintings, trying to understand why certain memories kept returning, why an imagined scene could leave an emotional mark, why an explanation he doubted might nevertheless accompany relief. He had wanted a single principle to account for everything. Perhaps Wonderland had given his wish the shape of a judge.

"I wanted certainty," he said.

"And I wanted to be useful," the Keeper replied.

Lumen knelt beside the suitcase. "May we open it?"

The Keeper hesitated. Then he unfastened the straps.

Inside lay one small slip of paper.

YOU MUST NEVER BE WRONG.

For a long time no one spoke.

Frank was the first to move. He took the paper, turned it over, and found the back blank.

"Perhaps," he said, "we could write something else."

The Keeper shook his head. "That would change the rule."

"Yes."

"Then I would no longer be the Keeper of Balance."

"Perhaps not," Lumen said. "What would you like to be?"

The question seemed to strike him as an impossibility. He had never been asked what he wanted.

Finally he said, "I would like to understand."

Frank did not hand the paper back. He walked to the window and looked down at the queue of people carrying cases across the square. One was the woman with the concert ticket. Another was a child whose suitcase was nearly as tall as she was.

“If you change the rule,” Frank asked the Keeper, “will you give the people you judged a way to challenge their judgments?”

“Every judgment?” The Keeper sounded almost ill. “That would take years. They would see my mistakes.”

“Yes,” said Frank. “They would.”

The Keeper held out his hand for the paper. Frank did not return it. “I will open my forty records to them first,” he said. “The things I remember, the things I may have invented, even the things that make me ashamed. You can publish them as evidence, but not as verdicts. They may disagree with me.”

The Professor stepped forward. “Frank, you need not expose yourself to—”

“I know.” Frank’s voice was gentle, but he did not move aside. “That is why this is my decision.”

The Keeper looked at the blank reverse of the slip. If he accepted Frank’s offer, the authority he had spent his life protecting would become answerable to the people it had named. His fingers trembled as he reached for the pencil.

“There is no rule for what I am about to do,” he whispered.

“Then write one,” Frank said.

Lumen handed him the Professor’s pencil. He wrote on the reverse:

EVERY CLAIM MAY BE EXAMINED. NOT EVERY BURDEN MUST BE KEPT.

The courthouse did not collapse. The sea did not rise. Instead, the enormous desk became an ordinary desk, and the ledger became a book small enough to carry.

Outside, people opened their luggage. Some found obligations they still needed to address. Others found grief that deserved companionship rather than judgment. Some discovered only stones bearing labels someone else had attached.

No one was told to throw anything away.

The Keeper walked outside for the first time. He looked at the horizon as though he had never noticed how far it went.

“What happens now?” he asked.

“Now,” Lumen said, “you can be mistaken. And you can reconsider.”

The revised rule did not instantly empty the island of pain. It changed something smaller and more difficult: people could now examine their burdens without being required to keep them forever.

Chapter Nine — The Forty-First Dance



Frank told The Conditional's captain that he would not be sailing.

After the Keeper revised his rule, the first evening without compulsory dances was almost unbearable for Frank. He walked the length of the harbor and back, expecting a bell to call him to the next rehearsal. No bell rang. He had imagined freedom as a triumph, but it arrived as an absence in which he did not know where to put his hands. The Professor found him repairing a broken chair outside the inn.

"Why that?" he asked.

"Because it is broken," Frank said. "And because no one has assigned it to me."

They worked together until sunset. The Professor held the chair steady while Frank fitted a new rung. Twice the rung slipped; neither man suggested that it meant anything beyond a poor fit.

Later Lumen joined them on the quay. She carried a bundle of blank paper. "For your forty-first dance," she told Frank.

“I have never been allowed to choose a dance,” Frank said. “I may choose not to dance at all.”

“Then draw something else.”

He sat on a mooring post and drew the harbor, a woman carrying an open suitcase, and the Keeper walking alone toward the beach. At the bottom of the page he left an empty space.

“What goes there?” asked the Professor.

“I don't know yet.”

“Will that trouble you?”

“Probably. But it no longer has to imprison me.”

On the last morning the island looked much the same. The suitcases had not vanished from the beaches. People still carried grief, regret, and responsibility. Yet some sat beside their cases and opened them. Others put them down long enough to help a neighbor. The difference was small enough to be overlooked by anyone expecting a miracle. Lumen thought it might be the beginning of one.

When the travelers finally said goodbye, Frank stayed on the quay with his blank canvas.

At the pier, Lumen watched the Professor pack his notebooks. He kept stopping to look at her and then pretending he had been looking at the sea.

“You may ask,” she said.

“Were you always a mermaid?”

“Yes.”

“And human?”

“That came later.”

“Did you become human to meet me?”

“No. I became human because I was curious. Meeting you changed what I was curious about.”

They sailed home in quiet weather. At the mirror room, the forty panes still showed their separate worlds. The ocean mirror showed a woman with auburn hair standing on a beach. When the Professor approached it, the image changed to a mermaid swimming beneath the waves.

“Which is the real you?” he asked.

Lumen looked at the glass. “Both are true descriptions. Neither is the whole answer.”

As Lumen left the mirror room, the Professor noticed that the reference on his wrist had disappeared.

He rubbed the skin. It no longer burned.

On the table lay a new painting. It showed a harbor at dusk and a small figure on the shore. The figure was not finished. The Professor had left the face blank, uncertain whether he was painting Frank, himself, or someone not yet met. For once he did not hurry to decide.

On the first Thursday after their return, Lumen came to the cottage at noon, before the Professor had laid the table. She wore the silver comb and carried the glass vial the Cyclops had given her.

“There are people beneath the western shoals who knew me before I walked on land,” she said. “One of them has sent for me. I should have answered years ago.”

“Today?” he asked. The question escaped before he could make it sound casual.

“Today. I don’t know when I shall return.”

He knew a dozen questions that could keep her there. The mirror room was still unsettled. Frank’s origins were unresolved. A new painting could be started, an old puzzle reopened. Every one of them was interesting. None was urgent.

“I wish you could stay,” he said.

“I know.” She waited, allowing him the space to say something else.

He put his hand on the back of the empty chair. “Go and see them, Lumen. Not because I have stopped wishing. Because the choice is yours.”

She looked relieved, and a little sad. “I may come back with questions you won’t like.”

“Then they will be yours to ask.”

When she had gone, the Professor sat alone beside the unlit fire. He did not feel wise. He felt disappointed. He made tea for one, and it tasted exactly like tea for one.

The toaster rolled into the room and regarded the second chair.

POP!

“SHALL MANAGEMENT ARRANGE A SUBSTITUTE?”

“No.”

“A COMPETENT SUBSTITUTE?”

“Especially not.”

The toaster considered the answer, then placed a warm slice of toast beside the cup and stayed without speaking.

By evening the Professor had not invented a crisis. He opened his sketchbook and drew the empty chair. It was the most difficult Thursday he could remember, and nothing had gone wrong.



Epilogue — Thursday

The next Thursday, the Professor set two cups on the table.

He left the teapot empty. At four he would put the kettle on if she came.

At four, the house remained quiet.

At five minutes past, rain touched the windows.

At ten minutes past, someone knocked.

He opened the door. Lumen stood on the step, her auburn hair wet from the weather, holding a small parcel wrapped in brown paper.

“I hope I'm not late,” she said.

“Come in,” he said, and took her wet coat.

Inside the parcel was a painting. It showed an island beyond the Island of the Cyclops, a courthouse with open doors, and a tiny boat leaving the harbor. On the shore stood Frank, holding a blank canvas.

“Who painted this?” the Professor asked.

“Frank. He sent it with a note.”

The Professor unfolded the paper.

MY FORTY-FIRST DANCE HAS NO STEPS YET.

He placed the note beside the cups. “Will you stay for tea?”

“Is there a problem to solve?”

“Not one I prepared.”

“Good,” Lumen said. “Then perhaps we can simply talk.”

Outside, the rain stopped. The Professor put the kettle on. Lumen moved her chair closer to his while he studied the painting.

The Professor poured the tea. “What am I, now?” he wondered aloud.

Lumen took her cup. “Someone having Thursday with a friend.”

She reached across the table for his hand. He turned his palm beneath hers, as he had when the music began.

For once, he did not ask for a more complete answer.

And for once, none was needed.



THE END.