



VINTAGE

**NEW SELECTED
STORIES**
ALICE MUNRO

Contents

Cover

About the Book

About the Author

Also by Alice Munro

Title Page

THE LOVE OF A GOOD WOMAN (1998)

The Love of a Good Woman

The Children Stay

My Mother's Dream

HATESHIP, FRIENDSHIP, COURTSHIP, LOVESHIP, MARRIAGE (2001)

Hateship, Friendship, Courtship, Loveship, Marriage

Family Furnishings

The Bear Came Over the Mountain

RUNAWAY (2004)

Chance

Soon

Silence

THE VIEW FROM CASTLE ROCK (2006)

The View from Castle Rock

Lying Under the Apple Tree

Hired Girl

TOO MUCH HAPPINESS (2009)

Dimensions

Deep-Holes

Free Radicals

Copyright

About the Book

Spanning her last five collections and bringing together her finest work from the past fifteen years, this new selection of Alice Munro's stories infuses everyday lives with a wealth of nuance and insight.

Written with emotion and empathy, beautifully observed and remarkably crafted, these stories are nothing short of perfection. A masterclass in the genre, from an author who deservedly lays claim to being one of the 'major fiction writers of our time'.

About the Author

Alice Munro was born in 1931 and is the author of twelve collections of stories, most recently *Too Much Happiness*, 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 and the National Book Critics Circle Award in the US. She 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.

BY THE SAME AUTHOR

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

The Love of a Good Woman

Hateship, Friendship, Courtship, Loveship, Marriage

Runaway

The View from Castle Rock

Too Much Happiness

NEW
SELECTED
STORIES

Alice Munro

Chatto & Windus
LONDON

The Love of a Good Woman

The Love of a Good Woman

FOR THE LAST couple of decades, there has been a museum in Walley, dedicated to preserving photos and butter churns and horse harnesses and an old dentist's chair and a cumbersome apple peeler and such curiosities as the pretty little porcelain-and-glass insulators that were used on telegraph poles.

Also there is a red box, which has the letters D. M. WILLENS, OPTOMETRIST printed on it, and a note beside it, saying, "This box of optometrist's instruments though not very old has considerable local significance, since it belonged to Mr. D. M. Willens, who drowned in the Peregrine River, 1951. It escaped the catastrophe and was found, presumably by the anonymous donor, who dispatched it to be a feature of our collection."

The ophthalmoscope could make you think of a snowman. The top part, that is—the part that's fastened onto the hollow handle. A large disk, with a smaller disk on top. In the large disk a hole to look through, as the various lenses are moved. The handle is heavy because the batteries are still inside. If you took the batteries out and put in the rod that is provided, with a disk on either end, you could plug in an electric cord. But it might have been necessary to use the instrument in places where there wasn't any electricity.

The retinoscope looks more complicated. Underneath the round forehead clamp is something like an elf's head, with a round flat face and a pointed metal cap. This is tilted

at a forty-five-degree angle to a slim column, and out of the top of the column a tiny light is supposed to shine. The flat face is made of glass and is a dark sort of mirror.

Everything is black, but that is only paint. In some places where the optometrist's hand must have rubbed most often, the paint has disappeared and you can see a patch of shiny silver metal.

I. JUTLAND

THIS PLACE was called Jutland. There had been a mill once, and some kind of small settlement, but that had all gone by the end of the last century, and the place had never amounted to much at any time. Many people believed that it had been named in honor of the famous sea battle fought during the First World War, but actually everything had been in ruins years before that battle ever took place.

The three boys who came out here on a Saturday morning early in the spring of 1951 believed, as most children did, that the name came from the old wooden planks that jutted out of the earth of the riverbank and from the other straight thick boards that stood up in the nearby water, making an uneven palisade. (These were in fact the remains of a dam, built before the days of cement.) The planks and a heap of foundation stones and a lilac bush and some huge apple trees deformed by black knot and the shallow ditch of the millrace that filled up with nettles every summer were the only other signs of what had been here before.

There was a road, or a track, coming back from the township road, but it had never been gravelled, and appeared on the maps only as a dotted line, a road allowance. It was used quite a bit in the summer by people driving to the river to swim or at night by couples looking for a place to park. The turnaround spot came before you got to the ditch, but the whole area was so overrun by

nettles, and cow parsnip, and woody wild hemlock in a wet year, that cars would sometimes have to back out all the way to the proper road.

The car tracks to the water's edge on that spring morning were easy to spot but were not taken notice of by these boys, who were thinking only about swimming. At least, they would call it swimming; they would go back to town and say that they had been swimming at Jutland before the snow was off the ground.

It was colder here upstream than on the river flats close to the town. There was not a leaf out yet on the riverbank trees—the only green you saw was from patches of leeks on the ground and marsh marigolds fresh as spinach, spread along any little stream that gullied its way down to the river. And on the opposite bank under some cedars they saw what they were especially looking for—a long, low, stubborn snowbank, gray as stones.

Not off the ground.

So they would jump into the water and feel the cold hit them like ice daggers. Ice daggers shooting up behind their eyes and jabbing the tops of their skulls from the inside. Then they would move their arms and legs a few times and haul themselves out, quaking and letting their teeth rattle; they would push their numb limbs into their clothes and feel the painful recapture of their bodies by their startled blood and the relief of making their brag true.

The tracks that they didn't notice came right through the ditch—in which there was nothing growing now, there was only the flat dead straw-colored grass of the year before. Through the ditch and into the river without trying to turn around. The boys tramped over them. But by this time they were close enough to the water to have had their attention caught by something more extraordinary than car tracks.

There was a pale-blue shine to the water that was not a reflection of sky. It was a whole car, down in the pond on a

slant, the front wheels and the nose of it poking into the mud on the bottom, and the bump of the trunk nearly breaking the surface. Light blue was in those days an unusual color for a car, and its bulgy shape was unusual, too. They knew it right away. The little English car, the Austin, the only one of its kind surely in the whole county. It belonged to Mr. Willens, the optometrist. He looked like a cartoon character when he drove it, because he was a short but thick man, with heavy shoulders and a large head. He always seemed to be crammed into his little car as if it was a bursting suit of clothes.

The car had a panel in its roof, which Mr. Willens opened in warm weather. It was open now. They could not see very well what was inside. The color of the car made its shape plain in the water, but the water was really not very clear, and it obscured what was not so bright. The boys squatted down on the bank, then lay on their stomachs and pushed their heads out like turtles, trying to see. There was something dark and furry, something like a big animal tail, pushed up through the hole in the roof and moving idly in the water. This was shortly seen to be an arm, covered by the sleeve of a dark jacket of some heavy and hairy material. It seemed that inside the car a man's body—it had to be the body of Mr. Willens—had got into a peculiar position. The force of the water—for even in the millpond there was a good deal of force in the water at this time of year—must have somehow lifted him from the seat and pushed him about, so that one shoulder was up near the car roof and one arm had got free. His head must have been shoved down against the driver's door and window. One front wheel was stuck deeper in the river bottom than the other, which meant that the car was on a slant from side to side as well as back to front. The window in fact must have been open and the head sticking out for the body to be lodged in that position. But they could not get to see that. They could picture Mr. Willens's face as they knew it—

a big square face, which often wore a theatrical sort of frown but was never seriously intimidating. His thin crinkly hair was reddish or brassy on top, and combed diagonally over his forehead. His eyebrows were darker than his hair, thick and fuzzy like caterpillars stuck above his eyes. This was a face already grotesque to them, in the way that many adult faces were, and they were not afraid to see it drowned. But all they got to see was that arm and his pale hand. They could see the hand quite plain once they got used to looking through the water. It rode there tremulously and irresolutely, like a feather, though it looked as solid as dough. And as ordinary, once you got used to its being there at all. The fingernails were all like neat little faces, with their intelligent everyday look of greeting, their sensible disowning of their circumstances.

“Son of a gun,” these boys said. With gathering energy and a tone of deepening respect, even of gratitude. “*Son of a gun.*”

IT WAS their first time out this year. They had come across the bridge over the Peregrine River, the single-lane double-span bridge known locally as Hell’s Gate or the Death Trap—though the danger had really more to do with the sharp turn the road took at the south end of it than with the bridge itself.

There was a regular walkway for pedestrians, but they didn’t use it. They never remembered using it. Perhaps years ago, when they were so young as to be held by the hand. But that time had vanished for them; they refused to recognize it even if they were shown the evidence in snapshots or forced to listen to it in family conversation.

They walked now along the iron shelf that ran on the opposite side of the bridge from the walkway. It was about eight inches wide and a foot or so above the bridge floor. The Peregrine River was rushing the winter load of ice and

snow, now melted, out into Lake Huron. It was barely back within its banks after the yearly flood that turned the flats into a lake and tore out the young trees and bashed any boat or hut within its reach. With the runoff from the fields muddying the water and the pale sunlight on its surface, the water looked like butterscotch pudding on the boil. But if you fell into it, it would freeze your blood and fling you out into the lake, if it didn't brain you against the buttresses first.

Cars honked at them—a warning or a reproof—but they paid no attention. They proceeded single file, as self-possessed as sleepwalkers. Then, at the north end of the bridge, they cut down to the flats, locating the paths they remembered from the year before. The flood had been so recent that these paths were not easy to follow. You had to kick your way through beaten-down brush and jump from one hummock of mud-plastered grass to another. Sometimes they jumped carelessly and landed in mud or pools of leftover floodwater, and once their feet were wet they gave up caring where they landed. They squelched through the mud and splashed in the pools so that the water came in over the tops of their rubber boots. The wind was warm; it was pulling the clouds apart into threads of old wool, and the gulls and crows were quarrelling and diving over the river. Buzzards were circling over them, on the high lookout; the robins had just returned, and the red-winged blackbirds were darting in pairs, striking bright on your eyes as if they had been dipped in paint.

“Should've brought a twenty-two.”

“Should've brought a twelve-gauge.”

They were too old to raise sticks and make shooting noises. They spoke with casual regret, as if guns were readily available to them.

They climbed up the north banks to a place where there was bare sand. Turtles were supposed to lay their eggs in this sand. It was too early yet for that to happen, and in

fact the story of turtle eggs dated from years back—none of these boys had ever seen any. But they kicked and stomped the sand, just in case. Then they looked around for the place where last year one of them, in company with another boy, had found a cow's hipbone, carried off by the flood from some slaughter pile. The river could be counted on every year to sweep off and deposit elsewhere a good number of surprising or cumbersome or bizarre or homely objects. Rolls of wire, an intact set of steps, a bent shovel, a corn kettle. The hipbone had been found caught on the branch of a sumac—which seemed proper, because all those smooth branches were like cow horns or deer antlers, some with rusty cone tips.

They crashed around for some time—Cece Ferns showed them the exact branch—but they found nothing.

It was Cece Ferns and Ralph Diller who had made that find, and when asked where it was at present Cece Ferns said, "Ralph took it." The two boys who were with him now—Jimmy Box and Bud Salter—knew why that would have to be. Cece could never take anything home unless it was of a size to be easily concealed from his father.

They talked of more useful finds that might be made or had been made in past years. Fence rails could be used to build a raft, pieces of stray lumber could be collected for a planned shack or boat. Real luck would be to get hold of some loose muskrat traps. Then you could go into business. You could pick up enough lumber for stretching boards and steal the knives for skinning. They spoke of taking over an empty shed they knew of, in the blind alley behind what used to be the livery barn. There was a padlock on it, but you could probably get in through the window, taking the boards off it at night and replacing them at daybreak. You could take a flashlight to work by. No—a lantern. You could skin the muskrats and stretch the pelts and sell them for a lot of money.

This project became so real to them that they started to worry about leaving valuable pelts in the shed all day. One of them would have to stand watch while the others went out on the traplines. (Nobody mentioned school.)

This was the way they talked when they got clear of town. They talked as if they were free—or almost free—agents, as if they didn't go to school or live with families or suffer any of the indignities put on them because of their age. Also, as if the countryside and other people's establishments would provide them with all they needed for their undertakings and adventures, with only the smallest risk and effort on their part.

Another change in their conversation out here was that they practically gave up using names. They didn't use each other's real names much anyway—not even family nicknames such as Bud. But at school nearly everyone had another name, some of these having to do with the way people looked or talked, like Goggle or Jabber, and some, like Sore-arse and Chickenfucker, having to do with incidents real or fabulous in the lives of those named, or in the lives—such names were handed down for decades—of their brothers, fathers, or uncles. These were the names they let go of when they were out in the bush or on the river flats. If they had to get one another's attention, all they said was "Hey." Even the use of names that were outrageous and obscene and that grown-ups supposedly never heard would have spoiled a sense they had at these times, of taking each other's looks, habits, family, and personal history entirely for granted.

And yet they hardly thought of each other as friends. They would never have designated someone as a best friend or a next-best friend, or joggled people around in these positions, the way girls did. Any one of at least a dozen boys could have been substituted for any one of these three, and accepted by the others in exactly the same way. Most members of that company were between nine

and twelve years old, too old to be bound by yards and neighborhoods but too young to have jobs—even jobs sweeping the sidewalk in front of stores or delivering groceries by bicycle. Most of them lived in the north end of town, which meant that they would be expected to get a job of that sort as soon as they were old enough, and that none of them would ever be sent away to Appleby or to Upper Canada College. And none of them lived in a shack or had a relative in jail. Just the same, there were notable differences as to how they lived at home and what was expected of them in life. But these differences dropped away as soon as they were out of sight of the county jail and the grain elevator and the church steeples and out of range of the chimes of the courthouse clock.

ON THEIR way back they walked fast. Sometimes they trotted but did not run. Jumping, dallying, splashing, were all abandoned, and the noises they'd made on their way out, the hoots and howls, were put aside as well. Any windfall of the flood was taken note of but passed by. In fact they made their way as adults would do, at a fairly steady speed and by the most reasonable route, with the weight on them of where they had to go and what had to be done next. They had something close in front of them, a picture in front of their eyes that came between them and the world, which was the thing most adults seemed to have. The pond, the car, the arm, the hand. They had some idea that when they got to a certain spot they would start to shout. They would come into town yelling and waving their news around them and everybody would be stock-still, taking it in.

They crossed the bridge the same way as always, on the shelf. But they had no sense of risk or courage or nonchalance. They might as well have taken the walkway.

Instead of following the sharp-turning road from which you could reach both the harbor and the square, they climbed straight up the bank on a path that came out near the railway sheds. The clock played its quarter-after chimes. A quarter after twelve.

THIS WAS the time when people were walking home for dinner. People from offices had the afternoon off. But people who worked in stores were getting only their customary hour—the stores stayed open till ten or eleven o'clock on Saturday night.

Most people were going home to a hot, filling meal. Pork chops, or sausages, or boiled beef, or cottage roll. Potatoes for certain, mashed or fried; winter-stored root vegetables or cabbage or creamed onions. (A few housewives, richer or more feckless, might have opened a tin of peas or butter beans.) Bread, muffins, preserves, pie. Even those people who didn't have a home to go to, or who for some reason didn't want to go there, would be sitting down to much the same sort of food at the Duke of Cumberland, or the Merchants' Hotel, or for less money behind the foggy windows of Shervill's Dairy Bar.

Those walking home were mostly men. The women were already there—they were there all the time. But some women of middle age who worked in stores or offices for a reason that was not their fault—dead husbands or sick husbands or never any husband at all—were friends of the boys' mothers, and they called out greetings even across the street (it was worst for Bud Salter, whom they called Buddy) in a certain amused or sprightly way that brought to mind all they knew of family matters, or distant infancies.

Men didn't bother greeting boys by name, even if they knew them well. They called them "boys" or "young fellows" or, occasionally, "sirs."

“Good day to you, sirs.”

“You boys going straight home now?”

“What monkey business you young fellows been up to this morning?”

All these greetings had a degree of jocularly, but there were differences. The men who said “young fellows” were better disposed—or wished to seem better disposed—than the ones who said “boys.” “Boys” could be the signal that a telling off was to follow, for offenses that could be either vague or specific. “Young fellows” indicated that the speaker had once been young himself. “Sirs” was outright mockery and disparagement but didn’t open the way to any scolding, because the person who said that could not be bothered.

When answering, the boys didn’t look up past any lady’s purse or any man’s Adam’s apple. They said “Hullo” clearly, because there might be some kind of trouble if you didn’t, and in answer to queries they said “Yessir” and “Nosir” and “Nothing much.” Even on this day, such voices speaking to them caused some alarm and confusion, and they replied with the usual reticence.

At a certain corner they had to separate. Cece Ferns, always the most anxious about getting home, pulled away first. He said, “See you after dinner.”

Bud Salter said, “Yeah. We got to go downtown then.”

This meant, as they all understood, “downtown to the Police Office.” It seemed that without needing to consult each other they had taken up a new plan of operation, a soberer way of telling their news. But it wasn’t clearly said that they wouldn’t be telling anything at home. There wasn’t any good reason why Bud Salter or Jimmy Box couldn’t have done that. Cece Ferns never told anything at home.

CECE FERNS was an only child. His parents were older than most boys' parents, or perhaps they only seemed older, because of the disabling life they lived together. When he got away from the other boys, Cece started to trot, as he usually did for the last block home. This was not because he was eager to get there or because he thought he could make anything better when he did. It may have been to make the time pass quickly, because the last block had to be full of apprehension.

His mother was in the kitchen. Good. She was out of bed though still in her wrapper. His father wasn't there, and that was good, too. His father worked at the grain elevator and got Saturday afternoon off, and if he wasn't home by now it was likely that he had gone straight to the Cumberland. That meant it would be late in the day before they had to deal with him.

Cece's father's name was Cece Ferns, too. It was a well-known and generally an affectionately known name in Walley, and somebody telling a story even thirty or forty years later would take it for granted that everybody would know it was the father who was being talked about, not the son. If a person relatively new in town said, "That doesn't sound like Cece," he would be told that nobody meant *that* Cece.

"Not him, we're talking about his old man."

They talked about the time Cece Ferns went to the hospital—or was taken there—with pneumonia, or some other desperate thing, and the nurses wrapped him in wet towels or sheets to get the fever down. The fever sweated out of him, and all the towels and sheets turned brown. It was the nicotine in him. The nurses had never seen anything like it. Cece was delighted. He claimed to have been smoking tobacco and drinking alcohol since he was ten years old.

And the time he went to church. It was hard to imagine why, but it was the Baptist church, and his wife was a

Baptist, so perhaps he went to please her, though that was even harder to imagine. They were serving Communion the Sunday he went, and in the Baptist church the bread is bread but the wine is grape juice. “What’s this?” cried Cece Ferns aloud. “If this is the blood of the Lamb then he must’ve been pretty damn anemic.”

Preparations for the noon meal were under way in the Fernses’ kitchen. A loaf of sliced bread was sitting on the table and a can of diced beets had been opened. A few slices of bologna had been fried—before the eggs, though they should have been done after—and were being kept slightly warm on top of the stove. And now Cece’s mother had started the eggs. She was bending over the stove with the egg lifter in one hand and the other hand pressed to her stomach, cradling a pain.

Cece took the egg lifter out of her hand and turned down the electric heat, which was way too high. He had to hold the pan off the burner while the burner cooled down, in order to keep the egg whites from getting too tough or burning at the edges. He hadn’t been in time to wipe out the old grease and plop a bit of fresh lard in the pan. His mother never wiped out the old grease, just let it sit from one meal to the next and put in a bit of lard when she had to.

When the heat was more to his liking, he put the pan down and coaxed the lacy edges of the eggs into tidy circles. He found a clean spoon and dribbled a little hot fat over the yolks to set them. He and his mother liked their eggs cooked this way, but his mother often couldn’t manage it right. His father liked his eggs turned over and flattened out like pancakes, cooked hard as shoe leather and blackened with pepper. Cece could cook them the way he wanted, too.

None of the other boys knew how practiced he was in the kitchen—just as none of them knew about the hiding place he had made outside the house in the blind corner

past the dining-room window, behind the Japanese barberry.

His mother sat in the chair by the window while he was finishing up the eggs. She kept an eye on the street. There was still a chance that his father would come home for something to eat. He might not be drunk yet. But the way he behaved didn't always depend on how drunk he was. If he came into the kitchen now he might tell Cece to make him some eggs, too. Then he might ask him where his apron was and say that he would make some fellow a dandy wife. That would be how he'd behave if he was in a good mood. In another sort of mood he would start off by staring at Cece in a certain way—that is, with an exaggerated, absurdly threatening expression—and telling him he better watch out.

“Smart bugger, aren't you? Well, all I got to say to you is better watch out.”

Then if Cece looked back at him, or maybe if he didn't look back, or if he dropped the egg lifter or set it down with a clatter—or even if he was sliding around being extra cautious about not dropping anything and not making a noise—his father was apt to start showing his teeth and snarling like a dog. It would have been ridiculous—it was ridiculous—except that he meant business. A minute later the food and the dishes might be on the floor, and the chairs or the table overturned, and he might be chasing Cece around the room yelling how he was going to get him this time, flatten his face on the hot burner, how would he like that? You would be certain he'd gone crazy. But if at this moment a knock came at the door—if a friend of his arrived, say, to pick him up—his face would reassemble itself in no time and he would open the door and call out the friend's name in a loud bantering voice.

“I'll be with you in two shakes. I'd ask you in, but the wife's been pitching the dishes around again.”

He didn't intend this to be believed. He said such things in order to turn whatever happened in his house into a joke.

Cece's mother asked him if the weather was warming up and where he had been that morning.

"Yeah," he said, and, "Out on the flats."

She said that she'd thought she could smell the wind on him.

"You know what I'm going to do right after we eat?" she said. "I'm going to take a hot-water bottle and go right back to bed and maybe I'll get my strength back and feel like doing something."

That was what she nearly always said she was going to do, but she always announced it as if it was an idea that had just occurred to her, a hopeful decision.

BUD SALTER had two older sisters who never did anything useful unless his mother made them. And they never confined their hair arranging, nail polishing, shoe cleaning, making up, or even dressing activities to their bedrooms or the bathroom. They spread their combs and curlers and face powder and nail polish and shoe polish all over the house. Also they loaded every chair back with their newly ironed dresses and blouses and spread out their drying sweaters on towels on every clear space of floor. (Then they screamed at you if you walked near them.) They stationed themselves in front of various mirrors—the mirror in the hall coat stand, the mirror in the dining-room buffet, and the mirror beside the kitchen door with the shelf underneath always loaded with safety pins, bobby pins, pennies, buttons, bits of pencils. Sometimes one of them would stand in front of a mirror for twenty minutes or so, checking herself from various angles, inspecting her teeth and pulling her hair back then shaking it forward. Then she would walk away apparently satisfied or at least finished—

but only as far as the next room, the next mirror, where she would begin all over again just as if she had been delivered a new head.

Right now his older sister, the one who was supposed to be good-looking, was taking the pins out of her hair in front of the kitchen mirror. Her head was covered with shiny curls like snails. His other sister, on orders from his mother, was mashing the potatoes. His five-year-old brother was sitting in place at the table, banging his knife and fork up and down and yelling, "Want some service. Want some service."

He got that from their father, who did it for a joke.

Bud passed by his brother's chair and said quietly, "Look. She's putting lumps in the mashed potatoes again."

He had his brother convinced that lumps were something you added, like raisins to rice pudding, from a supply in the cupboard.

His brother stopped chanting and began complaining.

"I won't eat none if she puts in lumps. Mama, I won't eat none if she puts lumps."

"Oh, don't be silly," Bud's mother said. She was frying apple slices and onion rings with the pork chops. "Quit whining like a baby."

"It was Bud got him started," the older sister said. "Bud went and told him she was putting lumps in. Bud always tells him that and he doesn't know any better."

"Bud ought to get his face smashed," said Doris, the sister who was mashing the potatoes. She didn't always say such things idly—she had once left a claw scar down the side of Bud's cheek.

Bud went over to the dresser, where there was a rhubarb pie cooling. He took a fork and began carefully, secretly prying at it, letting out delicious steam, a delicate smell of cinnamon. He was trying to open one of the vents in the top of it so that he could get a taste of the filling. His brother saw what he was doing but was too scared to say

anything. His brother was spoiled and was defended by his sisters all the time—Bud was the only person in the house he respected.

“Want some service,” he repeated, speaking now in a thoughtful undertone.

Doris came over to the dresser to get the bowl for the mashed potatoes. Bud made an incautious movement, and part of the top crust caved in.

“So now he’s wrecking the pie,” Doris said. “Mama—he’s wrecking your pie.”

“Shut your damn mouth,” Bud said.

“Leave that pie alone,” said Bud’s mother with a practiced, almost serene severity. “Stop swearing. Stop tattle-telling. Grow up.”

JIMMY BOX sat down to dinner at a crowded table. He and his father and his mother and his four-year-old and six-year-old sisters lived in his grandmother’s house with his grandmother and his great-aunt Mary and his bachelor uncle. His father had a bicycle-repair shop in the shed behind the house, and his mother worked in Honeker’s Department Store.

Jimmy’s father was crippled—the result of a polio attack when he was twenty-two years old. He walked bent forward from the hips, using a cane. This didn’t show so much when he was working in the shop, because such work often means being bent over anyway. When he walked along the street he did look very strange, but nobody called him names or did an imitation of him. He had once been a notable hockey player and baseball player for the town, and some of the grace and valor of the past still hung around him, putting his present state into perspective, so that it could be seen as a phase (though a final one). He helped this perception along by cracking silly jokes and taking an optimistic tone, denying the pain that showed in his sunken

eyes and kept him awake many nights. And, unlike Cece Ferns's father, he didn't change his tune when he came into his own house.

But, of course, it wasn't his own house. His wife had married him after he was crippled, though she had got engaged to him before, and it seemed the natural thing to do to move in with her mother, so that the mother could look after any children who came along while the wife went on working at her job. It seemed the natural thing to the wife's mother as well, to take on another family—just as it seemed natural that her sister Mary should move in with the rest of them when her eyesight failed, and that her son Fred, who was extraordinarily shy, should continue to live at home unless he found some place he liked better. This was a family who accepted burdens of one kind or another with even less fuss than they accepted the weather. In fact, nobody in that house would have spoken of Jimmy's father's condition or Aunt Mary's eyesight as burdens or problems, any more than they would of Fred's shyness. Drawbacks and adversity were not to be noticed, not to be distinguished from their opposites.

There was a traditional belief in the family that Jimmy's grandmother was an excellent cook, and this might have been true at one time, but in recent years there had been a falling off. Economies were practiced beyond what there was any need for now. Jimmy's mother and his uncle made decent wages and his aunt Mary got a pension and the bicycle shop was fairly busy, but one egg was used instead of three and the meat loaf got an extra cup of oatmeal. There was an attempt to compensate by overdoing the Worcestershire sauce or sprinkling too much nutmeg on the custard. But nobody complained. Everybody praised. Complaints were as rare as lightning balls in that house. And everybody said "Excuse me," even the little girls said "Excuse me," when they bumped into each other. Everybody passed and pleased and thank-you'd at the table

as if there was company every day. This was the way they managed, all of them crammed so tight in the house, with clothes piled on every hook, coats hung over the banister, and cots set up permanently in the dining room for Jimmy and his uncle Fred, and the buffet hidden under a load of clothing waiting to be ironed or mended. Nobody pounded on the stairsteps or shut doors hard or turned the radio up loud or said anything disagreeable.

Did this explain why Jimmy kept his mouth shut that Saturday at dinnertime? They all kept their mouths shut, all three of them. In Cece's case it was easy to understand. His father would never have stood for Cece's claiming so important a discovery. He would have called him a liar as a matter of course. And Cece's mother, judging everything by the effect it would have on his father, would have understood—correctly—that even his going to the Police Office with his story would cause disruption at home, so she would have told him to please just keep quiet. But the two other boys lived in quite reasonable homes and they could have spoken. In Jimmy's house there would have been consternation and some disapproval, but soon enough they would have admitted that it was not Jimmy's fault.

Bud's sisters would have asked if he was crazy. They might even have twisted things around to imply that it was just like him, with his unpleasant habits, to come upon a dead body. His father, however, was a sensible, patient man, used to listening to many strange rigmaroles in his job as a freight agent at the railway station. He would have made Bud's sisters shut up, and after some serious talk to make sure Bud was telling the truth and not exaggerating he would have phoned the Police Office.

It was just that their houses seemed too full. Too much was going on already. This was true in Cece's house just as much as in the others, because even in his father's absence there was the threat and memory all the time of his haywire presence.

“DID YOU TELL?”

“Did you?”

“Me neither.”

They walked downtown, not thinking about the way they were going. They turned onto Shipka Street and found themselves going past the stucco bungalow where Mr. and Mrs. Willens lived. They were right in front of it before they recognized it. It had a small bay window on either side of the front door and a top step wide enough for two chairs, not there at present but occupied on summer evenings by Mr. Willens and his wife. There was a flat-roofed addition to one side of the house, with another door opening toward the street and a separate walk leading up to it. A sign beside that door said D. M. WILLENS, OPTOMETRIST. None of the boys themselves had visited that office, but Jimmy's aunt Mary went there regularly for her eyedrops, and his grandmother got her glasses there. So did Bud Salter's mother.

The stucco was a muddy pink color and the doors and window frames were painted brown. The storm windows had not been taken off yet, as they hadn't from most of the houses in town. There was nothing special at all about the house, but the front yard was famous for its flowers. Mrs. Willens was a renowned gardener who didn't grow her flowers in long rows beside the vegetable garden, as Jimmy's grandmother and Bud's mother grew theirs. She had them in round beds and crescent beds and all over, and in circles under the trees. In a couple of weeks daffodils would fill this lawn. But at present the only thing in bloom was a forsythia bush at the corner of the house. It was nearly as high as the eaves and it sprayed yellow into the air the way a fountain shoots water.

The forsythia shook, not with the wind, and out came a stooped brown figure. It was Mrs. Willens in her old gardening clothes, a lumpy little woman in baggy slacks and a ripped jacket and a peaked cap that might have been

her husband's—it slipped down too low and almost hid her eyes. She was carrying a pair of shears.

They slowed right down—it was either that or run. Maybe they thought that she wouldn't notice them, that they could turn themselves into posts. But she had seen them already; that was why she came hastening through.

“I see you're gawking at my forsythia,” said Mrs. Willens. “Would you like some to take home?”

What they had been gawking at was not the forsythia but the whole scene—the house looking just as usual, the sign by the office door, the curtains letting light in. Nothing hollow or ominous, nothing that said that Mr. Willens was not inside and that his car was not in the garage behind his office but in Jutland Pond. And Mrs. Willens out working in her yard, where anybody would expect her to be—everybody in town said so—the minute the snow was melted. And calling out in her familiar tobacco-roughened voice, abrupt and challenging but not unfriendly—a voice identifiable half a block away or coming from the back of any store.

“Wait,” she said. “Wait, now, I'll get you some.”

She began smartly, selectively snapping off the bright-yellow branches, and when she had all she wanted she came towards them behind a screen of flowers.

“Here you are,” she said. “Take these home to your mothers. It's always good to see the forsythia, it's the very first thing in the spring.” She was dividing the branches among them. “Like all Gaul,” she said. “All Gaul is divided into three parts. You must know about that if you take Latin.”

“We aren't in high school yet,” said Jimmy, whose life at home had readied him, better than the others, for talking to ladies.

“Aren't you?” she said. “Well, you've got all sorts of things to look forward to. Tell your mothers to put them in lukewarm water. Oh, I'm sure they already know that. I've

given you branches that aren't all the way out yet, so they should last and last."

They said thank you—Jimmy first and the others picking it up from him. They walked toward downtown with their arms loaded. They had no intention of turning back and taking the flowers home, and they counted on her not having any good idea of where their homes were. Half a block on, they sneaked looks back to see if she was watching.

She wasn't. The big house near the sidewalk blocked the view in any case.

The forsythia gave them something to think about. The embarrassment of carrying it, the problem of getting rid of it. Otherwise, they would have to think about Mr. Willens and Mrs. Willens. How she could be busy in her yard and he could be drowned in his car. Did she know where he was or did she not? It seemed that she couldn't. Did she even know that he was gone? She had acted as if there was nothing wrong, nothing at all, and when they were standing in front of her this had seemed to be the truth. What they knew, what they had seen, seemed actually to be pushed back, to be defeated, by her not knowing it.

Two girls on bicycles came wheeling around the corner. One was Bud's sister Doris. At once these girls began to hoot and yell.

"Oh, look at the flowers," they shouted. "Where's the wedding? Look at the beautiful bridesmaids."

Bud yelled back the worst thing he could think of.

"You got blood all over your arse."

Of course she didn't, but there had been an occasion when this had really been so—she had come home from school with blood on her skirt. Everybody had seen it, and it would never be forgotten.

He was sure she would tell on him at home, but she never did. Her shame about that other time was so great that she could not refer to it even to get him in trouble.