



VINTAGE

FRIEND OF MY YOUTH

ALICE MUNRO

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About the Book

A woman haunted by dreams of her dead mother. An adulterous couple stepping over the line where the initial excitement ends and the pain begins. A widow visiting a Scottish village in search of her husband's past - and instead discovering unsettling truths about a total stranger. The ten stories in this collection not only astonish and delight but also convey the unspoken mysteries at the heart of all human experience.

About the Author

****Winner of the Nobel Prize in Literature****

Alice Munro was born in 1931 and is the author of twelve collections of stories, most recently *Dear Life*, and a novel, *Lives of Girls and Women*. She has received many awards and prizes, including three of Canada's Governor General's Literary Awards and two Giller Prizes, the Rea Award for the Short Story, the Lannan Literary Award, the WHSmith Book Award in the UK, the National Book Critics Circle Award in the US, was shortlisted for the Booker Prize for *The Beggar Maid*, and has been awarded the Man Booker International Prize 2009 for her overall contribution to fiction on the world stage. Her stories have appeared in *The New Yorker*, *Atlantic Monthly*, *Paris Review* and other publications, and her collections have been translated into thirteen languages. She lives with her husband in Clinton, Ontario, near Lake Huron in Canada.

Also by ALICE MUNRO

Dance Of The Happy Shades

Lives Of Girls And Women

Something I've Been Meaning To Tell You

The Beggar Maid

The Moons Of Jupiter

The Progress Of Love

Friend Of My Youth

Open Secrets

Selected Stories

Hateship, Friendship, Courtship, Loveship, Marriage

Runaway

The View From Castle Rock

'Alice Munro is a specialist in odd-angled observation, telling detail, and the striking ways in which the past and the present slot into one another. *Friend of My Youth* is her sixth collection of stories, and it testifies to the supreme effectiveness of her search for connections – between one generation and its predecessors, between different modes of behaviour, or just between one thing and another. Sometimes she uses the unexpected or apparently arbitrary incident to lead into the heart of her narratives; or she may disclose in a throwaway manner what a less audacious author would have kept up her sleeve until the last moment . . . Arresting, astringent, deft, idiosyncratic – you can't avoid these adjectives while trying to characterise her work.'

Times Literary Supplement

'It is a collection that attests, once again, to Ms Munro's complete fluency in the short-story form, her emergence as one of the most eloquent and gifted writers of contemporary fiction . . . This is a wonderful collection of stories, beautifully written and deeply felt.'

New York Times

'Munro is unfaltering at changes of mood, moments when sweetness tips over into mistrust, or mockery, or disgust. She keeps her compass small, all the better to work it thoroughly.'

Independent

'Undoubtedly one of the world's foremost short-story writers, her new collection, *Friend of My Youth*, is as prismatic and assured as her previous work. Whether she looks to the past and evokes the back-country farms of her youth or describes the contemporary affairs of jittery would-be sophisticates her perceptions are faultlessly acute. Munro's dialogue has always been particularly artful. She

can perfectly reproduce the rhythms and cadences of speech. Her technical mastery of authorial distance is considerable; without over comment she can reveal the malice and self-deception that flows like a current beneath the clichés and euphemisms of people's everyday conversation.'

City Limits

'Munro is consistently exciting, the apparent simplicity masking high artistry and great intensity of feeling. While each of the ten stories deals with an ostensibly simple event – a widow's visit to her Air Force husband's Scottish wartime haunts, a woman escaping from a difficult marriage into an equally difficult affair – Munro's wry observations and crystalline honesty open out a myriad of unexpected facets.'

Financial Times

'Alice Munro, the hugely gifted chronicler of semirural Protestant life in southwest Ontario, is fast becoming – like Raymond Carver – one of the world's great totemic writers, able to excite recognition even among readers who grew up in times and societies very different from hers . . . Ms Munro is a writer of extraordinary richness and texture.'

New York Times Book Review

TO THE MEMORY OF MY MOTHER

Friend of My Youth

Alice Munro

VINTAGE BOOKS
London

Friend of My Youth

WITH THANKS TO R. J. T.

I USED TO dream about my mother, and though the details in the dream varied, the surprise in it was always the same. The dream stopped, I suppose because it was too transparent in its hopefulness, too easy in its forgiveness.

In the dream I would be the age I really was, living the life I was really living, and I would discover that my mother was still alive. (The fact is, she died when I was in my early twenties and she in her early fifties.) Sometimes I would find myself in our old kitchen, where my mother would be rolling out piecrust on the table, or washing the dishes in the battered cream-colored dish-pan with the red rim. But other times I would run into her on the street, in places where I would never have expected to see her. She might be walking through a handsome hotel lobby, or lining up in an airport. She would be looking quite well—not exactly youthful, not entirely untouched by the paralyzing disease that held her in its grip for a decade or more before her death, but so much better than I remembered that I would be astonished. Oh, I just have this little tremor in my arm, she would say, and a little stiffness up this side of my face. It is a nuisance but I get around.

I recovered then what in waking life I had lost—my mother's liveliness of face and voice before her throat muscles stiffened and a woeful, impersonal mask fastened itself over her features. How could I have forgotten this, I would think in the dream—the casual humor she had, not ironic but merry, the lightness and impatience and

confidence? I would say that I was sorry I hadn't been to see her in such a long time—meaning not that I felt guilty but that I was sorry I had kept a bugbear in my mind, instead of this reality—and the strangest, kindest thing of all to me was her matter-of-fact reply.

Oh, well, she said, better late than never. I was sure I'd see you someday.

When my mother was a young woman with a soft, mischievous face and shiny, opaque silk stockings on her plump legs (I have seen a photograph of her, with her pupils), she went to teach at a one-room school, called Grieves School, in the Ottawa Valley. The school was on a corner of the farm that belonged to the Grieves family—a very good farm for that country. Well-drained fields with none of the Precambrian rock shouldering through the soil, a little willow-edged river running alongside, a sugar bush, log barns, and a large, unornamented house whose wooden walls had never been painted but had been left to weather. And when wood weathers in the Ottawa Valley, my mother said, I do not know why this is, but it never turns gray, it turns black. There must be something in the air, she said. She often spoke of the Ottawa Valley, which was her home—she had grown up about twenty miles away from Grieves School—in a dogmatic, mystified way, emphasizing things about it that distinguished it from any other place on earth. Houses turn black, maple syrup has a taste no maple syrup produced elsewhere can equal, bears amble within sight of farmhouses. Of course I was disappointed when I finally got to see this place. It was not a valley at all, if by that you mean a cleft between hills; it was a mixture of flat fields and low rocks and heavy bush and little lakes—a scrambled, disarranged sort of country with no easy harmony about it, not yielding readily to any description.

The log barns and unpainted house, common enough on poor farms, were not in the Grieveses' case a sign of

poverty but of policy. They had the money but they did not spend it. That was what people told my mother. The Grieveses worked hard and they were far from ignorant, but they were very backward. They didn't have a car or electricity or a telephone or a tractor. Some people thought this was because they were Cameronians—they were the only people in the school district who were of that religion—but in fact their church (which they themselves always called the Reformed Presbyterian) did not forbid engines or electricity or any inventions of that sort, just card playing, dancing, movies, and, on Sundays, any activity at all that was not religious or unavoidable.

My mother could not say who the Cameronians were or why they were called that. Some freak religion from Scotland, she said from the perch of her obedient and lighthearted Anglicanism. The teacher always boarded with the Grieveses, and my mother was a little daunted at the thought of going to live in that black board house with its paralytic Sundays and coal-oil lamps and primitive notions. But she was engaged by that time, she wanted to work on her trousseau instead of running around the country having a good time, and she figured she could get home one Sunday out of three. (On Sundays at the Grieveses' house, you could light a fire for heat but not for cooking, you could not even boil the kettle to make tea, and you were not supposed to write a letter or swat a fly. But it turned out that my mother was exempt from these rules. "No, no," said Flora Grieves, laughing at her. "That doesn't mean you. You must just go on as you're used to doing." And after a while my mother had made friends with Flora to such an extent that she wasn't even going home on the Sundays when she'd planned to.)

Flora and Ellie Grieves were the two sisters left of the family. Ellie was married, to a man called Robert Deal, who lived there and worked the farm but had not changed its name to Deal's in anyone's mind. By the way people spoke,

my mother expected the Grieves sisters and Robert Deal to be middle-aged at least, but Ellie, the younger sister, was only about thirty, and Flora seven or eight years older. Robert Deal might be in between.

The house was divided in an unexpected way. The married couple didn't live with Flora. At the time of their marriage, she had given them the parlor and the dining room, the front bedrooms and staircase, the winter kitchen. There was no need to decide about the bathroom, because there wasn't one. Flora had the summer kitchen, with its open rafters and uncovered brick walls, the old pantry made into a narrow dining room and sitting room, and the two back bedrooms, one of which was my mother's. The teacher was housed with Flora, in the poorer part of the house. But my mother didn't mind. She immediately preferred Flora, and Flora's cheerfulness, to the silence and sickroom atmosphere of the front rooms. In Flora's domain it was not even true that all amusements were forbidden. She had a crokinole board—she taught my mother how to play.

The division had been made, of course, in the expectation that Robert and Ellie would have a family, and that they would need the room. This hadn't happened. They had been married for more than a dozen years and there had not been a live child. Time and again Ellie had been pregnant, but two babies had been stillborn, and the rest she had miscarried. During my mother's first year, Ellie seemed to be staying in bed more and more of the time, and my mother thought that she must be pregnant again, but there was no mention of it. Such people would not mention it. You could not tell from the look of Ellie, when she got up and walked around, because she showed a stretched and ruined though slack-chested shape. She carried a sickbed odor, and she fretted in a childish way about everything. Flora took care of her and did all the work. She washed the clothes and tidied up the rooms and cooked the meals served in both sides of the house, as well as helping Robert

with the milking and separating. She was up before daylight and never seemed to tire. During the first spring my mother was there, a great housecleaning was embarked upon, during which Flora climbed the ladders herself and carried down the storm windows, washed and stacked them away, carried all the furniture out of one room after another so that she could scrub the woodwork and varnish the floors. She washed every dish and glass that was sitting in the cupboards supposedly clean already. She scalded every pot and spoon. Such need and energy possessed her that she could hardly sleep—my mother would wake up to the sound of stovepipes being taken down, or the broom, draped in a dish towel, whacking at the smoky cobwebs. Through the washed uncurtained windows came a torrent of unmerciful light. The cleanliness was devastating. My mother slept now on sheets that had been bleached and starched and that gave her a rash. Sick Ellie complained daily of the smell of varnish and cleansing powders. Flora's hands were raw. But her disposition remained topnotch. Her kerchief and apron and Robert's baggy overalls that she donned for the climbing jobs gave her the air of a comedian—sportive, unpredictable.

My mother called her a whirling dervish.

"You're a regular whirling dervish, Flora," she said, and Flora halted. She wanted to know what was meant. My mother went ahead and explained, though she was a little afraid lest piety should be offended. (Not piety exactly—you could not call it that. Religious strictness.) Of course it wasn't. There was not a trace of nastiness or smug vigilance in Flora's observance of her religion. She had no fear of heathens—she had always lived in the midst of them. She liked the idea of being a dervish, and went to tell her sister.

"Do you know what the teacher says I am?"

Flora and Ellie were both dark-haired, dark-eyed women, tall and narrow-shouldered and long-legged. Ellie was a wreck, of course, but Flora was still superbly straight and

graceful. She could look like a queen, my mother said—even riding into town in that cart they had. For church they used a buggy or a cutter, but when they went to town they often had to transport sacks of wool—they kept a few sheep—or of produce, to sell, and they had to bring provisions home. The trip of a few miles was not made often. Robert rode in front, to drive the horse—Flora could drive a horse perfectly well, but it must always be the man who drove. Flora would be standing behind holding on to the sacks. She rode to town and back standing up, keeping an easy balance, wearing her black hat. Almost ridiculous but not quite. A gypsy queen, my mother thought she looked like, with her black hair and her skin that always looked slightly tanned, and her lithe and bold serenity. Of course she lacked the gold bangles and the bright clothes. My mother envied her her slenderness, and her cheekbones.

Returning in the fall for her second year, my mother learned what was the matter with Ellie.

“My sister has a growth,” Flora said. Nobody then spoke of cancer.

My mother had heard that before. People suspected it. My mother knew many people in the district by that time. She had made particular friends with a young woman who worked in the post office; this woman was going to be one of my mother’s bridesmaids. The story of Flora and Ellie and Robert had been told—or all that people knew of it—in various versions. My mother did not feel that she was listening to gossip, because she was always on the alert for any disparaging remarks about Flora—she would not put up with that. But indeed nobody offered any. Everybody said that Flora had behaved like a saint. Even when she went to extremes, as in dividing up the house—that was like a saint.

Robert came to work at Grieveses’ some months before the girls’ father died. They knew him already, from church. (Oh, that church, my mother said, having attended it once,

out of curiosity—that drear building miles on the other side of town, no organ or piano and plain glass in the windows and a dodderly old minister with his hours-long sermon, a man hitting a tuning fork for the singing.) Robert had come out from Scotland and was on his way west. He had stopped with relatives or people he knew, members of the scanty congregation. To earn some money, probably, he came to Grieveses'. Soon he and Flora were engaged. They could not go to dances or to card parties like other couples, but they went for long walks. The chaperone—unofficially—was Ellie. Ellie was then a wild tease, a long-haired, impudent, childish girl full of lolloping energy. She would run up hills and smite the mullein stalks with a stick, shouting and prancing and pretending to be a warrior on horseback. That, or the horse itself. This when she was fifteen, sixteen years old. Nobody but Flora could control her, and generally Flora just laughed at her, being too used to her to wonder if she was quite right in the head. They were wonderfully fond of each other. Ellie, with her long skinny body, her long pale face, was like a copy of Flora—the kind of copy you often see in families, in which because of some carelessness or exaggeration of features or coloring, the handsomeness of one person passes into the plainness—or almost plainness—of the other. But Ellie had no jealousy about this. She loved to comb out Flora's hair and pin it up. They had great times, washing each other's hair. Ellie would press her face into Flora's throat, like a colt nuzzling its mother. So when Robert laid claim to Flora, or Flora to him—nobody knew how it was—Ellie had to be included. She didn't show any spite toward Robert, but she pursued and waylaid them on their walks; she sprung on them out of the bushes or sneaked up behind them so softly that she could blow on their necks. People saw her do it. And they heard of her jokes. She had always been terrible for jokes and sometimes it had got her into trouble with her father, but Flora had protected her. Now she put thistles in Robert's bed. She set his place at the

table with the knife and fork the wrong way around. She switched the milk pails to give him the old one with the hole in it. For Flora's sake, maybe, Robert humored her.

The father had made Flora and Robert set the wedding day a year ahead, and after he died they did not move it any closer. Robert went on living in the house. Nobody knew how to speak to Flora about this being scandalous, or looking scandalous. Flora would just ask why. Instead of putting the wedding ahead, she put it back—from next spring to early fall, so that there should be a full year between it and her father's death. A year from wedding to funeral—that seemed proper to her. She trusted fully in Robert's patience and in her own purity.

So she might. But in the winter a commotion started. There was Ellie, vomiting, weeping, running off and hiding in the haymow, howling when they found her and pulled her out, jumping to the barn floor, running around in circles, rolling in the snow. Ellie was deranged. Flora had to call the doctor. She told him that her sister's periods had stopped—could the backup of blood be driving her wild? Robert had had to catch her and tie her up, and together he and Flora had put her to bed. She would not take food, just whipped her head from side to side, howling. It looked as if she would die speechless. But somehow the truth came out. Not from the doctor, who could not get close enough to examine her, with all her thrashing about. Probably, Robert confessed. Flora finally got wind of the truth, through all her high-mindedness. Now there had to be a wedding, though not the one that had been planned.

No cake, no new clothes, no wedding trip, no congratulations. Just a shameful hurry-up visit to the manse. Some people, seeing the names in the paper, thought the editor must have got the sisters mixed up. They thought it must be Flora. A hurry-up wedding for Flora! But no—it was Flora who pressed Robert's suit—it must have been—and got Ellie out of bed and washed her and made her

presentable. It would have been Flora who picked one geranium from the window plant and pinned it to her sister's dress. And Ellie hadn't torn it out. Ellie was meek now, no longer flailing or crying. She let Flora fix her up, she let herself be married, she was never wild from that day on.

Flora had the house divided. She herself helped Robert build the necessary partitions. The baby was carried full term—nobody even pretended that it was early—but it was born dead after a long, tearing labor. Perhaps Ellie had damaged it when she jumped from the barn beam and rolled in the snow and beat on herself. Even if she hadn't done that, people would have expected something to go wrong, with that child or maybe one that came later. God dealt out punishment for hurry-up marriages—not just Presbyterians but almost everybody else believed that. God rewarded lust with dead babies, idiots, harelips and withered limbs and clubfeet.

In this case the punishment continued. Ellie had one miscarriage after another, then another stillbirth and more miscarriages. She was constantly pregnant, and the pregnancies were full of vomiting fits that lasted for days, headaches, cramps, dizzy spells. The miscarriages were as agonizing as full-term births. Ellie could not do her own work. She walked around holding on to chairs. Her numb silence passed off, and she became a complainer. If anybody came to visit, she would talk about the peculiarities of her headaches or describe her latest fainting fit, or even—in front of men, in front of unmarried girls or children—go into bloody detail about what Flora called her “disappointments.” When people changed the subject or dragged the children away, she turned sullen. She demanded new medicine, reviled the doctor, nagged Flora. She accused Flora of washing the dishes with a great clang and clatter, out of spite, of pulling her—Ellie's—hair when she combed it out, of stingily substituting water-and-molasses for her real medicine. No matter what she said,

Flora soothed her. Everybody who came into the house had some story of that kind to tell. Flora said, "Where's my little girl, then? Where's my Ellie? This isn't my Ellie, this is some crosspatch got in here in place of her!"

In the winter evenings after she came in from helping Robert with the barn chores, Flora would wash and change her clothes and go next door to read Ellie to sleep. My mother might invite herself along, taking whatever sewing she was doing, on some item of her trousseau. Ellie's bed was set up in the big dining room, where there was a gas lamp over the table. My mother sat on one side of the table, sewing, and Flora sat on the other side, reading aloud. Sometimes Ellie said, "I can't hear you." Or if Flora paused for a little rest Ellie said, "I'm not asleep yet."

What did Flora read? Stories about Scottish life—not classics. Stories about urchins and comic grandmothers. The only title my mother could remember was *Wee Macgregor*. She could not follow the stories very well, or laugh when Flora laughed and Ellie gave a whimper, because so much was in Scots dialect or read with that thick accent. She was surprised that Flora could do it—it wasn't the way Flora ordinarily talked, at all.

(But wouldn't it be the way Robert talked? Perhaps that is why my mother never reports anything that Robert said, never has him contributing to the scene. He must have been there, he must have been sitting there in the room. They would only heat the main room of the house. I see him black-haired, heavy-shouldered, with the strength of a plow horse, and the same kind of sombre, shackled beauty.)

Then Flora would say, "That's all of that for tonight." She would pick up another book, an old book written by some preacher of their faith. There was in it such stuff as my mother had never heard. What stuff? She couldn't say. All the stuff that was in their monstrous old religion. That put Ellie to sleep, or made her pretend she was asleep, after a couple of pages.

All that configuration of the elect and the damned, my mother must have meant—all the arguments about the illusion and necessity of free will. Doom and slippery redemption. The torturing, defeating, but for some minds irresistible pileup of interlocking and contradictory notions. My mother could resist it. Her faith was easy, her spirits at that time robust. Ideas were not what she was curious about, ever.

But what sort of thing was that, she asked (silently), to read to a dying woman? This was the nearest she got to criticizing Flora.

The answer—that it was the only thing, if you believed it—never seemed to have occurred to her.

By spring a nurse had arrived. That was the way things were done then. People died at home, and a nurse came in to manage it.

The nurse's name was Audrey Atkinson. She was a stout woman with corsets as stiff as barrel hoops, marcelled hair the color of brass candlesticks, a mouth shaped by lipstick beyond its own stingy outlines. She drove a car into the yard—her own car, a dark-green coupé, shiny and smart. News of Audrey Atkinson and her car spread quickly. Questions were asked. Where did she get the money? Had some rich fool altered his will on her behalf? Had she exercised influence? Or simply helped herself to a stash of bills under the mattress? How was she to be trusted?

Hers was the first car ever to sit in the Grieveses' yard overnight.

Audrey Atkinson said that she had never been called out to tend a case in so primitive a house. It was beyond her, she said, how people could live in such a way.

"It's not that they're poor, even," she said to my mother. "It isn't, is it? That I could understand. Or it's not even their religion. So what is it? They do not care!"

She tried at first to cozy up to my mother, as if they would be natural allies in this benighted place. She spoke as if they were around the same age—both stylish, intelligent women who liked a good time and had modern ideas. She offered to teach my mother to drive the car. She offered her cigarettes. My mother was more tempted by the idea of learning to drive than she was by the cigarettes. But she said no, she would wait for her husband to teach her. Audrey Atkinson raised her pinkish-orange eye-brows at my mother behind Flora's back, and my mother was furious. She disliked the nurse far more than Flora did.

"I knew what she was like and Flora didn't," my mother said. She meant that she caught a whiff of a cheap life, maybe even of drinking establishments and unsavory men, of hard bargains, which Flora was too unworldly to notice.

Flora started into the great housecleaning again. She had the curtains spread out on stretchers, she beat the rugs on the line, she leapt up on the stepladder to attack the dust on the molding. But she was impeded all the time by Nurse Atkinson's complaining.

"I wondered if we could have a little less of the running and clattering?" said Nurse Atkinson with offensive politeness. "I only ask for my patient's sake." She always spoke of Ellie as "my patient" and pretended that she was the only one to protect her and compel respect. But she was not so respectful of Ellie herself. "Allee-oop," she would say, dragging the poor creature up on her pillows. And she told Ellie she was not going to stand for fretting and whimpering. "You don't do yourself any good that way," she said. "And you certainly don't make me come any quicker. What you just as well might do is learn to control yourself." She exclaimed at Ellie's bedsores in a scolding way, as if they were a further disgrace of the house. She demanded lotions, ointments, expensive soap—most of them, no doubt, to protect her own skin, which she claimed suffered from the hard water. (How could it be hard, my mother asked her—

sticking up for the household when nobody else would—how could it be hard when it came straight from the rain barrel?)

Nurse Atkinson wanted cream, too—she said that they should hold some back, not sell it all to the creamery. She wanted to make nourishing soups and puddings for her patient. She did make puddings, and jellies, from packaged mixes such as had never before entered this house. My mother was convinced that she ate them all herself.

Flora still read to Ellie, but now it was only short bits from the Bible. When she finished and stood up, Ellie tried to cling to her. Ellie wept, sometimes she made ridiculous complaints. She said there was a homed cow outside, trying to get into the room and kill her.

“They often get some kind of idea like that,” Nurse Atkinson said. “You mustn’t give in to her or she won’t let you go day or night. That’s what they’re like, they only think about themselves. Now, when I’m here alone with her, she behaves herself quite nice. I don’t have any trouble at all. But after you been in here I have trouble all over again because she sees you and she gets upset. You don’t want to make my job harder for me, do you? I mean, you brought me here to take charge, didn’t you?”

“Ellie, now, Ellie dear, I must go,” said Flora, and to the nurse she said, “I understand. I do understand that you have to be in charge and I admire you, I admire you for your work. In your work you have to have so much patience and kindness.”

My mother wondered at this—was Flora really so blinded, or did she hope by this undeserved praise to exhort Nurse Atkinson to the patience and kindness that she didn’t have? Nurse Atkinson was too thick-skinned and self-approving for any trick like that to work.

“It is a hard job, all right, and not many can do it,” she said. “It’s not like those nurses in the hospital, where they got everything laid out for them.” She had no time for more

conversation—she was trying to bring in “Make-Believe Ballroom” on her battery radio.

My mother was busy with the final exams and the June exercises at the school. She was getting ready for her wedding in July. Friends came in cars and whisked her off to the dressmaker’s, to parties, to choose the invitations and order the cake. The lilacs came out, the evenings lengthened, the birds were back and nesting, my mother bloomed in everybody’s attention, about to set out on the deliciously solemn adventure of marriage. Her dress was to be appliquéd with silk roses, her veil held by a cap of seed pearls. She belonged to the first generation of young women who saved their money and paid for their own weddings—far fancier than their parents could have afforded.

On her last evening, the friend from the post office came to drive her away, with her clothes and her books and the things she had made for her trousseau and the gifts her pupils and others had given her. There was great fuss and laughter about getting everything loaded into the car. Flora came out and helped. This getting married is even more of a nuisance than I thought, said Flora, laughing. She gave my mother a dresser scarf, which she had crocheted in secret. Nurse Atkinson could not be shut out of an important occasion—she presented a spray bottle of cologne. Flora stood on the slope at the side of the house to wave goodbye. She had been invited to the wedding, but of course she had said she could not come, she could not “go out” at such a time. The last my mother ever saw of her was this solitary, energetically waving figure in her housecleaning apron and bandanna, on the green slope by the black-walled house, in the evening light.

“Well, maybe now she’ll get what she should’ve got the first time round,” the friend from the post office said. “Maybe now they’ll be able to get married. Is she too old to start a family? How old is she, anyway?”

My mother thought that this was a crude way of talking about Flora and replied that she didn't know. But she had to admit to herself that she had been thinking the very same thing.

When she was married and settled in her own home, three hundred miles away, my mother got a letter from Flora. Ellie was dead. She had died firm in her faith, Flora said, and grateful for her release. Nurse Atkinson was staying on for a little while, until it was time for her to go off to her next case. This was late in the summer.

News of what happened next did not come from Flora. When she wrote at Christmas, she seemed to take for granted that information would have gone ahead of her.

"You have in all probability heard," wrote Flora, "that Robert and Nurse Atkinson have been married. They are living on here, in Robert's part of the house. They are fixing it up to suit themselves. It is very impolite of me to call her Nurse Atkinson, as I see I have done. I ought to have called her Audrey."

Of course the post-office friend had written, and so had others. It was a great shock and scandal and a matter that excited the district—the wedding as secret and surprising as Robert's first one had been (though surely not for the same reason), Nurse Atkinson permanently installed in the community, Flora losing out for the second time. Nobody had been aware of any courtship, and they asked how the woman could have enticed him. Did she promise children, lying about her age?

The surprises were not to stop with the wedding. The bride got down to business immediately with the "fixing up" that Flora mentioned. In came the electricity and then the telephone. Now Nurse Atkinson—she would always be called Nurse Atkinson—was heard on the party line lambasting painters and paperhangers and delivery services. She was having everything done over. She was buying an electric

stove and putting in a bathroom, and who knew where the money was coming from? Was it all hers, got in her deathbed dealings, in shady bequests? Was it Robert's, was he claiming his share? Ellie's share, left to him and Nurse Atkinson to enjoy themselves with, the shameless pair?

All these improvements took place on one side of the house only. Flora's side remained just as it was. No electric lights there, no fresh wallpaper or new venetian blinds. When the house was painted on the outside—cream with dark-green trim—Flora's side was left bare. This strange open statement was greeted at first with pity and disapproval, then with less sympathy, as a sign of Flora's stubbornness and eccentricity (she could have bought her own paint and made it look decent), and finally as a joke. People drove out of their way to see it.

There was always a dance given in the schoolhouse for a newly married couple. A cash collection—called “a purse of money”—was presented to them. Nurse Atkinson sent out word that she would not mind seeing this custom followed, even though it happened that the family she had married into was opposed to dancing. Some people thought it would be a disgrace to gratify her, a slap in the face to Flora. Others were too curious to hold back. They wanted to see how the newlyweds would behave. Would Robert dance? What sort of outfit would the bride show up in? They delayed a while, but finally the dance was held, and my mother got her report.

The bride wore the dress she had worn at her wedding, or so she said. But who would wear such a dress for a wedding at the manse? More than likely it was bought specially for her appearance at the dance. Pure-white satin with a sweetheart neckline, idiotically youthful. The groom was got up in a new dark-blue suit, and she had stuck a flower in his buttonhole. They were a sight. Her hair was freshly done to blind the eye with brassy reflections, and her face looked as if it would come off on a man's jacket, should she lay it

against his shoulder in the dancing. Of course she did dance. She danced with every man present except the groom, who sat scrunched into one of the school desks along the wall. She danced with every man present—they all claimed they had to do it, it was the custom—and then she dragged Robert out to receive the money and to thank everybody for their best wishes. To the ladies in the cloakroom she even hinted that she was feeling unwell, for the usual newlywed reason. Nobody believed her, and indeed nothing ever came of this hope, if she really had it. Some of the women thought that she was lying to them out of malice, insulting them, making them out to be so credulous. But nobody challenged her, nobody was rude to her—maybe because it was plain that she could summon a rudeness of her own to knock anybody flat.

Flora was not present at the dance.

“My sister-in-law is not a dancer,” said Nurse Atkinson. “She is stuck in the olden times.” She invited them to laugh at Flora, whom she always called her sister-in-law, though she had no right to do so.

My mother wrote a letter to Flora after hearing about all these things. Being removed from the scene, and perhaps in a flurry of importance due to her own newly married state, she may have lost sight of the kind of person she was writing to. She offered sympathy and showed outrage, and said blunt disparaging things about the woman who had—as my mother saw it—dealt Flora such a blow. Back came a letter from Flora saying that she did not know where my mother had been getting her information, but that it seemed she had misunderstood, or listened to malicious people, or jumped to unjustified conclusions. What happened in Flora’s family was nobody else’s business, and certainly nobody needed to feel sorry for her or angry on her behalf. Flora said that she was happy and satisfied in her life, as she always had been, and she did not interfere with what others did or wanted, because such things did not

concern her. She wished my mother all happiness in her marriage and hoped that she would soon be too busy with her own responsibilities to worry about the lives of people that she used to know.

This well-written letter cut my mother, as she said, to the quick. She and Flora stopped corresponding. My mother did become busy with her own life and finally a prisoner in it.

But she thought about Flora. In later years, when she sometimes talked about the things she might have been, or done, she would say, "If I could have been a writer—I do think I could have been; I could have been a writer—then I would have written the story of Flora's life. And do you know what I would have called it? 'The Maiden Lady.'"

The Maiden Lady. She said these words in a solemn and sentimental tone of voice that I had no use for. I knew, or thought I knew, exactly the value she found in them. The stateliness and mystery. The hint of derision turning to reverence. I was fifteen or sixteen years old by that time, and I believed that I could see into my mother's mind. I could see what she would do with Flora, what she had already done. She would make her into a noble figure, one who accepts defection, treachery, who forgives and stands aside, not once but twice. Never a moment of complaint. Flora goes about her cheerful labors, she cleans the house and shovels out the cow byre, she removes some bloody mess from her sister's bed, and when at last the future seems to open up for her—Ellie will die and Robert will beg forgiveness and Flora will silence him with the proud gift of herself—it is time for Audrey Atkinson to drive into the yard and shut Flora out again, more inexplicably and thoroughly the second time than the first. She must endure the painting of the house, the electric lights, all the prosperous activity next door. "Make-Believe Ballroom," "Amos 'n' Andy." No more Scottish comedies or ancient sermons. She must see them drive off to the dance—her old lover and that coldhearted, stupid, by no means beautiful woman in the

white satin wedding dress. She is mocked. (And of course she has made over the farm to Ellie and Robert, of course he has inherited it, and now everything belongs to Audrey Atkinson.) The wicked flourish. But it is all right. It is all right—the elect are veiled in patience and humility and lighted by a certainty that events cannot disturb.

That was what I believed my mother would make of things. In her own plight her notions had turned mystical, and there was sometimes a hush, a solemn thrill in her voice that grated on me, alerted me to what seemed a personal danger. I felt a great fog of platitudes and pieties lurking, an incontestable crippled-mother power, which could capture and choke me. There would be no end to it. I had to keep myself sharp-tongued and cynical, arguing and deflating. Eventually I gave up even that recognition and opposed her in silence.

This is a fancy way of saying that I was no comfort and poor company to her when she had almost nowhere else to turn.

I had my own ideas about Flora's story. I didn't think that I could have written a novel but that I would write one. I would take a different tack. I saw through my mother's story and put in what she left out. My Flora would be as black as hers was white. Rejoicing in the bad turns done to her and in her own forgiveness, spying on the shambles of her sister's life. A Presbyterian witch, reading out of her poisonous book. It takes a rival ruthlessness, the comparatively innocent brutality of the thick-skinned nurse, to drive her back, to flourish in her shade. But she is driven back; the power of sex and ordinary greed drive her back and shut her up in her own part of the house with the coal-oil lamps. She shrinks, she caves in, her bones harden and her joints thicken, and—oh, this is it, this is it, I see the bare beauty of the ending I will contrive!—she becomes crippled herself, with arthritis, hardly able to move. Now Audrey Atkinson comes into her full power—she demands the whole house.

She wants those partitions knocked out that Robert put up with Flora's help when he married Ellie. She will provide Flora with a room, she will take care of her. (Audrey Atkinson does not wish to be seen as a monster, and perhaps she really isn't one.) So one day Robert carries Flora—for the first and last time he carries her in his arms—to the room that his wife Audrey has prepared for her. And once Flora is settled in her well-lit, well-heated corner Audrey Atkinson undertakes to clean out the newly vacated rooms, Flora's rooms. She carries a heap of old books out into the yard. It's spring again, housecleaning time, the season when Flora herself performed such feats, and now the pale face of Flora appears behind the new net curtains. She has dragged herself from her corner, she sees the light-blue sky with its high skidding clouds over the watery fields, the contending crows, the flooded creeks, the reddening tree branches. She sees the smoke rise out of the incinerator in the yard, where her books are burning. Those smelly old books, as Audrey has called them. Words and pages, the ominous dark spines. The elect, the damned, the slim hopes, the mighty torments—up in smoke. There was the ending.

To me the really mysterious person in the story, as my mother told it, was Robert. He never has a word to say. He gets engaged to Flora. He is walking beside her along the river when Ellie leaps out at them. He finds Ellie's thistles in his bed. He does the carpentry made necessary by his and Ellie's marriage. He listens or does not listen while Flora reads. Finally he sits scrunched up in the school desk while his flashy bride dances by with all the men.

So much for his public acts and appearances. But he was the one who started everything, in secret. He *did it to* Ellie. He did it to that skinny wild girl at a time when he was engaged to her sister, and he did it to her again and again when she was nothing but a poor botched body, a failed childbearer, lying in bed.