

Sigbjørn broke off reading, and resisting an impulse to tear the letter out of the notebook, for that would loosen the pages, began meticulously to cross it out, line by line.

And now this was half done he began to be sorry. For now, damn it, he wouldn't be able to use it. Even when he'd written it he must have thought it a bit too good for poor old Van Bosch, though one admitted that wasn't saying much. Wherever or however he could have used it. And yet, what if they had found this letter – whoever 'they' were – and put it, glass-encased, in a museum among *his* relics? Not much – still, you never knew! – Well, they wouldn't do it now. Anyhow, perhaps he would remember enough of it . . . 'I am dying, absolutely perishing.' 'What have I done to them?' 'My dear Sir.' 'The worst dungeon.' And many others: and *dirty stinking Degenerate Bobs was here from Boston, North End, Mass. Warp son –!*

Sigbjørn finished his fifth unregenerate grappa and suddenly gave a loud laugh, a laugh which, as if it had realized itself it should become something more respectable, turned immediately into a prolonged – though on the whole relatively pleasurable – fit of coughing . . .

SAMUEL BECKETT

PING

All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare white body fixed ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head haught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blurs signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two. Bare white body fixed one yard ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same all known. Light heat hands hanging palms front white on white invisible. Bare white body fixed ping fixed elsewhere. Only the eyes only just light blue almost white fixed front. Ping murmur only just almost never one second perhaps a way out. Head haught eyes light blue almost white fixed front ping murmur ping silence. Eyes holes light blue almost white white mouth white seam like sewn invisible. Ping murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting invisible. Ping murmur only just almost never one second perhaps a meaning that

much memory almost never. White feet toes joined like sewn heels together right angle ping elsewhere no sound. Hands hanging palms front legs joined like sewn. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Eyes holes light blue alone unover given blue light blue almost white only colour fixed front. All white all known white planes shining white ping murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard ping fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone unover. Planes meeting invisible one only shining white infinite but that known not. Nose ears while holes mouth white seam like sewn invisible. Ping murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible all known without within. Ping perhaps a nature one second with image same time a little less blue and white in the wind. White ceiling shining white one square yard never seen ping perhaps a way out there one second ping silence. Traces alone unover given black grey blurs signs no meaning light grey almost white always the same. Ping perhaps not alone one second with image always the same same time a little less that much memory almost never ping silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old given rose only just. Ping image only just almost never one second light time blue and white in the wind. Head haught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone unover. Light heat white planes shining white one only shining white infinite but that known not. Ping a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blurs light grey eyes holes light blue almost white fixed front ping a meaning only just almost never ping silence. Bare white one yard fixed ping fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Ping perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never. A far flash of time all white all over all of old ping flash white walls shining white no trace eyes holes light blue almost white last colour ping white over. Ping

fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head haught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never seen ping of old only just almost never one second light time white floor never seen ping of old perhaps there. Ping of old only just perhaps a meaning a nature one second almost never blue and white in the wind that much memory henceforth never. White planes no trace shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head haught eyes white fixed front old ping last murmur one second perhaps not alone eye unlitrous black and white half closed long lashes imploring ping silence ping over.

Translated from the French by the author

ELIZABETH BOWEN

MYSTERIOUS KOR

Full moonlight drenched the city and searched it; there was not a niche left to stand in. The effect was remorseless: London looked like the moon's capital – shallow, cratered, extinct. It was late, but not yet midnight; now the buses had stopped the polished roads and streets in this region sent for minutes together a ghostly unbroken reflection up. The soaring new flats and the crouching old shops and houses looked equally brittle under the moon, which blazed in windows that looked its way. The futility of the black-out became laughable: from the sky, presumably, you could see every slate in the roofs, every whitened kerb, every contour of the naked winter flowerbeds in the park; and the lake, with its shining twists and tree-darkened islands would be a landmark for miles, yes, miles, overhead.

However, the sky, in whose glassiness floated no clouds but only opaque balloons, remained glassy-silent. The Germans no longer came by the full moon. Something more immaterial seemed to threaten, and to be keeping people at home. This day between days, this extra tax, was perhaps more than senses and nerves could bear. People stayed indoors with a fervour that could be felt: the buildings strained with battened-down human life, but not a beam, not a voice, not a note from a radio escaped. Now and then under streets and buildings the earth rumbled: the Underground sounded loudest at this time.

Outside the now gateless gates of the park, the road coming downhill from the north-west turned south and became a street, down whose perspective the traffic lights went through their unmeaning performance of changing colour. From the promontory of pavement outside the gates you saw at once up the road and down the street: from behind where you stood, between the gate-posts, appeared the lesser strangeness of grass and water and trees. At this point, at this moment, three French soldiers, directed to a hostel they could not

MYSTERIOUS KOR

find, stopped singing to listen derisively to the waterbirds wakened up by the moon. Next, two wardens coming off duty emerged from their post and crossed the road diagonally, each with an elbow cupped inside a slung-on tin hat. The wardens turned their faces, mauve in the moonlight, towards the Frenchmen with no expression at all. The two sets of steps died in opposite directions, and, the birds subsiding, nothing was heard or seen until, a little way down the street, a trickle of people came out of the Underground, around the anti-panic brick wall. These all disappeared quickly, in an abashed way, or as though dissolved in the street by some white acid, but for a girl and a soldier who, by their way of walking, seemed to have no destination but each other and to be not quite certain even of that. Blotted into one shadow he tall, she little, these two proceeded towards the park. They looked in, but did not go in; they stood there debating without speaking. Then, as though a command from the street behind them had been received by their synchronized bodies, they faced round to look back the way they had come.

His look up the height of a building made his head drop back, and she saw his eyeballs glitter. She slid her hand from his sleeve, stepped to the edge of the pavement and said: 'Mysterious Kôr.'

'What is?' he said, not quite collecting himself.

'This is –

*"Mysterious Kôr thy walls forsaken stand,
Thy lonely towers beneath a lonely moon –"*

– this is Kôr.'

'Why,' he said, 'it's years since I've thought of that.'

She said: 'I think of it all the time –

*"Not in the waste beyond the swamps and sand,
The fever-haunted forest and lagoon,
Mysterious Kôr thy walls –"*

– a completely forsaken city, as high as cliffs and as white as bones, with no history –'

'But something must once have happened: why had it been forsaken?'

'How could anyone tell you when there's nobody there?'

'Nobody there since how long?'

'Thousands of years.'

'In that case, it would have fallen down.'

'No, not Kôr,' she said with immediate authority. 'Kôr's altogether different; it's very strong; there is not a crack in it anywhere for a weed to grow in; the corners of stones and the monuments might have been cut yesterday, and the stairs and arches are built to support themselves.'

'You know all about it,' he said, looking at her.

'I know, I know all about it.'

'What, since you read that book?'

'Oh, I didn't get much from that; I just got the name. I knew that must be the right name; it's like a cry.'

'Most like the cry of a crow to me.' He reflected, then said: 'But the poem begins with "Not" - *"Not in the waste beyond the swamps and sand -"* And it goes on, as I remember, to prove Kôr's not really anywhere. When even a poem says there's no such place -'

'What it tries to say doesn't matter: I see what it makes me see. Anyhow, that was written some time ago, at that time when they thought they had got everything taped, because the whole world had been explored, even the middle of Africa. Every thing and place had been found and marked on some map; so what wasn't marked on any map couldn't be there at all. So *they* thought: that was why he wrote the poem. *"The world is disenchanted"*, it goes on. That was what set me off hating civilization.'

'Well, cheer up,' he said; 'there isn't much of it left.'

'Oh, yes, I cheered up some time ago. This war shows we've by no means come to the end. If you can blow whole places out of existence, you can blow whole places into it. I don't see why not. They say we can't say what's come out since the bombing started. By the time we've come to the end, Kôr may be the one city left: the abiding city. I should laugh.'

'No, you wouldn't,' he said sharply. 'You wouldn't - at least, I hope not. I hope you don't know what you're saying - does the moon make you funny?'

'Don't be cross about Kôr; please don't, Arthur,' she said.

'I thought girls thought about people.'

'What, these days?' she said. 'Think about people? How can anyone think about people if they've got any heart? I don't know how other girls manage: I always think about Kôr.'

'Not about me?' he said. 'When she did not at once answer, he turned her hand over, in anguish, inside his grasp. 'Because I'm not there when you want me - is that my fault?'

'But to think about Kôr is to think about you and me.'

'In that dead place?'

'No, ours - we'd be alone here.'

Tightening his thumb on her palm while he thought this over, he looked behind them, around them, above them - even up at the sky. He said finally: 'But we're alone here.'

'That was why I said "Mysterious Kôr".'

'What, you mean we're there now, that here's there, that now's then? . . . I don't mind,' he added, letting out as a laugh the sigh he had been holding in for some time. 'You ought to know the place, and for all I could tell you we might be anywhere: I often do have it, this funny feeling, the first minute or two when I've come up out of the Underground. Well, well: join the Army and see the world.' He nodded towards the perspective of traffic lights and said, a shade craftily: 'What are those, then?'

Having caught the quickest possible breath, she replied: 'Inexhaustible gases; they bored through to them and lit them as they came up; by changing colour they show the changing of minutes; in Kôr there is no sort of other time.'

'You've got the moon, though: that can't help making months.'

'Oh, and the sun, of course; but those two could do what they liked; we should not have to calculate when they'd come or go.'

'We might not have to,' he said, 'but I bet I should.'

'I should not mind what you did, so long as you never said, "What next?"'

'I don't know about "next", but I do know what we'd do first.'

'What, Arthur?'

'Populate Kôr.'

She said: 'I suppose it would be all right if our children were to marry each other.'

But her voice faded out; she had been reminded that they were homeless on this first night of leave. They were, that was to say, in London without any hope of any place of their own. Pepita shared a two-roomed flatlet with a girl friend, in a by-street off the Regent's Park Road, and towards this they must make their half-hearted way. Arthur was to have the sitting-room divan, usually occupied by Pepita, while she herself had half of her girl friend's bed. There was really no room for a third, and least of all for a man, in those small rooms packed with furniture and the two girls' belongings: Pepita tried to be grateful for her friend Callie's forbearance - but how could

could understand. 'Surely you owe it to Arthur,' she would then say, 'to keep cheerful? So long as you love each other...' Callie's calm brow glowed - one might say that it glowed in place of her friend's; she became the guardian of that ideality which for Pepita was constantly lost to view. It was true, with the sudden prospect of Arthur's leave, things had come nearer to earth: he became a proposition, and she would have been as glad if he could have slept somewhere else. Physically shy, a brotherless virgin, Callie shrank from sharing this flat with a young man. In this flat you could hear everything: what was once a three-windowed Victorian drawing-room had been partitioned, by very thin walls, into kitchenette, living-room, Callie's bedroom. The living-room was in the centre; the two others open off it. What was once the conservatory, half a flight down, was now converted into a draughty bathroom, shared with somebody else on the girls' floor. The flat, for these days, was cheap - even so, it was Callie, earning more than Pepita, who paid the greater part of the rent: it thus became up to her, more or less, to express good will as to Arthur's making a third. 'Why, it will be lovely to have him here,' Callie said. Pepita accepted the good will without much grace - but then, had she ever much grace to spare? - she was as restlessly secretive, as self-centred, as a little half-grown black cat. Next came a puzzling moment: Pepita seemed to be hinting that Callie should fix herself up somewhere else. 'But where would I go?' Callie marvelled when this was at last borne in on her. 'You know what London's like now. And, anyway' - here she laughed, but hers was a forehead that coloured as easily as it glowed - 'it wouldn't be proper, would it, me going off and leaving just you and Arthur; I don't know what your mother would say to me. No, we may be a little squashed, but we'll make things ever so homey. I shall not mind playing gooseberry, really, dear.'

But the hominess by now was evaporating, as Pepita and Arthur still and still did not come. At half-past ten, in obedience to the rule of the house, Callie was obliged to turn off the wireless, whereupon silence out of the stepless street began seeping into the slighted room. Callie recollected the fuel target and turned off her dear little table lamp, gaily painted with spots to make it look like a toadstool, thereby leaving only the hanging light. She laid her hand on the kettle, to find it gone cold again and sigh for the wasted gas if not for her wasted thought. Where are they? Cold crept up her out of the kettle; she went to bed.

she be, when it had not occurred to Callie that she would do better to be away tonight? She was more slow-witted than narrow-minded - but Pepita felt she owed a kind of ruin to her. Callie, not yet known to be home later than ten, would be now waiting up, in her house-coat, to welcome Arthur. That would mean three-sided chat, drinking cocoa, then turning in: that would be that, and that would be all. That was London, this war - they were lucky to have a roof - London, full enough before the Americans came. Not a place: they would even grudge you sharing a grave - that was what even married couples complained. Whereas in Kór...

In Kór... Like glass, the illusion shattered: a car hummed like a hornet towards them, veered, showed its scarlet tail-light, streaked away up the road. A woman edged round a front door and along the area railings timidly called her cat; meanwhile a clock near, then another set further back in the dazzling distance, set about striking midnight. Pepita, feeling Arthur release her arm with an abruptness that was the inverse of passion, shivered; whereat he asked brusquely: 'Cold? Well, Which way? - we'd better be getting on.'

Callie was no longer waiting up. Hours ago she had set out the three cups and saucers, the tins of cocoa and household milk and, on the gas-ring, brought the kettle to just short of the boil. She had turned open Arthur's bed, the living-room divan, in the neat inviting way she had learnt at home - then, with a modest impulse, replaced the cover. She had, as Pepita foresaw, been wearing her cretonne house-coat, the nearest thing to a hostess gown that she had; she had already brushed her hair for the night, rebraided it, bound the braids in a coronet round her head. Both lights and the wireless had been on, to make the room both look and sound gay: all alone, she had come to that peak moment at which company should arrive - but so seldom does. From then on she felt welcome beginning to wither in her, a flower of the heart that had bloomed too early. There she had sat like an image, facing the three cold cups, on the edge of the bed to be occupied by an unknown man.

Callie's innocence and her still unsought-out state had brought her to take a proprietary pride in Arthur; this was all the stronger, perhaps, because they had not yet met. Sharing the flat with Pepita, this last year, she had been content with reflecting the heat of love. It was not, surprisingly, that Pepita seemed very happy - there were times when she was palpably on the rack, and this was not what Callie

Callie's bed lay along the wall under the window: she did not like sleeping so close up under glass, but the clearance that must be left for the opening of door and cupboards made this the only possible place. Now she got in and lay rigidly on the bed's inner side, under the hanging hems of the window curtains, training her limbs not to stray to what would be Pepita's half. This sharing of her bed with another body would not be the least of her sacrifice to the lovers' love; tonight would be the first night – or at least, since she was an infant – that Callie had slept with anyone. Child of a sheltered middle-class household, she had kept physical distances all her life. Already repugnance and shyness ran through her limbs; she was preyed upon by some more obscure trouble than the expectation that she might not sleep. As to *that*, Pepita was restless; her tossings on the divan, her broken-off exclamations and blurred pleas had been to be heard, most nights, through the dividing wall.

Callie knew, as though from a vision, that Arthur would sleep soundly, with assurance and majesty. Did they not all say, too, that a soldier sleeps like a log? With awe she pictured, asleep, the face that she had not yet, awake, seen – Arthur's man's eyelids, cheek-bones and set mouth turned up to the darkened ceiling. Wanting to savour darkness herself, Callie reached out and put off her bedside lamp.

At once she knew that something was happening – outdoors, in the street, the whole of London, the world. An advance, an extraordinary movement was silently taking place; blue-white beams overflowed from it, silting, dropping round the edges of the muffling black-out curtains. When, starting up, she knocked a fold of the curtain, a beam like a mouse ran across her bed. A searchlight, the most powerful of all time, might have been turned full and steady upon her defended window; finding flaws in the black-out stuff, it made veins and stars. Once gained by this idea of pressure she could not lie down again; she sat tautly, drawn-up knees touching her breasts, and asked herself if there were anything she should do. She parted the curtains, opened them slowly wider, looked out – and was face to face with the moon.

Below the moon, the houses opposite her window blazed back in transparent shadow; and something – was it a coin or a ring? – glittered half-way across the chalk-white street. Light marched in past her face, and she turned to see where it went: out stood the curves and garlands of the great white marble Victorian mantelpiece of that lost drawing-room; out stood, in the photographs turned her way, the thoughts with which her parents had faced the camera, and the

humble puzzlement of her two dogs at home. Of silver brocade, just faintly purpled with roses, became her house-coat hanging over the chair. And the moon did more: it exonerated and beautified the lateness of the lovers' return. No wonder, she said to herself, no wonder – if this was the world they walked in, if this was whom they were with. Having drunk in the white explanation, Callie lay down again. Her half of the bed was in shadow, but she allowed one hand to lie, blanching, in what would be Pepita's place. She lay and looked at the hand until it was no longer her own.

Callie woke to the sound of Pepita's key in the latch. But no voices? What had happened? Then she heard Arthur's step. She heard his unslung equipment dropped with a weary, dull sound, and the plonk of his tin hat on a wooden chair. 'Sssh-sssh!' Pepita exclaimed, 'she might be asleep!'

Then at last Arthur's voice: 'But I thought you said –'

'I'm not asleep; I'm just coming!' Callie called out with rapture, leaping out from her form in shadow into the moonlight, zipping on her enchanted house-coat over her nightdress, kicking her shoes on, and pinning in place, with a trembling firmness, her plaits in their coronet round her head. Between these movements of hers she heard not another sound. Had she only dreamed they were there? Her heart beat: she stepped through the living-room, shutting her door behind her.

Pepita and Arthur stood the other side of the table; they gave the impression of being lined up. Their faces, at different levels – for Pepita's rough, dark head came only an inch above Arthur's khaki shoulder – were alike in abstinence from any kind of expression; as though, spiritually, they both still refused to be here. Their features looked faint, weathered – was this the work of the moon? Pepita said at once: 'I suppose we are very late.'

'I don't wonder,' Callie said, 'on this lovely night.'

Arthur had not raised his eyes; he was looking at the three cups. Pepita now suddenly jogged his elbow, saying, 'Arthur, wake up; say something; this is Callie – well, Callie, this is Arthur, of course.'

'Why, yes of course this is Arthur,' returned Callie, whose candid eyes since she entered had not left Arthur's face. Perceiving that Arthur did not know what to do, she advanced round the table to shake hands with him. He looked up, she looked down, for the first time: she rather beheld than felt his red-brown grip on what still seemed her glove of moonlight. 'Welcome, Arthur,' she said. 'I'm so

glad to meet you at last. I hope you will be comfortable in the flat.'

'It's been kind of you,' he said after consideration.

'Please do not feel that,' said Callie. 'This is Pepita's home, too, and we both hope - don't we, Pepita? - that you'll regard it as yours. Please feel free to do just as you like. I am sorry it is so small.'

'Oh, I don't know,' Arthur said, as though hypnotized; 'it seems a nice little place.'

Pepita, meanwhile, glowered and turned away.

Arthur continued to wonder, though he had once been told, how these two unalike girls had come to set up together - Pepita so small, except for her too-big head, compact of childish brusqueness and of unchildish passion, and Callie, so sedate, waxy and tall - an unlit candle. Yes, she was like one of those candles on sale outside a church; there could be something votive even in her demeanour. She was unconscious that her good manners, those of an old fashioned country doctor's daughter, were putting the other two at a disadvantage. He found himself touched by the grave good faith with which Callie was wearing that tartish house-coat, above which her face kept the glaze of sleep; and, as she knelt to relight the gas-ring under the kettle, he marked the strong, delicate arch of one bare foot, disappearing into the arty green shoe. Pepita was now too near him ever again to be seen as he now saw Callie - in a sense, he never *had* seen Pepita for the first time: she had not been, and still sometimes was not, his type. No, he had not thought of her twice; he had not remembered her until he began to remember her with passion. You might say he had not seen Pepita coming: their love had been a collision in the dark.

Callie, determined to get this over, knelt back and said: 'Would Arthur like to wash his hands?' When they had heard him stumble down the half-flight of stairs, she said to Pepita: 'Yes, I was so glad you had the moon.'

'Why?' said Pepita. She added: 'There was too much of it.'

'You're tired. Arthur looks tired, too.'

'How would you know? He's used to marching about. But it's all this having no place to go.'

'But, Pepita, you -'

But at this point Arthur came back: from the door he noticed the wireless, and went direct to it. 'Nothing much on now, I suppose?' he doubtfully said.

'No; you see it's past midnight; we're off the air. And, anyway, in

this house they don't like the wireless late. By the same token,' went on Callie, friendly smiling, 'I'm afraid I must ask you, Arthur, to take your boots off, unless, of course, you mean to stay sitting down. The people below us -'

Pepita flung off, saying something under her breath, but Arthur, remarking, 'No, I don't mind,' both sat down and began to take off his boots. Pausing, glancing to left and right at the divan's fresh cotton spread, he said: 'It's all right is it, for me to sit on this?'

'That's my bed,' said Pepita. 'You are to sleep in it.'

Callie then made the cocoa, after which they turned in. Preliminary trips to the bathroom having been worked out, Callie was first to retire, shutting the door behind her so that Pepita and Arthur might kiss each other good night. When Pepita joined her, it was without knocking: Pepita stood still in the moon and began to tug off her clothes. Glancing with hate at the bed, she asked: 'Which side?'

'I expected you'd like the outside.'

'What are you standing about for?'

'I don't really know: as I'm inside I'd better get in first.'

'Then why not get in?'

When they had settled rigidly, side by side, Callie asked: 'Do you think Arthur's got all he wants?'

Pepita jerked her head up. 'We can't sleep in all this moon.'

'Why, you don't believe the moon does things, actually?'

'Well, it couldn't hope to make some of us *much* more screwy.'

Callie closed the curtains, then said: 'What do you mean? And - didn't you hear? - I asked if Arthur's got all he wants.'

'That's what I meant - have you got a screw loose, really?'

'Pepita, I won't stay here if you're going to be like this.'

'In that case, you had better go in with Arthur.'

'What about me?' Arthur loudly said through the wall. 'I can hear practically all you girls are saying.'

They were both startled - rather that than abashed. Arthur, alone in there, had thrown off the ligatures of his social manner: his voice held the whole authority of his sex - he was impatient, sleepy, and he belonged to no one.

'Sorry,' the girls said in unison. Then Pepita laughed soundlessly, making their bed shake, till to stop herself she bit the back of her hand, and this movement made her elbow strike Callie's cheek. 'Sorry,' she had to whisper. No answer: Pepita fingered her elbow and

found, yes, it was quite true, it was wet. 'Look, shut up crying, Callie: what have I done?'

Callie rolled right round, in order to press her forehead closely under the window, into the curtains, against the wall. Her weeping continued to be soundless: now and then, unable to reach her handkerchief, she staunched her eyes with a curtain, disturbing slivers of moon. Pepita gave up marvelling, and soon slept: at least there is something in being dog-tired.

A clock struck four as Callie woke up again – but something else had made her open her swollen eyelids. Arthur, stumbling about on his padded feet, could be heard next door attempting to make no noise. Inevitably, he bumped the edge of the table. Callie sat up: by her side Pepita lay like a mummy rolled half over, in forbidding, tenacious sleep. Arthur groaned. Callie caught a breath, climbed lightly over Pepita, felt for her torch on the mantelpiece, stopped to listen again. Arthur groaned again: Callie, with movements soundless as they were certain, opened the door and slipped through to the living-room.

'What's the matter?' she whispered. 'Are you ill?'

'No; I just got a cigarette. Did I wake you up?'

'But you groaned.'

'I'm sorry; I'd no idea.'

'But do you often?'

'I've no idea, really, I tell you,' Arthur repeated. The air of the room was dense with his presence, overhung by tobacco. He must be sitting on the edge of his bed, wrapped up in his overcoat – she could smell the coat, and each time he pulled on the cigarette his features appeared down there, in the fleeting, dull reddish glow. 'Where are you?' he said. 'Show a light.'

Her nervous touch on her torch, like a reflex to what he said, made it flicker up for a second. 'I am just by the door; Pepita's asleep; I'd better go back to bed.'

'Listen. Do you two get on each other's nerves?'

'Not till tonight,' said Callie, watching the uncertain swoops of the cigarette as he reached across to the ashtray on the edge of the table. Shifting her bare feet patiently, she added: 'You don't see us as we usually are.'

'She's a girl who shows things in funny ways – I expect she feels bad at our putting you out like this – I know I do. But then we'd got no choice, had we?'

'It is really I who am putting you out,' said Callie.

'Well, that can't be helped either, can it? You had the right to stay in your own place. If there'd been more time, we might have gone to the country, though I still don't see where we'd have gone there. It's one harder when you're not married, unless you've got the money. Smoke?'

'No, thank you. Well, if you're all right, I'll go back to bed.'

'I'm glad she's asleep – funny the way she sleeps, isn't it? You can't help wondering where she is. You haven't got a boy, have you, just at present?'

'No. I've never had one.'

'I'm not sure in one way that you're not better off. I can see there's not so much in it for a girl these days. It makes me feel cruel the way I unsettle her: I don't know how much it's me myself or how much it's something the matter that I can't help. How are any of us to know how things could have been? They forget war's not just only war; it's years out of people's lives that they've never had before and won't have again. Do you think she's fanciful?'

'Who, Pepita?'

'It's enough to make her – tonight was the pay-off. We couldn't get near any movie or any place for sitting; you had to fight into the bars, and she hates the staring in bars, and with all that milling about, every street we went, they kept on knocking her even off my arm. So then we took the tube to that park down there, but the place was as bad as daylight, let alone it was cold. We hadn't the nerve – well, that's nothing to do with you.'

'I don't mind.'

'Or else you don't understand. So we began to play – we were off in Kôr.'

'Core of what?'

'Mysterious Kôr – ghost city.'

'Where?'

'You may ask. But I could have sworn she saw it, and from the way she saw it I saw it, too. A game's a game, but what's a hallucination? You begin by laughing, then it gets in you and you can't laugh it off. I tell you, I woke up just now not knowing where I'd been; and I had to get up and feel round this table before I even knew where I was. It wasn't till then that I thought of a cigarette. Now I see why she sleeps like that, if that's where she goes.'

'But she is just as often restless; I often hear her.'

'Then she doesn't always make it. Perhaps it takes me, in some way

— Well, I can't see any harm: when two people have got no place, why not want Kór, as a start? There are no restrictions on wanting, at any rate.'

'But, oh, Arthur, can't wanting want what's human?'

He yawned. 'To be human's to be at a dead loss.' Stopping yawning, he ground out his cigarette: the china tray skidded at the edge of the table. 'Bring that light here a moment — that is, will you? I think I've messed ash all over these sheets of hers.'

Callie advanced with the torch alight, but at arm's length: now and then her thumb made the beam wobble. She watched the lit-up inside of Arthur's hand as he brushed the sheet; and once he looked up to see her white-nightgowned figure curving above and away from him, behind the arc of light. 'What's that swinging?'

'One of my plaits of hair. Shall I open the window wider?'

'What, to let the smoke out? Go on. And how's your moon?'

'Mine? Marvelling over this, as the first sign that Arthur remembered that she was Callie, she uncovered the window, pushed up the sash, then after a minute said: 'Not so strong.'

Indeed, the moon's power over London and the imagination had now declined. The siege of light had relaxed; the search was over; the street had a look of survival and no more. Whatever had glittered there, coin or ring, was now invisible or had gone. To Callie it seemed likely that there would never be such a moon again; and on the whole she felt this was for the best. Feeling air reach in like a tired arm round her body, she dropped the curtains against it and returned to her own room.

Back by her bed, she listened: Pepita's breathing still had the regular sound of sleep. At the other side of the wall the divan creaked as Arthur stretched himself out again. Having felt ahead of her lightly, to make sure her half was empty, Callie climbed over Pepita and got in. A certain amount of warmth had travelled between the sheets from Pepita's flank, and in this Callie extended her sword-cold body: she tried to compose her limbs; even they quivered after Arthur's words in the dark, words *to the dark*. The loss of her own mysterious expectation, of her love for love, was a small thing beside the war's total of un-lived lives. Suddenly Pepita flung out one hand: its back knocked Callie lightly across the face.

Pepita had now turned over and lay with her face up. The hand that had struck Callie must have lain over the other, which grasped the pyjama collar. Her eyes, in the dark, might have been either shut or

open, but nothing made her frown more or less steadily: it became certain, after another moment, that Pepita's act of justice had been unconscious. She still lay, as she had lain, in an avid dream, of which Arthur had been the source, of which Arthur was not the end. With him she looked this way, that way, down the wide, void, pure streets, between statues, pillars and shadows, through archways and colonnades. With him she went up the stairs down which nothing but moon came; with him trod the ermine dust of the endless halls, stood on terraces, mounted the extreme tower, looked down on the statues, the wide, void, pure streets. He was the password, but not the answer: it was to Kór's finality that she turned.

baby under their chilly cover, and how the grass scraped on the bald skull, and where his father picked out a path in the cancerous growths of the silent circle. He saw Rhys Rhys pick up the baby and place it on the top of the stack, saw the head of a burning match, and heard the crackle of the bush, breaking like a baby's arm.

The stack burst into flame. Rhys Rhys, before the red eye of the creeping fire, stretched out his arms and beckoned the shadow from the stones. Surrounded by shadows, he prayed before the flaming stack, and the sparks of the heather blew past his smile. Burn, child, poor flesh, mean flesh, flesh, sick sorry flesh, flesh of the foul womb, burn back to dust, he prayed.

And the baby caught fire. The flames curled round its mouth and blew upon the shrinking gums. Flames round its red cord lapped its little belly till the raw flesh fell upon the heather.

A flame touched its tongue. Eeeeee, cried the burning baby, and the illuminated hill replied.

THE INVISIBLE JAPANESE GENTLEMEN

There were eight Japanese gentlemen having a fish dinner at Bentley's. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance, but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion.

She had thin blonde hair and her face was pretty and *petite* in a Regency way, oval like a miniature, though she had a harsh way of speaking – perhaps the accent of the school, Roedean or Cheltenham Ladies' College, which she had not long ago left. She wore a man's signet-ring on her engagement finger, and as I sat down at my table, with the Japanese gentlemen between us, she said, 'So you see we could marry next week.'

'Yes?'

Her companion appeared a little distraught. He refilled their glasses with Chablis and said, 'Of course, but Mother . . . ' I missed some of the conversation then, because the eldest Japanese gentleman leant across the table, with a smile and a little bow, and uttered a whole paragraph like the mutter from an aviary, while everyone bent towards him and smiled and listened, and I couldn't help attending to him myself.

The girl's fiancé resembled her physically. I could see them as two miniatures hanging side by side on white wood panels. He should have been a young officer in Nelson's navy in the days when a certain weakness and sensitivity were no bar to promotion.

She said, 'They are giving me an advance of five hundred pounds, and they've sold the paperback rights already.' The hard commercial declaration came as a shock to me; it was a shock too that she was one

of my own profession. She couldn't have been more than twenty. She deserved better of life.

He said, 'But my uncle . . .'

'You know you don't get on with him. This way we shall be quite independent.'

'You will be independent,' he said grudgingly.

'The wine-trade wouldn't really suit you, would it? I spoke to my publisher about you and there's a very good chance . . . if you began with some reading . . .'

'But I don't know a thing about books.'

'I would help you at the start.'

'My mother says that writing is a good crutch . . .'

'Five hundred pounds and half the paperback rights is a pretty solid crutch,' she said.

'This Chablis is good, isn't it?'

'I daresay.'

I began to change my opinion of him – he had not the Nelson touch. He was doomed to defeat. She came alongside and raked him fore and aft. 'Do you know what Mr Dwight said?'

'Who's Dwight?'

'Darling, you don't listen, do you? My publisher. He said he hadn't read a first novel in the last ten years which showed such powers of observation.'

'That's wonderful,' he said sadly, 'wonderful.'

'Only he wants me to change the title.'

'Yes?'

'He doesn't like *The Ever-Rolling Stream*. He wants to call it *The Chelsea Set*.'

'What did you say?'

'I agreed. I do think that with a first novel one should try to keep one's publisher happy. Especially when, really, he's going to pay for our marriage, isn't he?'

'I see what you mean.' Absent-mindedly he stirred his Chablis with a fork – perhaps before the engagement he had always bought champagne. The Japanese gentlemen had finished their fish and with very little English but with elaborate courtesy they were ordering from the middle-aged waitress a fresh fruit salad. The girl looked at them, and then she looked at me, but I think she saw only the future. I wanted very much to warn her against any future based on a first novel called *The Chelsea Set*. I was on the side of his mother. It was a

humiliating thought, but I was probably about her mother's age.

I wanted to say to her, Are you certain your publisher is telling you the truth? Publishers are human. They may sometimes exaggerate the virtues of the young and the pretty. Will *The Chelsea Set* be read in five years? Are you prepared for the years of effort, 'the long defeat of doing nothing well'? As the years pass writing will not become any easier, the daily effort will grow harder to endure, those 'powers of observation' will become enfeebled; you will be judged, when you reach your forties, by performance and not by promise.

'My next novel is going to be about St Tropez.'

'I didn't know you'd ever been there.'

'I haven't. A fresh eye's terribly important. I thought we might settle down there for six months.'

'There wouldn't be much left of the advance by that time.'

'The advance is only an advance. I get fifteen per cent after five thousand copies and twenty per cent after ten. And of course another advance will be due, darling, when the next book's finished. A bigger one if *The Chelsea Set* sells well.'

'Suppose it doesn't.'

'Mr Dwight says it will. He ought to know.'

'My uncle would start me at twelve hundred.'

'But, darling, how could you come then to St Tropez?'

'Perhaps we'd do better to marry when you come back.'

She said harshly, 'I mightn't come back if *The Chelsea Set* sells enough.'

'Oh.'

She looked at me and the party of Japanese gentlemen. She finished her wine. She said, 'Is this a quarrel?'

'No.'

'I've got the title for the next book – *The Azure Blue*.'

'I thought azure was blue.'

She looked at him with disappointment. 'You don't really want to be married to a novelist, do you?'

'You aren't one yet.'

'I was born one – Mr Dwight says. My powers of observation . . .'

'Yes. You told me that, but, dear, couldn't you observe a bit nearer home? Here in London.'

'I've done that in *The Chelsea Set*. I don't want to repeat myself.'

The bill had been lying beside them for some time now. He took out

his wallet to pay, but she snatched the paper out of his reach. She said, 'This is my celebration.'

'What of?'

'*The Chelsea Set*, of course. Darling, you're awfully decorative, but sometimes - well, you simply don't connect.'

'I'd rather . . . if you don't mind . . .'

'No, darling, this is on me. And Mr Dwight, of course.'

He submitted just as two of the Japanese gentleman gave tongue simultaneously, then stopped abruptly and bowed to each other, as though they were blocked in a doorway.

I had thought the two young people matching miniatures, but what a contrast in fact there was. The same type of prettiness could contain weakness and strength. Her Regency counterpart, I suppose, would have borne a dozen children without the aid of anaesthetics, while he would have fallen an easy victim to the first dark eyes in Naples. Would there one day be a dozen books on her shelf? They have to be born without an anaesthetic too. I found myself hoping that *The Chelsea Set* would prove to be a disaster and that eventually she would take up photographic modelling while he established himself solidly in the wine-trade in St James's. I didn't like to think of her as the Mrs Humphrey Ward of her generation - not that I would live so long. Old age saves us from the realization of a great many fears. I wondered to which publishing firm Dwight belonged. I could imagine the blurb he would have already written about her abrasive powers of observation. There would be a photo, if he was wise, on the back of the jacket, for reviewers, as well as publishers, are human, and she didn't look like Mrs Humphrey Ward.

I could hear them talking while they found their coats at the back of the restaurant. He said, 'I wonder what all those Japanese are doing here?'

'Japanese?' she said. 'What Japanese, darling? Sometimes you are so evasive I think you don't want to marry me at all.'

MORE FRIEND THAN LODGER

As soon as Henry spoke of their new author Rodney Galt I knew that I should dislike him. 'It's rather a feather in my cap to have got him for our list,' he said. The publishing firm of which Henry is a junior partner is called Brodrick Layland which as a name is surely a feather in no one's cap, but that by the way. 'I think Harkness were crazy to let him go,' Henry said, 'because although *Cuckoo* wasn't a great money-spinner, it was very well thought of indeed. But that's typical of Harkness, they think of nothing but sales.'

I may say for those who don't know him that this speech was very typical of Henry: because, first, I should imagine most publishers think a lot about sales and, if Brodrick Layland don't, then I'm sorry to hear it; and, secondly, Henry would never naturally use expressions like 'a great money-spinner', but since he's gone into publishing he thinks he ought to sound a bit like a business man and doesn't really know how. The kind of thing that comes natural to Henry to say is that somebody or something is 'very well thought of indeed', which doesn't sound like a business man to anyone, I imagine. But what Henry is like ought to emerge from my story if I'm able to write it at all. And I must in fairness add that my comments about him probably tell quite a lot about me - for example he isn't by any means mostly interested in the money in publishing but much more in 'building up a good list', so that his comment on Harkness wasn't hypocritical. And, as his wife, I know this perfectly well, but I've got into the habit of talking like that about him.

Henry went on to tell me about *Cuckoo*. It was not either a novel, which one might have thought, or a book about birds or lunatics, which was less likely, although it's the kind of thing I might have pretended to think in order to annoy him. No, *Cuckoo* was an anthology and a history of famous cuckolds. Rodney Galt, it seemed, had a great reputation, not as a cuckold, for he was single, but as a

JEAN RHYS

THE LOTUS

'Garland says she's a tart.'

'A tart! My dear Christine, have you seen her? After all, there are limits.'

'What, round about the Portobello Road? I very much doubt it.'

'Nonsense,' Ronnie said. 'She's writing a novel. Yes, dearie -' he opened his eyes very wide and turned the corners of his mouth down - 'all about a girl who gets seduced -'

'Well, well.'

'On a haystack.' Ronnie roared with laughter.

'Perhaps we'll have a bit of luck; she may get tight earlier than usual tonight and not turn up.'

'Not turn up? You bet she will.'

Christine said, 'I can't imagine why you asked her here at all.'

'Well, she borrowed a book the other day, and she said she was coming up to return it. What was I to do?'

While they were still arguing there was a knock on the door and he called, 'Come in . . . Christine, this is Mrs Heath, Lotus Heath.'

'Good evening,' Lotus said in a hoarse voice. 'How are you? Quite well, I hope . . . Good evening, Mr Miles. I've brought your book. Most enjoyable.'

She was a middle-aged woman, short and stout. Her plump arms were bare, the finger nails varnished bright red. She had rouged her mouth unskilfully to match her nails, but her face was very pale. The front of her black dress was grey with powder.

'The way these windows rattle!' Christine said. 'Hysterical, I call it.' She wedged a piece of newspaper into the sash, then sat down on the divan. Lotus immediately moved over to her side and leaned forward.

'You do like me, dear, don't you? Say you like me.'

'Of course I do.'

'I think it's so nice of you to ask me up here,' Lotus said. Her sad eyes, set very wide apart, rolled vaguely round the room, which was discoloured yellow and decorated with steamship posters - 'Morocco, Land of Sunshine', 'Come to Beautiful Bali'. 'I get fed up, I can tell you, sitting by myself in that basement night after night. And day after day if it comes to that.'

Christine remarked primly, 'This is a horribly depressing part of London, I always think.'

Her nostrils dilated. Then she pressed her arms close against her sides, edged away and lit a cigarette, breathing the smoke in deeply.

'But you've got it very nice up here, haven't you? Is that a photograph of your father on the mantelpiece? You are like him.'

Ronnie glanced at his wife and coughed. 'Well, how's the poetry going?' he asked, smiling slyly as he said the word 'poetry' as if at an improper joke. 'And the novel, how's that getting on?'

'Not too fast,' Lotus said, looking at the whisky decanter. Ronnie got up hospitably.

She took the glass he handed to her, screwed up her eyes, emptied it at a gulp and watched him refill it with an absentminded expression.

'But it's wonderful the way it comes to me,' she said. 'It's going to be a long book. I'm going to get everything in - the whole damn thing. I'm going to write a book like nobody's ever written before.'

'You're quite right, Mrs Heath, make it a long book,' Ronnie advised.

His politely interested expression annoyed Christine. 'Is he trying to be funny?' she thought, and felt prickles of irritation all over her body. She got up, murmuring, 'I'll see if there's any more whisky. It's sure to be needed.'

'The awful thing,' Lotus said as she was going out, 'is not knowing the words. That's the torture - knowing the thing and not knowing the words.'

In the bedroom next door Christine could still hear her monotonous, sing-song voice, the voice of a woman who often talked to herself. 'Springing this ghastly old creature on me!' she thought. 'Ronnie must be mad.'

'This place is getting me down,' she thought. The front door was painted a bland blue. There were four small brass plates and bell-pushes on the right-hand side - Mr and Mrs Garland, Mr and Mrs Miles, Mrs Spencer, Miss Reid, and a dirty visiting-card tacked underneath - Mrs Lotus Heath. A painted finger pointed downwards.

Christine powdered her face and made up her mouth carefully. What could the fool be talking about?

'Is it as hopeless as all that?' she said, when she opened the sitting-room door. Lotus was in tears.

'Very good.' Ronnie looked bashful and shuffled his feet. 'Very good indeed, but a bit sad. Really, a bit on the sad side, don't you think?'

Christine laughed softly.

'That's what my friend told me,' Lotus said, ignoring her hostess. "'Whatever you do, don't be gloomy,'" he said, "because that gets on people's nerves. And don't write about anything you know, for then you get excited and say too much, and that gets under their skins too. Make it up; use your imagination." And what about my book? That isn't sad, is it! I'm using my imagination. All the same, I wish I could write down some of the things that have happened to me, just write them down straight, sad or not sad. I've had my bit of fun too; I'll say I have.'

Ronnie looked at Christine, but instead of responding she looked away and pushed the decanter across the table.

'Have another drink before you tell us any more. Do, please. That's what the whisky's here for. Make the most of it, because I'm sorry to say there isn't any more in the kitchen and the pub is shut now.'

'She thinks I'm drinking too much of your Scotch,' Lotus said to Ronnie.

'No, I'm sure she doesn't think that.'

'Well, don't think that, dear - what's your name? - Christine. I've got a bottle of port downstairs and I'll go and get it in a minute.'

'Do,' Christine said. 'Let's be really matey.'

'That's right, dear. Well, as I was saying to Mr Miles, the best thing I ever wrote was poetry. I don't give a damn about the novel, just between you and me. Only to make some money, the novel is. Poetry's what I really like. All the same, the memory I've got, you wouldn't believe. Do you know, I can remember things people have said to me ever so long ago? If I try, I can hear the words and I can remember the voice saying them. It's wonderful, the memory I've got. Of course, I can't do it as well now as I used to, but there you are, nobody stays young for ever.'

'No, isn't it distressing?' Christine remarked to no one in particular. 'Most people go on living long after they ought to be dead, don't they? Especially women.'

'Sarcastic, isn't she? A dainty little thing, but sarcastic.' Lotus got up, swayed and held on to the mantelpiece. 'Are you a mother, dear?' 'Do you mean me?'

'No, I can see you're not - and never will be if you can help it. You're too fly, aren't you? Well, anyway, I've just finished a poem. I wrote it with the tears running down my face and it's the best thing I ever wrote. It was as if somebody was saying into my ears all the time, "Write it, write it." Just like that. It's about a woman and she's in court and she hears the judge condemning her son to death. "You must die," he says. "No, no, no," the woman says, "he's too young." But the old judge keeps on. "Till you die," he says. And, you see - her voice rose - "he's not real. He's a dummy, like one of those things ventriloquists have, he's not real. And nobody knows it. But she knows it. And so she says - wait, I'll recite it to you."

She walked into the middle of the room and stood very straight with her head thrown back and her feet together. Then she clasped her hands loosely behind her back and announced in a high, artificial voice, 'The Convict's Mother.'

Christine began to laugh. 'This is too funny. You mustn't think me rude, I can't help it. Recitations always make me behave badly.' She went to the gramophone and turned over the records. 'Dance for us instead. I'm sure you dance beautifully. Here's the very thing - *Just One More Chance*. That'll do, won't it?'

'Don't take any notice of her,' Ronnie said. 'You go on with the poem.'

'Not much I won't. What's the good, if your wife doesn't like poetry?'

'Oh, she's only a silly kid.'

'Tell me what you laugh at, and I'll tell you what you are,' Lotus said. 'Most people laugh when you're unhappy, that's when they laugh. I've lived long enough to know what - and maybe I'll live long enough to see them laugh the other side of their faces, too.'

'Don't you take any notice of her,' Ronnie repeated. 'She's like that.' He nodded at Christine's back, speaking in a proud and tender voice. 'She was telling me only this morning that she doesn't believe in being sentimental about other people. Weren't you, Christine?'

'I didn't tell you anything of the sort.' Christine turned round, her face scarlet. 'I said I was tired of slop - that's what I said. And I said I was sick of being asked to pity people who are only getting what they

deserve. When people have a rotten time you can bet it's their own fault.'

'Go on,' said Lotus. 'You're talking like a bloody fool, dear. You've never felt anything in your life, or you wouldn't be able to say that. Rudimentary heart, that's your trouble. Your father may be a clergyman, but you've got a rudimentary heart all the same.' She was still standing in the middle of the room, with her hands behind her back. 'You tell her, Mr What's-your-name? Tell the truth and shame the devil. Go on, tell your little friend she's talking like a bloody fool.'

'Now, now, now, what's all this about?' Ronnie shifted uncomfortably. He reached out for the decanter and tilted it upside down into his glass. 'It's always when you want a drink really badly that there isn't any more. Have you ever noticed it? What about that port?'

The two women were glaring at each other. Neither answered him. 'What about that port, Mrs Heath? Let's have a look at that port you promised us.'

'Oh yes, the port,' Lotus said, 'the port. All right, I'll get it.'

As soon as she had gone Christine began to walk up and down the room furiously. 'What's the idea? Why are you encouraging that horrible woman? "Your little friend", did you hear that? Does she think I'm your concubine or something? Do you like her to insult me?' 'Oh, don't be silly, she didn't mean to insult you,' Ronnie argued. 'She's tight - that's what's the matter with her. I think she's damned comic. She's the funniest old relic of the past I've struck for a long time.'

Christine went on as if she had not heard him. 'This hellish, filthy slum and my hellish life in it! And now you must produce this creature, who stinks of whisky and all the rest better left unsaid, to talk to me. To talk to me! There are limits, as you said yourself, there are limits . . . Seduced on a haystack, my God! . . . She oughtn't to be touched with a barge-pole.'

'I say, look out,' Ronnie said. 'She's coming back. She'll hear you.'

'Let her hear me,' said Christine.

She went on to the landing and stood there. When she saw the top of Lotus' head she said in a clear, high voice, 'I really can't stay any longer in the same room as that woman. The mixture of whisky and mustiness is too awful.'

She went into the bedroom, sat down on the bed and began to laugh. Soon she was laughing so heartily that she had to put the back of her hand over her mouth to stop the noise.

'Hullo,' Ronnie said, 'so here you are.'

'I couldn't find the port.'

'That's all right. Don't you worry about that.'

'I did have some.'

'That's quite all right . . . My wife's not very well. She had to go to bed.'

'I know when I've had the bird, Mr Miles,' Lotus said. 'Only give us another drink. I bet you've got some put away somewhere.'

There was some sherry in the cupboard.

'Thanks muchly.'

'Won't you sit down?'

'No, I'm going. But see me downstairs. It's so dark, and I don't know where the lights are.'

'Certainly, certainly.'

He went ahead, turning on the lights at each landing, and she followed him, holding on to the banisters.

Outside the rain had stopped but the wind was still blowing strong and very cold.

'Help me down these damned steps, will you? I don't feel too good.'

He put his hand under her arm and they went down the area steps. She got her key out of her bag and opened the door of the basement flat.

'Come on in for a minute. I've got a lovely fire going.'

The room was small and crowded with furniture. Four straight-backed chairs with rococo legs, armchairs with the stuffing coming out, piles of old magazines, photographs of Lotus herself, always in elaborate evening dress, smiling and lifeless.

Ronnie stood rocking himself from heel to toe. He liked the photographs. 'Must have been a good-looking girl twenty years ago,' he thought, and as if in answer Lotus said in a tearful voice, 'I had everything; my God, I had. Eyes, hair, teeth, figure, the whole damned thing. And what was the good of it?'

The window was shut and a brown curtain was drawn across it. The room was full of the sour smell of the three dustbins that stood in the area outside.

'What d'you pay for this place?' Ronnie said, stroking his chin.

'Thirty bob a week, unfurnished.'

'Do you know that woman owns four houses along this street? And every floor let, basements and all. But there you are - money makes

money, and if you haven't any you can whistle for it. Yes, money makes money.'

'Let it,' said Lotus. 'I don't care a damn.'

'Now then, don't talk so wildly.'

'I don't care a damn. Tell the world I said it. Not a damn. That was never what I wanted. I don't care about the things you care about.'

'Cracked, poor old soul,' he thought, and said: 'Well, I'll be getting along if you're all right.'

'You know - that port. I really had some. I wouldn't have told you I had some if I hadn't. I'm not that sort of person at all. You believe me, don't you?'

'Of course I do.' He patted her shoulder. 'Don't you worry about a little thing like that.'

'When I came down it had gone. And I don't need anybody to tell me where it went, either.'

'Ah?'

'Some people are blighters; some people are proper blighters. He takes everything he can lay his hands on. Never comes to see me except it's to grab something.' She put her elbows on her knees and her head in her hands and began to cry. 'I've had enough. I've had enough, I can tell you. The things people say! My Christ, the things they say . . .'

'Oh, don't let them get you down,' Ronnie said. 'That'll never do. Better luck next time.'

She did not answer or look at him. He fidgeted. 'Well, I must be running along, I'm afraid. Cheerio. Remember - better luck next time.'

As soon as he got upstairs Christine called out from the bedroom, and when he went in she told him that they must get away, that it wasn't any good saying he couldn't afford a better flat, he must afford a better flat.

Ronnie thought that on the whole she was right, but she talked and talked and after a while it got on his nerves. So he went back into the sitting-room and read a list of second-hand gramophone records for sale at a shop near by, underlining the titles that attracted him. *I'm a Dreamer, Aren't We all? I've Got You Under My Skin* - that one certainly; he underlined it twice. Then he collected the glasses and took them into the kitchen for the charwoman to wash up the next morning.

He opened the window and looked out at the wet street. 'I've got you under my skin,' he hummed softly.

The street was dark as a country lane, bordered with lopped trees. It glistened - rather wickedly, he thought.

'Deep in the heart of me,' he hummed. Then he shivered - a very cold wind for the time of year - turned away from the window and wrote a note to the charwoman: 'Mrs Bryan. Please call me as soon as you get here.' He underlined 'soon' and propped the envelope up against one of the dirty dishes. As he did so he heard an odd, squeaking noise. He looked out of the window again. A white figure was rushing up the street, looking very small and strange in the darkness.

'But she's got nothing on,' he said aloud, and craned out eagerly.

A police whistle sounded. The squeaking continued, and the Garlands' window above him went up.

Two policemen half-supported, half-dragged Lotus along. One of them had wrapped her in his cape, which hung down to her knees. Her legs were moving unsteadily below it. The trio went down the area steps.

Christine had come into the kitchen and was looking over his shoulder. 'Good Lord,' she said. 'Well, that's one way of attracting attention if all else fails.'

The bell rang.

'It's one of the policemen,' said Ronnie.

'What's he want to ring our bell for? We don't know anything about her. Why doesn't he ring somebody else's bell?'

The bell rang again.

'I'd better go down,' Ronnie said.

'Do you know anything about Mrs Heath, Mrs Lotus Heath, who lives in the basement flat?' the policeman asked.

'I know her by sight,' Ronnie answered cautiously.

'She's a bit of a mess,' said the policeman.

'Oh, dear!'

'She's passed out stone cold,' the policeman went on confidentially.

'And she looks as if there's something more than drink the matter, if you ask me.'

Ronnie said in a shocked voice - he did not know why - 'Is she dying?'

'Dying? No!' said the policeman, and when he said 'No!' death became unthinkable, the invention of hysteria, something that simply

MISS PULKINHORN

didn't happen. Not to ordinary people. 'She'll be all right. There'll be an ambulance here in a minute. Do you know anything about the person?'

'Nothing,' Ronnie said, 'nothing.'

'Ah?' The policeman wrote in his notebook. 'Is there anybody else in the house, do you think, who'd give us some information?' He shone a light on the brass plates on the door post. 'Mr Garland?'

'Not Mr Garland,' Ronnie answered hurriedly. 'I'm sure not. She's not at all friendly with the Garlands, I know that for a fact. She didn't have much to do with anybody.'

'Thank you very much,' the policeman said. Was his voice ironical?

He pressed Miss Reid's bell and when no answer came looked upwards darkly. But he didn't get any change out of Number Six, Albion Crescent. Everybody had put their lights out and shut their windows.

'You see -' Ronnie began.

'Yes, I see,' the policeman said.

When Ronnie got upstairs again Christine was in bed.

'Well, what was it all about?'

'She seems to have conked out. They're getting an ambulance.'

'Really? Poor devil.' ('Poor devil' she said, but it did not mean anything.) 'I thought she looked awful, didn't you? That dead-white face, and her lips such a funny colour after her lipstick got rubbed off. Did you notice?'

A car stopped outside and Ronnie saw the procession coming up the area steps, everybody looking very solemn and important. And it was pretty slick, too - the way they put the stretcher into the ambulance. He knew that the Garlands were watching from the top floor and Mrs Spencer from the floor below. Miss Reid's floor was in darkness because she was away for a few days.

'Funny how this street gives me goose-flesh tonight,' he thought. 'Somebody walking over my grave, as they say.'

He could not help admiring the way Christine ignored the whole sordid affair, lying there with her eyes shut and the eiderdown pulled up under her chin, smiling a little. She looked very pretty, warm and happy like a child when you have given it a sweet to suck. And peaceful.

A lovely child. So lovely that he had to tell her how lovely she was, and start kissing her.

This isn't a ghost story. I wish it were. What I personally believe doesn't come into this story. An organist has to subscribe to what the chapter believes or at least keep his mouth shut. Come to that, the chapter is rocky enough if you ask me, what with this reservation of the Sacrament and all the rest. Isn't that in a rubric or flat against the thirty-nine articles or something?

I suppose Miss Pulkinhorn knew them by heart. What a woman! Understand me, I can think of a dozen women, fifty women connected with the cathedral, and all sincere, devout, and good. But Miss Pulkinhorn was an oddity. A cathedral always collects one like that, crazy with opinions and hate. You can even see a couple like her, hats perched up, feathers a-quiver, nodding and whispering away the reputation of half the city. They always believe in their own privileged goodness, of course - want their pennies and their buns: want to keep pride and vanity and hate and yet remain God's own special chicken. She was one of that sort. She set about removing me because after all I'm a worldly creature even for an organist but she couldn't catch me up to anything. And when I got my knighthood and became Sir Edward, I was canonized, so to speak - part of the dignity of the diocese - and she couldn't touch me. Besides, I altered a little - what with music and glass for a hobby - I found it easy enough to conform. As I got interested in painted glass, year by year time slid away. Time doesn't count in a cathedral even though this story stretches over a whole generation. When I first knew her I thought a church window was a hole to let in light. By the end, I was a knighted organist and something of an authority on painted glass and our own windows in particular; though with one exception they're a shoddy lot. The exception is the Abraham window in the ambulatory and it's part of this story in a very subtle way. But the time factor in a cathedral doesn't affect the concentration, the unity of a story. Time ceases to be

trouble about it, simply not to think about the living. If he wanted to believe she had a lover, he would believe it. And he *did* want to believe it. Even when he had found out that there was no publisher in London called Michael Plant, he would think: Oh poor Susan, she was afraid to give me his real name.

And what did it matter whether he married Phil Hunt or Sophie? Though it ought to be Sophie, who was already the mother of those children . . . and what hypocrisy to sit here worrying about the children, when she was going to leave them because she had not got the energy to stay.

She had about four hours. She spent them delightfully, darkly, sweetly, letting herself slide gently, gently, to the edge of the river. Then, with hardly a break in her consciousness, she got up, pushed the thin rug against the door, made sure the windows were tight shut, put two shillings in the meter, and turned on the gas. For the first time, since she had been in the room she lay on the hard bed that smelled stale, that smelled of sweat and sex.

She lay on her back on the green satin cover, but her legs were chilly. She got up, found a blanket folded in the bottom of the chest of drawers, and carefully covered her legs with it. She was quite content lying there, listening to the faint soft hiss of the gas that poured into the room, into her lungs, into her brain, as she drifted off into the dark river.

MURIEL SPARK

THE HOUSE OF THE FAMOUS POET

In the summer of 1944, when it was nothing for trains from the provinces to be five or six hours late, I travelled to London on the night train from Edinburgh, which, at York, was already three hours late. There were ten people in the compartment, only two of whom I remember well, and for good reason.

I have the impression, looking back on it, of a row of people opposite me, dozing untidily with heads askew, and, as it often seems when we look at sleeping strangers, their features had assumed extra emphasis and individuality, sometimes disturbing to watch. It was as if they had rendered up their daytime talent for obliterating the outward traces of themselves in exchange for mental obliteration. In this way they resembled a twelfth-century fresco; there was a look of medieval unselfconsciousness about these people, all except one.

This was a private soldier who was awake to a greater degree than most people are when they are not sleeping. He was smoking cigarettes one after the other with long, calm puffs. I thought he looked excessively evil – an atavistic type. His forehead must have been less than two inches high above dark, thick eyebrows, which met. His jaw was not large, but it was apelike; so was his small nose and so were his deep, close-set eyes. I thought there must have been some consanguinity in the parents. He was quite a throw-back.

As it turned out, he was extremely gentle and kind. When I ran out of cigarettes, he fished about in his haversack and produced a packet for me and one for a girl sitting next to me. We both tried, with a flutter of small change, to pay him. Nothing would please him at all but that we should accept his cigarettes, whereupon he returned to his silent, reflective smoking.

I felt a sort of pity for him then, rather as we feel towards animals we know to be harmless, such as monkeys. But I realized that, like the

pity we expend on monkeys merely because they are not human beings, this pity was not needed.

Receiving the cigarettes gave the girl and myself common ground, and we conversed quietly for the rest of the journey. She told me she had a job in London as a domestic helper and nursemaid. She looked as if she had come from a country district – her very blonde hair, red face and large bones gave the impression of power, as if she was used to carrying heavy things, perhaps great scuttles of coal, or two children at a time. But what made me curious about her was her voice, which was cultivated, melodious and restrained.

Towards the end of the journey, when the people were beginning to jerk themselves straight and the rushing to and fro in the corridor had started, this girl, Elise, asked me to come with her to the house where she worked. The master, who was something in a university, was away with his wife and family.

I agreed to this, because at that time I was in the way of thinking that the discovery of an educated servant girl was valuable and something to be gone deeper into. It had the element of experience – perhaps, even of truth – and I believed, in those days, that truth is stranger than fiction. Besides, I wanted to spend that Sunday in London. I was due back next day at my job in a branch of the civil service, which had been evacuated to the country and for a reason that is another story, I didn't want to return too soon. I had some telephoning to do, I wanted to wash and change. I wanted to know more about the girl. So I thanked Elise and accepted her invitation.

I regretted it as soon as we got out of the train at King's Cross, some minutes after ten. Standing up tall on the platform, Elise looked unbearably tired, as if not only the last night's journey but every fragment of her unknown life was suddenly heaping up on top of her. The power I had noticed in the train was no longer there. As she called, in her beautiful voice, for a porter, I saw that on the side of her head that had been away from me in the train, her hair was parted in a dark streak, which, by contrast with the yellow, looked navy blue. I had thought, when I first saw her, that possibly her hair was bleached, but now, seeing it so badly done, seeing this navy blue parting pointing like an arrow to the weighted weariness of her face, I, too, got the sensation of great tiredness. And it was not only the strain of the journey that I felt, but the foreknowledge of boredom that comes upon us unaccountably at the beginning of a quest, and that checks, perhaps mercifully, our curiosity.

And, as it happened, there really wasn't much to learn about Elise. The explanation of her that I had been prompted to seek, I got in the taxi between King's Cross and the house at Swiss Cottage. She came of a good family, who thought her a pity, and she them. Having no training for anything else, she had taken a domestic job on leaving home. She was engaged to an Australian soldier billeted also at Swiss Cottage.

Perhaps it was the anticipation of a day's boredom, maybe it was the effect of no sleep or the fact that the V-I sirens were sounding, but I felt some sourness when I saw the house. The garden was growing all over the place. Elise opened the front door, and we entered a darkish room almost wholly taken up with a long, plain wooden worktable. On this, were a half-empty marmalade jar, a pile of papers, and a dried-up ink bottle. There was a steel-canopied bed, known as a Morrison shelter, in one corner and some photographs on the mantelpiece, one of a schoolboy wearing glasses. Everything was tainted with Elise's weariness and my own distaste. But Elise didn't seem to be aware of the exhaustion so plainly revealed on her face. She did not even bother to take her coat off, and as it was too tight for her I wondered how she could move about so quickly with this restriction added to the weight of her tiredness. But, with her coat still buttoned tight Elise phoned her boy-friend and made breakfast, while I washed in a dim, blue, cracked bathroom upstairs.

When I found that she had opened my hold-all without asking me and had taken out my rations, I was a little pleased. It seemed a friendly action, with some measure of reality about it, and I felt better. But I was still irritated by the house. I felt there was no justification for the positive lack of consequence which was lying about here and there. I asked no questions about the owner who was something in a university, for fear of getting the answer I expected – that he was away visiting his grandchildren, at some family gathering in the home counties. The owners of the house had no reality for me, and I looked upon the place as belonging to, and permeated with, Elise.

I went with her to a nearby public house, where she met her boy-friend and one or two other Australian soldiers. They had with them a thin Cockney girl with bad teeth. Elise was very happy, and insisted in her lovely voice that they should all come along to a party at the house that evening. In a fine aristocratic tone, she demanded that each should bring a bottle of beer.

During the afternoon Elise said she was going to have a bath, and

she showed me a room where I could use the telephone and sleep if I wanted. This was a large, light room with several windows, much more orderly than the rest of the house, and lined with books. There was only one unusual thing about it: beside one of the windows was a bed, but this bed was only a fairly thick mattress made up neatly on the floor. It was obviously a bed on the floor with some purpose, and again I was angered to think of the futile crankiness of the elderly professor who had thought of it.

I did my telephoning, and decided to rest. But first I wanted to find something to read. The books puzzled me. None of them seemed to be automatically part of a scholar's library. An inscription in one book was signed by the author, a well-known novelist. I found another inscribed copy, and this had the name of the recipient. On a sudden idea, I went to the desk, where while I had been telephoning I had noticed a pile of unopened letters. For the first time, I looked at the name of the owner of the house.

I ran to the bathroom and shouted through the door to Elise, 'Is this the house of the famous poet?'

'Yes,' she called. 'I told you.'

She had told me nothing of the kind. I felt I had no right at all to be there, for it wasn't, now, the house of Elise acting by proxy for some unknown couple. It was the house of a famous modern poet. The thought that at any moment he and his family might walk in and find me there terrified me. I insisted that Elise should open the bathroom door and tell me to my face that there was no possible chance of their returning for many days to come.

Then I began to think about the house itself, which Elise was no longer accountable for. Its new definition, as the house of a poet whose work I knew well, many of whose poems I knew by heart, gave it altogether a new appearance.

To confirm this, I went outside and stood exactly where I had been when I first saw the garden from the door of the taxi. I wanted to get my first impression for a second time.

And this time I saw an absolute purpose in the overgrown garden, which, since then, I have come to believe existed in the eye of the beholder. But, at the time, the room we had first entered, and which had riled me, now began to give back a meaning, and whatever was, was right. The caked-up bottle of ink, which Elise had put on the mantelpiece, I replaced on the table to make sure. I saw a photograph I hadn't noticed before, and I recognized the famous poet.

It was the same with the upstairs room where Elise had put me, and I handled the books again, not so much with the sense that they belonged to the famous poet but with some curiosity about how they had been made. The sort of question that occurred to me was where the paper had come from and from what sort of vegetation was manufactured the black print, and these things have not troubled me since.

The Australians and the Cockney girl came around about seven. I had planned to catch an eight-thirty train to the country, but when I telephoned to confirm the time I found there were no Sunday trains running. Elise, in her friendly and exhausted way, begged me to stay without attempting to be too serious about it. The sirens were starting up again. I asked Elise once more to repeat that the poet and his family could by no means return that night. But I asked this question more abstractedly than before, as I was thinking of the sirens and of the exact proportions of the noise they made. I wondered, as well, what sinister genius of the Home Office could have invented so ominous a wail, and why. And I was thinking of the word 'siren'. The sound then became comical, for I imagined some maniac sea nymph from centuries past belching into the year 1944. Actually, the sirens frightened me.

Most of all, I wondered about Elise's party. Everyone roamed about the place as if it were nobody's house in particular, with Elise the best-behaved of the lot. The Cockney girl sat on the long table and gave of her best to the skies every time a bomb exploded. I had the feeling that the house had been requisitioned for an evening by the military. It was so hugely and everywhere occupied that it became not the house I had first entered, nor the house of the famous poet, but a third house – the one I had vaguely prefigured when I stood, bored, on the platform at King's Cross station. I saw a great amount of tiredness among these people, and heard, from the loud noise they made, that they were all lacking sleep. When the beer was finished and they were gone, some to their billets, some to pubs, and the Cockney girl to her Underground shelter where she had slept for weeks past, I asked Elise, 'Don't you feel tired?'

'No,' she said with agonizing weariness, 'I never feel tired.'

I fell asleep myself, as soon as I had got into the bed on the floor in the upstairs room, and overslept until Elise woke me at eight. I had wanted to get up early to catch a nine o'clock train, so I hadn't much time to speak to her. I did notice, though, that she had lost some of her tired look.

I was pushing my things into my hold-all while Elise went up the street to catch a taxi when I heard someone coming upstairs. I thought it was Elise come back, and I looked out of the open door. I saw a man in uniform carrying an enormous parcel in both hands. He looked down as he climbed, and had a cigarette in his mouth.

'Do you want Elise?' I called, thinking it was one of her friends.

He looked up, and I recognized the soldier, the throw-back, who had given us cigarettes in the train.

'Well, anyone will do,' he said. 'The thing is, I've got to get back to camp and I'm stuck for the fare - eight and six.'

I told him I could manage it, and was finding the money when he said, putting his parcel on the floor, 'I don't want to borrow it. I wouldn't think of borrowing it. I've got something for sale.'

'What's that?' I said.

'A funeral,' said the soldier. 'I've got it here.'

This alarmed me, and I went to the window. No hearse, no coffin stood below. I saw only the avenue of trees.

The soldier smiled. 'It's an abstract funeral,' he explained, opening the parcel.

He took it out and I examined it carefully, greatly comforted. It was very much the sort of thing I had wanted - rather more purple in parts than I would have liked, for I was not in favour of this colour of mourning. Still, I thought I could tone it down a bit.

Delighted with the bargain, I handed over the eight shillings and sixpence. There was a great deal of this abstract funeral. Hastily, I packed some of it into the holdall. Some I stuffed in my pockets, and there was still some left over. Elise had returned with a cab and I hadn't much time. So I ran for it, out of the door and out of the gate of the house of the famous poet, with the rest of my funeral trailing behind me.

You will complain that I am withholding evidence. Indeed, you may wonder if there is any evidence at all. 'An abstract funeral,' you will say, 'is neither here nor there. It is only a notion. You cannot pack a notion into your bag. You cannot see the colour of a notion.'

You will insinuate that what I have just told you is pure fiction.

Hear me to the end.

I caught the train. Imagine my surprise when I found, sitting opposite me, my friend the soldier, of whose existence you are so sceptical.

'As a matter of interest,' I said, 'how would you describe all this funeral you sold me?'

'Describe it?' he said. 'Nobody describes an abstract funeral. You just conceive it.'

'There is much in what you say,' I replied. 'Still, describe it I must, because it is not every day one comes by an abstract funeral.'

'I am glad you appreciate that,' said the soldier.

'And after the war,' I continued, 'when I am no longer a civil servant, I hope, in a few deftly turned phrases, to write of my experiences at the house of the famous poet, which has culminated like this. But of course,' I added, 'I will need to say what it looks like.'

The soldier did not reply.

'If it were an okapi or a sea-cow,' I said, 'I would have to say what it looked like. No one would believe me otherwise.'

'Do you want your money back?' asked the soldier. 'Because if so, you can't have it. I spent it on my ticket.'

'Don't misunderstand me,' I hastened to say. 'The funeral is a delightful abstraction. Only, I wish to put it down in writing.'

I felt a great pity for the soldier on seeing his worried look. The apeline head seemed the saddest thing in the world.

'I make them by hand,' he said, 'these abstract funerals.'

A siren sounded somewhere, far away.

'Elise bought one of them last month. She hadn't any complaints. I change at the next stop,' he said, getting down his kit from the rack.

'And what's more,' he said, 'your famous poet bought one.'

'Oh, did he?' I said.

'Yes,' he said. 'No complaints. It was just what he wanted - the idea of a funeral.'

The train pulled up. The soldier leaped down and waved. As the train started again, I unpacked my abstract funeral and looked at it for a few moments.

'To hell with the idea,' I said. 'It's a real funeral I want.'

'All in good time,' said a voice from the corridor.

'You again,' I said. It was the soldier.

'No,' he said. 'I got off at the last station. I'm only a notion of myself.'

'Look here,' I said, 'would you be offended if I throw all this away?'

'Of course not,' said the soldier. 'You can't offend a notion.'

'I want a real funeral,' I explained. 'One of my own.'

'That's right,' said the soldier.

'And then I'll be able to write about it and go into all the details,' I said.

'Your own funeral?' he said. 'You want to write it up?'

'Yes,' I said.

'But,' said he, 'you're only human. Nobody reports on their own funeral. It's got to be abstract.'

'You see my predicament?' I said.

'I see it,' he replied. 'I get off at this stop.'

This notion of a soldier alighted. Once more the train put on speed. Out of the window I chucked all my eight and sixpence worth of abstract funeral. I watched it fluttering over the fields and around the tops of camouflaged factories with the sun glittering richly upon it, until it was out of sight.

In the summer of 1944 a great many people were harshly and suddenly killed. The papers reported, in due course, those whose names were known to the public. One of these, the famous poet, had returned unexpectedly to his home at Swiss Cottage a few moments before it was hit direct by a flying bomb. Fortunately, he had left his wife and children in the country.

When I got to the place where my job was, I had some time to spare before going on duty. I decided to ring Elise and thank her properly, as I had left in such a hurry. But the lines were out of order, and the operator could not find words enough to express her annoyance with me. Behind this overworked, quarrelsome voice from the exchange I heard the high, long hoot which means that the telephone at the other end is not functioning, and the sound made me infinitely depressed and weary; it was more intolerable to me than the sirens, and I replaced the receiver; and, in fact, Elise had already perished under the house of the famous poet.

The blue cracked bathroom, the bed on the floor, the caked ink bottle, the neglected garden, and the neat rows of books – I try to gather them together in my mind whenever I am enraged by the thought that Elise and the poet were killed outright. The angels of the Resurrection will invoke the dead man and the dead woman, but who will care to restore the fallen house of the famous poet if not myself? Who else will tell its story?

When I reflect how Elise and the poet were taken in – how they calmly allowed a well-meaning soldier to sell them the notion of a funeral, I remind myself that one day I will accept, and so will you, an abstract funeral, and make no complaints.

JOHN FOWLES

THE ENIGMA

Who can become muddy and yet, settling, slowly become limpid?

Tao Te Ching

The commonest kind of missing person is the adolescent girl, closely followed by the teenage boy. The majority in this category come from working-class homes and almost invariably from those where there is serious parental disturbance. There is another minor peak in the third decade of life, less markedly working class, and constituted by husbands and wives trying to run out on marriages or domestic situations they have got bored with. The figures dwindle sharply after the age of forty; older cases of genuine and lasting disappearance are extremely rare, and again are confined to the very poor – and even there to those, near vagabond, without close family.

When John Marcus Fielding disappeared, he therefore contravened all social and statistical probability. Fifty-seven years old, rich, happily married, with a son and two daughters; on the board of several City companies (and very much not merely to adorn the letter-headings); owner of one of the finest Elizabethan manor-houses in East Anglia, with an active interest in the running of his adjoining 1,800-acre farm; a joint – if somewhat honorary – master of fox-hounds, a keen shot . . . he was a man who, if there were an -arium of living human stereotypes, would have done very well as a model of his kind: the successful City man who is also a country land-owner and (in all but name) village squire. It would have been very understandable if he had felt that one or the other side of his life had become too time-consuming . . . but the most profoundly anomalous aspect of his case was that he was also a Conservative Member of Parliament.

At 2.30 on the afternoon of Friday, July 13th, 1973, his elderly secretary, a Miss Parsons, watched him get into a taxi outside his London flat in Knightsbridge. He had a board meeting in the City; from there he was going to catch a train, the 5.22, to the market-town

outside my window, just how you felt, you and Laura Ann. I mean, it could have been something just casual. Like *Blow Up* or something – did you see that great film? What it meant to me was a breaking down of distances, a real getting close. How these artificial rôles, teacher and student, block out real relationships. I accept your invitation, who wouldn't? I'll be round tomorrow night (I have a paper tonight to finish for my graduate course; I wonder what grade I'll get!). Certainly I'd like to meet Delise. She's right, of course; photography is better than words, as involvement is better than analysis, life better than writing about life. And you're right too, about grades being crap. In fact that whole academic factory atmosphere is crap too. Petty research by petty minds evading everything that's real and alive. Well, you're alive, and you've taught me something. Do you know what your letter made me do? Burn my grade sheets. I guess that's the end of my contract, but who cares? What kind of life is that? I wanted to write songs anyway. Don't take too much exercise before I come. Do you know what I'm doing? I sit at my desk, in a high-back swivel chair, looking out at the snow. I have an incredible, fresh sense of reality. It's a really crisp, beautiful morning, and out through the window I can see people walking in all their peopleness, and the sun bringing out red glitter. . . .

'Hey, William, William,' says Fardiman, marking, 'what's all that stuff you're writing?'

FAY WELDON

WEEKEND

By seven-thirty they were ready to go. Martha had everything packed into the car and the three children appropriately dressed and in the back seat, complete with educational games and wholewheat biscuits. When everything was ready in the car Martin would switch off the television, come downstairs, lock up the house, front and back, and take the wheel.

Weekend! Only two hours' drive down to the cottage on Friday evenings: three hours' drive back on Sunday nights. The pleasures of greenery and guests in between. They reckoned themselves fortunate, how fortunate!

On Fridays Martha would get home on the bus at six-twelve and prepare tea and sandwiches for the family: then she would strip four beds and put the sheets and quilt covers in the washing machine for Monday: take the country bedding from the airing basket, plus the books and the games, plus the weekend food – acquired at intervals throughout the week, to lessen the load – plus her own folder of work from the office, plus Martin's drawing materials (she was a market researcher in an advertising agency, he a freelance designer) plus hairbrushes, jeans, spare T-shirts, Jolyon's antibiotics (he suffered from sore throats), Jenny's recorder, Jasper's cassette player and so on – ah, the so on! – and would pack them all, skilfully and quickly, into the boot. Very little could be left in the cottage during the week. ('An open invitation to burglars': Martin) Then Martha would run round the house tidying and wiping, doing this and that, finding the cat at one neighbour's and delivering it to another, while the others ate their tea; and would usually, proudly, have everything finished by the time they had eaten their fill. Martin would just catch the BBC2 news, while Martha cleared away the tea table, and the children tossed up for

the best positions in the car. 'Martha,' said Martin, tonight, 'you ought to get Mrs Hodder to do more. She takes advantage of you.'

Mrs Hodder came in twice a week to clean. She was over seventy. She charged two pounds an hour. Martha paid her out of her own wages: well, the running of the house was Martha's concern. If Martha chose to go out to work – as was her perfect right, Martin allowed, even though it wasn't the best thing for the children, but that must be Martha's moral responsibility – Martha must surely pay her domestic stand-in. An evident truth, heard loud and clear and frequent in Martin's mouth and Martha's heart.

'I expect you're right,' said Martha. She did not want to argue. Martin had had a long hard week, and now had to drive. Martha couldn't. Martha's licence had been suspended four months back for drunken driving. Everyone agreed that the suspension was unfair; Martha seldom drank to excess: she was for one thing usually too busy pouring drinks for other people or washing other people's glasses to get much inside herself. But Martin had taken her out to dinner on her birthday, as was his custom, and exhaustion and excitement mixed had made her imprudent, and before she knew where she was, why there she was, in the dock, with a distorted lamp-post to pay for and a new bonnet for the car and six months' suspension.

So now Martin had to drive her car down to the cottage, and he was always tired on Fridays, and hot and sleepy on Sundays, and every rattle and clank and bump in the engine she felt to be somehow her fault.

Martin had a little sports car for London and work: it could nip in and out of the traffic nicely: Martha's was an old estate car, with room for the children, picnic baskets, bedding, food, games, plants, drink, portable television and all the things required by the middle classes for weekends in the country. It lumbered rather than zipped and made Martin angry. He seldom spoke a harsh word, but Martha, after the fashion of wives, could detect his mood from what he did not say rather than what he did, and from the tilt of his head, and the way his crinkly, merry eyes seemed crinklier and merrier still – and of course from the way he addressed Martha's car.

'Come along, you old banger you! Can't you do better than that? You're too old, that's your trouble. Stop complaining. Always complaining, it's only a hill. You're too wide about the hips. You'll never get through there.'

Martha worried about her age, her tendency to complain, and the width of her hips. She took the remarks personally. Was she right to do so? The children noticed nothing: it was just funny lively laughing Daddy being witty about Mummy's car. Mummy, done for drunken driving. Mummy, with the roots of melancholy somewhere deep beneath the bustling, busy, everyday self. Busy: ah so busy!

Martin would only laugh if she said anything about the way he spoke to her car and warn her against paranoia. 'Don't get like your mother, darling.' Martha's mother had, towards the end, thought that people were plotting against her. Martha's mother had led a secluded, suspicious life, and made Martha's childhood a chilly and a lonely time. Life now, by comparison, was wonderful for Martha. People, children, houses, conversations, food, drink, theatres – even, now, a career. Martin standing between her and the hostility of the world – popular, easy, funny Martin, beckoning the rest of the world into earshot.

Ah, she was grateful: little earnest Martha, with her shy ways and her penchant for passing boring exams – how her life had blossomed out! Three children too – Jasper, Jenny and Jolyon – all with Martin's broad brow and open looks, and the confidence born of her love and care, and the work she had put into them since the dawning of their days.

Martin drives. Martha, for once, drowns.

The right food, the right words, the right play. Doctors for the tonsils: dentists for the molars. Confiscate guns: censor television: encourage creativity. Paints and paper to hand: books on the shelves: meetings with teachers. Music teachers. Dancing lessons. Parties. Friends to tea. School plays. Open days. Junior orchestra.

Martha is jolted awake. Traffic lights. Martin doesn't like Martha to sleep while he drives.

Clothes. Oh, clothes! Can't wear this: must wear that. Dress shops. Piles of clothes in corners: duly washed, but waiting to be ironed, waiting to be put away.

Get the piles off the floor, into the laundry baskets. Martin doesn't like a mess.

Creativity arises out of order, not chaos. Five years off work while the children were small: back to work with seniority lost. What, did you think something was for nothing? If you have children, mother, that is your reward. It lies not in the world.

Have you taken enough food? Always hard to judge.

Food. Oh, food! Shop in the lunch-hour. Lug it all home. Cook for the freezer on Wednesday evenings while Martin is at his car-maintenance evening class, and isn't there to notice you being unrefined. Martin likes you to sit down in the evenings. Fruit, meat, vegetables, flour for home-made bread. Well, shop bread is full of pollutants. Frozen food, even your own, loses flavour. Martin often remarks on it. Condiments. Everyone loves mango chutney. But the expense!

London Airport to the left. Look, look, children! Concorde? No, idiot, of course it isn't Concorde.

Ah, to be all things to all people: children, husband, employer, friends! It can be done: yes, it can: super woman.

Drink. Home-made wine. Why not? Elderberries grown thick and rich in London: and at least you know what's in it. Store it in high cupboards: lots of room: up and down the step-ladder. Careful! Don't slip. Don't break anything.

No such thing as an accident. Accidents are Freudian slips: they are wilful, bad-tempered things.

Martin can't bear bad temper. Martin likes slim ladies. Diet. Martin rather likes his secretary. Diet. Martin admires slim legs and big bosoms. How to achieve them both? Impossible. But try, oh try, to be what you ought to be, not what you are. Inside and out.

Martin brings back flowers and chocolates: whisks Martha off for holiday weekends. Wonderful! The best husband in the world: look into his crinkly, merry, gentle eyes; see it there. So the mouth slopes away into something of a pout. Never mind. Gaze into the eyes. Love. It must be love. You married him. *You*. Surely *you* deserve true love?

Salisbury Plain. Stonehenge. Look, children, look! Mother, we've seen Stonehenge a hundred times. Go back to sleep.

Cook! Ah cook. People love to come to Martin and Martha's dinners. Work it out in your head in the lunch-hour. If you get in at six-twelve, you can seal the meat while you beat the egg white while you feed the cat while you lay the table while you string the beans while you set out the cheese, goat's cheese, Martin loves goat's cheese, Martha tries to like goat's cheese - oh, bed, sleep, peace, quiet.

Sex! Ah sex. Orgasm, please. Martin requires it. Well, so do you. And you don't want his secretary providing a passion you neglected to develop. Do you? Quick, quick, the cosmic bond. Love. Married love.

Secretary! Probably a vulgar suspicion: nothing more. Probably a fit of paranoia, à la mother, now dead and gone.

At peace.

RIP.

Chilly, lonely mother, following her suspicions where they led.

Nearly there, children. Nearly in paradise, nearly at the cottage. Have another biscuit.

Real roses round the door.

Roses. Prune, weed, spray, feed, pick. Avoid thorns. One of Martin's few harsh words.

'Martha, you can't not want roses! What kind of person am I married to? An anti-rose personality?'

Green grass. Oh, God, grass. Grass must be mown. Restful lawns, daisies bobbing, buttercups glowing. Roses and grass and books. Books.

Please, Martin, do we have to have the two hundred books, mostly twenties' first editions, bought at Christie's book sale on one of your afternoons off? Books need dusting.

Roars of laughter from Martin, Jasper, Jenny and Jolyon. Mummy says we shouldn't have the books: books need dusting!

Roses, green grass, books and peace.

Martha woke up with a start when they got to the cottage, and gave a little shriek which made them all laugh. Mummy's wailing shriek; they called it.

Then there was the car to unpack and the beds to make up, and the electricity to connect, and the supper to make, and the cobwebs to remove, while Martin made the fire. Then supper – pork chops in sweet and sour sauce ('Pork is such a *dull* meat if you don't cook it properly': Martin), green salad from the garden, or such green salads the rabbits had left ('Martha, did you really net them properly? Be honest now!': Martin) and sauté potatoes. Mash is so stodgy and ordinary, and instant mash unthinkable. The children studied the night sky with the aid of their star map. Wonderful, rewarding children!

Then clear up the supper: set the dough to prove for the bread: Martin already in bed: exhausted by the drive and lighting the fire. ('Martha, we really ought to get the logs stacked properly. Get the children to do it, will you?': Martin) Sweep and tidy: get the TV aerial right. Turn up Jasper's jeans where he has trodden the hem undone. ('He can't go around like *that*, Martha. Not even Jasper': Martin)

Midnight. Good night. Weekend guests arriving in the morning. Seven for lunch and dinner on Saturday. Seven for Sunday breakfast, nine for Sunday lunch. ('Don't fuss, darling. You always make such a fuss': Martin) Oh, God, forgotten the garlic squeezer. That means ten minutes with the back of a spoon and salt. Well, who wants *limps* of garlic? No one. Not Martin's guests. Martin said so. Sleep.

Colin and Katie. Colin is Martin's oldest friend. Katie is his new young wife. Janet, Colin's other, earlier wife, was Martha's friend.

Janet was rather like Martha, quieter and duller than her husband. A nag and a drag, Martin rather thought, and said, and of course she'd let herself go, everyone agreed. No one exactly excused Colin for walking out, but you could see the temptation.

Katie versus Janet.

Katie was languid, beautiful and elegant. She drawled when she spoke. Her hands were expressive: her feet were little and female. She had no children.

Janet plodded round on very flat, rather large feet. There was something wrong with them. They turned out slightly when she walked. She had two children. She was, frankly, boring. But Martha liked her: when Janet came down to the cottage she would wash up. Not in the way that most guests washed up – washing dutifully and setting everything out on the draining board, but actually drying and putting away too. And Janet would wash the bath and get the children all sat down, with chairs for everyone, even the littlest, and keep them quiet and satisfied so the grown-ups – well, the men – could get on with their conversation and their jokes and their love of country weekends, while Janet stared into space, as if grateful for the rest, quite happy.

Janet would garden, too. Weed the strawberries, while the men went for their walk; her great feet standing firm and square and sometimes crushing a plant or so, but never mind, oh never mind. Lovely Janet; who understood.

Now Janet was gone and here was Katie.

Katie talked with the men and went for walks with the men, and moved her ashtray rather impatiently when Martha tried to clear the drinks round it.

Dishes were boring, Katie implied by her manner, and domesticity was boring, and anyone who bothered with that kind of thing was a fool. Like Martha. Ash should be allowed to stay where it was, even if it was in the butter, and conversations should never be interrupted.

Knock, knock. Katie and Colin arrived at one-fifteen on Saturday morning, just after Martha had got to bed. 'You don't mind? It was the moonlight. We couldn't resist it. You should have seen Stonehenge! We didn't disturb you? Such early birds!'

Martha rustled up a quick meal of omelettes. Saturday nights' eggs. ('Martha makes a lovely omelette': Martin) ('Honey, make one of your mushroom omelettes: cook the mushrooms separately; remember, with lemon. Otherwise the water from the mushrooms gets into the egg, and spoils everything.') Sunday supper mushrooms. But ungracious to say anything.

Martin had revived wonderfully at the sight of Colin and Katie. He brought out the whisky bottle. Glasses. Ice. Jug for water. Wait. Wash up another sinkful, when they're finished. 2 a.m.

'Don't do it tonight, darling.'

'It'll only take a sec.' Bright smile, not a hint of self-pity. Self-pity can spoil everyone's weekend.

Martha knows that if breakfast for seven is to be manageable the sink must be cleared of dishes. A tricky meal, breakfast. Especially if bacon, eggs, and tomatoes must all be cooked in separate pans. ('Separate pans mean separate flavours!': Martin)

She is running around in her nightie. Now if that had been Katie – but there's something so *practical* about Martha. Reassuring, mind; but the skimpy nightie and the broad rump and the thirty-eight years are all rather embarrassing. Martha can see it in Colin and Katie's eyes. Martin's too. Martha wishes she did not see so much in other people's eyes. Her mother did, too. Dear, dead mother. Did I misjudge you?

This was the second weekend Katie had been down with Colin but without Janet. Colin was a photographer: Katie had been his accessorizer. First Colin and Janet: then Colin, Janet and Katie: now Colin and Katie!

Katie weeded with rubber gloves on and pulled out pansies in mistake for weeds and laughed and laughed along with everyone when her mistake was pointed out to her, but the pansies died. Well, Colin had become with the years fairly rich and fairly famous, and what does a

fairly rich and famous man want with a wife like Janet when Katie is at hand?

On the first of the Colin/Janet/Katie weekends Katie had appeared out of the bathroom. 'I say,' said Katie, holding out a damp towel with evident distaste, 'I can only find this. No hope of a dry one?' And Martha had run to fetch a dry towel and amazingly found one, and handed it to Katie who flashed her a brilliant smile and said, 'I can't bear damp towels. Anything in the world but damp towels,' as if speaking to a servant in a time of shortage of staff, and took all the water so there was none left for Martha to wash up.

The trouble, of course, was drying anything at all in the cottage. There were no facilities for doing so, and Martin had a horror of clothes lines which might spoil the view. He toiled and milled all week in the city simply to get a country view at the weekend. Ridiculous to spoil it by draping it with wet towels! But now Martha had bought more towels, so perhaps everyone could be satisfied. She would take nine damp towels back on Sunday evenings in a plastic bag and see to them in London.

On this Saturday morning, straight after breakfast, Katie went out to the car – she and Colin had a new Lamborghini; hard to imagine Katie in anything duller – and came back waving a new Yves St Laurent towel. 'See! I brought my own, darlings.'

They'd brought nothing else. No fruit, no meat, no vegetables, not even bread, certainly not a box of chocolates. They'd gone off to bed with alacrity, the night before, and the spare room rocked and heaved: well, who'd want to do washing-up when you could do that, but what about the children? Would they get confused? First Colin and Janet, now Colin and Katie?

Martha murmured something of her thoughts to Martin, who looked quite shocked. 'Colin's my best friend. I don't expect him to bring anything,' and Martha felt mean. 'And good heavens, you can't protect the kids from sex for ever: don't be so prudish,' so that Martha felt stupid as well. Mean, complaining, and stupid.

Janet had rung Martha during the week. The house had been sold over her head, and she and the children had been moved into a small flat. Katie was trying to persuade Colin to cut down on her allowance, Janet said.

'It does one no good to be materialistic,' Katie confided. 'I have nothing. No home, no family, no ties, no possessions. Look at me! Only me and a suitcase of clothes.' But Katie seemed highly satisfied with the me, and the clothes were stupendous. Katie drank a great deal and became funny. Everyone laughed, including Martha. Katie had been married twice. Martha marvelled at how someone could arrive in their mid-thirties with nothing at all to their name, neither husband, nor children, nor property and not mind.

Mind you, Martha could see the power of such helplessness. If Colin was all Katie had in the world, how could Colin abandon her? And to what? Where would she go? How would she live? Oh, clever Katie.

'My teacup's dirty,' said Katie, and Martha ran to clean it, apologizing, and Martin raised his eyebrows, at Martha, not Katie.

'I wish you'd wear scent,' said Martin to Martha, reproachfully. Katie wore lots. Martha never seemed to have time to put any on, though Martin bought her bottle after bottle. Martha leapt out of bed each morning to meet some emergency – miaowing cat, coughing child, faulty alarm clock, postman's knock – when was Martha to put on scent? It annoyed Martin all the same. She ought to do more to charm him.

Colin looked handsome and harrowed and younger than Martin, though they were much the same age. 'Youth's catching,' said Martin in bed that night. 'It's since he found Katie.' Found, like some treasure. Discovered; something exciting and wonderful, in the dreary world of established spouses.

On Saturday morning Jasper trod on a piece of wood ('Martha, why isn't he wearing shoes? It's too bad': Martin) and Martha took him into the hospital to have a nasty splinter removed. She left the cottage at ten and arrived back at one, and they were still sitting in the sun, drinking, empty bottles glinting in the long grass. The grass hadn't

been cut. Don't forget the bottles. Broken glass means more mornings at the hospital. Oh, don't fuss. Enjoy yourself. Like other people. Try.

But no potatoes peeled, no breakfast cleared, nothing. Cigarette ends still amongst old toast, bacon rind and marmalade. 'You could have done the potatoes,' Martha burst out. Oh, bad temper! Prime sin. They looked at her in amazement and dislike. Martin too.

'Goodness,' said Katie. 'Are we doing the whole Sunday lunch bit on Saturday? Potatoes? Ages since I've eaten potatoes. Wonderful!'

'The children expect it,' said Martha.

So they did. Saturday and Sunday lunch shone like reassuring beacons in their lives. Saturday lunch: family lunch: fish and chips. ('So much better cooked at home than bought': Martin) Sunday. Usually roast beef, potatoes, peas, apple pie. Oh, of course. Yorkshire pudding. Always a problem with oven temperatures. When the beef's going slowly, the Yorkshire should be going fast. How to achieve that? Like big bosom and little hips.

'Just relax,' said Martin. 'I'll cook dinner, all in good time. Splinters always work their own way out: no need to have taken him to hospital. Let life drift over you, my love. Flow with the waves, that's the way.'

And Martin flashed Martha a distant, spiritual smile. His hand lay on Katie's slim brown arm, with its many gold bands.

'Anyway, you do too much for the children,' said Martin. 'It isn't good for them. Have a drink.'

So Martha perched uneasily on the step and had a glass of cider, and wondered how, if lunch was going to be late, she would get cleared up and the meat out of the marinade for the rather formal dinner that would be expected that evening. The marinated lamb ought to cook for at least four hours in a low oven; and the cottage oven was very small, and you couldn't use that and the grill at the same time and Martin liked his fish grilled, not fried. Less cholesterol.

She didn't say as much. Domestic details like this were very boring, and any mild complaint was registered by Martin as a scene. And to make a scene was so ungrateful.

This was the life. Well, wasn't it? Smart friends in large cars and country living and drinks before lunch and roses and bird song - 'Don't drink too much,' said Martin, and told them about Martha's suspended driving licence.

The children were hungry so Martha opened them a can of beans and sausages and heated that up. ('Martha, do they have to eat that crap? Can't they wait?': Martin)

Katie was hungry: she said so, to keep the children in face. She was lovely with children - most children. She did not particularly like Colin and Janet's children. She said so, and he accepted it. He only saw them once a month now, not once a week.

'Let me make lunch,' Katie said to Martha. 'You do so much, poor thing!'

And she pulled out of the fridge all the things Martha had put away for the next day's picnic lunch party - Camembert cheese and salad and salami and made a wonderful tomato salad in two minutes and opened the white wine - 'not very cold, darling. Shouldn't it be chilling?' - and had it all on the table in five amazing competent minutes. 'That's all we need, darling,' said Martin. 'You are funny with your fish-and-chip Saturdays! What could be nicer than this? Or simpler?'

Nothing, except there was Sunday's buffet lunch for nine gone, in place of Saturday's fish for six, and would the fish stretch? No. Katie had had quite a lot to drink. She pecked Martha on the forehead. 'Funny little Martha,' she said. 'She reminds me of Janet. I really do like Janet.' Colin did not want to be reminded of Janet, and said so. 'Darling, Janet's a fact of life,' said Katie. 'If you'd only think about her more, you might manage to pay her less.' And she yawned and stretched her lean, childless body and smiled at Colin with her inviting, naughty little girl eyes, and Martin watched her in admiration.

Martha got up and left them and took a paint pot and put a coat of white gloss on the bathroom wall. The white surface pleased her. She was good at painting. She produced a smooth, even surface. Her legs throbbed. She feared she might be getting varicose veins.

Outside in the garden the children played badminton. They were bad-tempered, but relieved to be able to look up and see their mother working, as usual: making their lives for ever better and nicer: organizing, planning, thinking ahead, side-stepping disaster, making preparations, like a mother hen, fussing and irritating: part of the natural boring scenery of the world.

On Saturday night Katie went to bed early: she rose from her chair and stretched and yawned and poked her head into the kitchen where Martha was washing saucepans. Colin had cleared the table and Katie had folded the napkins into pretty creases, while Martin blew at the fire, to make it bright. 'Good night,' said Katie.

Katie appeared three minutes later, reproachfully holding out her Yves St Laurent towel, sopping wet. 'Oh dear,' cried Martha. 'Jenny must have washed her hair!' And Martha was obliged to rout Jenny out of bed to rebuke her, publicly, if only to demonstrate that she knew what was right and proper. That meant Jenny would sulk all weekend, and that meant a treat or an outing mid-week, or else by the following week she'd be having an asthma attack. 'You fuss the children too much,' said Martin. 'That's why Jenny has asthma.' Jenny was pleasant enough to look at, but not stunning. Perhaps she was a disappointment to her father? Martin would never say so, but Martha feared he thought so.

An egg and an orange each child, each day. Then nothing too bad would go wrong. And it hadn't. The asthma was very mild. A calm, tranquil environment, the doctor said. Ah, smile, Martha smile. Domestic happiness depends on you. 21 x 52 oranges a year. Each one to be purchased, carried, peeled and washed up after. And what about potatoes. 12 x 52 pounds a year? Martin liked his potatoes carefully peeled. He couldn't bear to find little cores of black in the mouthful. ('Well, it isn't very nice, is it?': Martin).

Martha dreamt she was eating coal, by handfuls, and liking it.

Saturday night. Martin made love to Martha three times. Three times? How virile he was, and clearly turned on by the sounds from the spare room. Martin said he loved her. Martin always did. He was a courteous lover; he knew the importance of foreplay. So did Martha. Three times.

Ah, sleep. Jolyon had a nightmare. Jenny was woken by a moth. Martin slept through everything. Martha pattered about the house in the night. There was a moon. She sat at the window and stared out into the summer night for five minutes, and was at peace, and then went back to bed because she ought to be fresh for the morning.

But she wasn't. She slept late. The others went out for a walk. They'd left a note, a considerate note: 'Didn't wake you. You looked tired. Had a cold breakfast so as not to make too much mess. Leave everything 'til we get back.' But it was ten o'clock, and guests were coming at noon, so she cleared away the bread, the butter, the crumbs, the smears, the jam, the spoons, the spilt sugar, the cereal, the milk (sour by now) and the dirty plates, and swept the floors, and tidied up quickly, and grabbed a cup of coffee, and prepared to make a rice and fish dish, and a chocolate mousse and sat down in the middle to eat a lot of bread and jam herself. Broad hips. She remembered the office work in her file and knew she wouldn't be able to do it. Martin anyway thought it was ridiculous for her to bring work back at the weekends. 'It's your holiday,' he'd say. 'Why should they impose?' Martha loved her work. She didn't have to smile at it. She just did it.

Katie came back upset and crying. She sat in the kitchen while Martha worked and drank glass after glass of gin and bitter lemon. Katie liked ice and lemon in gin. Martha paid for all the drink out of her wages. It was part of the deal between her and Martin – the contract by which she went out to work. All things to cheer the spirit, otherwise depressed by a working wife and mother, were to be paid for by Martha. Drink, holidays, petrol, outings, puddings, electricity, heating: it was quite a joke between them. It didn't really make any difference: it was their joint money, after all. Amazing how Martha's wages were creeping up, almost to the level of Martin's. One day they would overtake. Then what?

Work, honestly, was a piece of cake.

Anyway, poor Katie was crying. Colin, she'd discovered, kept a photograph of Janet and the children in his wallet. 'He's not free of her. He pretends he is, but he isn't. She has him by a stranglehold. It's the kids. His bloody kids. Moaning Mary and that little creep Joanna. It's all he thinks about. I'm nobody.'

But Katie didn't believe it. She knew she was somebody all right. Colin came in, in a fury. He took out the photograph and set fire to it, bitterly, with a match. Up in smoke they went. Mary and Joanna and Janet. The ashes fell on the floor. (Martha swept them up when Colin and Katie had gone. It hardly seemed polite to do so when they were still there.) 'Go back to her,' Katie said. 'Go back to her. I don't care. Honestly, I'd rather be on my own. You're a nice old fashioned thing. Run along then. Do your thing, I'll do mine. Who cares?'

'Christ, Katie, the fuss! She only just happens to be in the photograph. She's not there on purpose to annoy. And I do feel bad about her. She's been having a hard time.'

'And haven't you, Colin? She twists a pretty knife, I can tell you. Don't you have rights too? Not to mention me. Is a little loyalty too much to expect?'

They were reconciled before lunch, up in the spare room. Harry and Beryl Elder arrived at twelve-thirty. Harry didn't like to hurry on Sundays; Beryl was flustered with apologies for their lateness. They'd brought artichokes from their garden. 'Wonderful,' cried Martin. 'Fruits of the earth? Let's have a wonderful soup! Don't fret, Martha. I'll do it.'

'Don't fret.' Martha clearly hadn't been smiling enough. She was in danger, Martin implied, of ruining everyone's weekend. There was an emergency in the garden very shortly – an elm tree which had probably got Dutch elm disease – and Martha finished the artichokes. The lid flew off the blender and there was artichoke purée everywhere. 'Let's have lunch outside,' said Colin. 'Less work for Martha.'

Martin frowned at Martha: he thought the appearance of martyrdom in the face of guests to be an unforgivable offence.

Everyone happily joined in taking the furniture out, but it was Martha's experience that nobody ever helped to bring it in again.

Jolyon was stung by a wasp. Jasper sneezed and sneezed from hay fever and couldn't find the tissues and he wouldn't use loo paper. ('Surely you remembered the tissues, darling?': Martin)

Beryl Elder was nice. 'Wonderful to eat out,' she said, fetching the cream for her pudding, while Martha fished a fly from the liquefying Brie ('You shouldn't have bought it so ripe, Martha': Martin) - 'except it's just some other woman has to do it. But at least it isn't *me*.' Beryl worked too, as a secretary, to send the boys to boarding school, where she'd rather they weren't. But her husband was from a rather grand family, and she'd been only a typist when he married her, so her life was a mass of amends, one way or another. Harry had lately opted out of the stockbroking rat race and become an artist, choosing integrity rather than money, but that choice was his alone and couldn't of course be inflicted on the boys.

Katie found the fish and rice dish rather strange, toyed at it with her fork, and talked about Italian restaurants she knew. Martin lay back soaking in the sun: crying, 'Oh, this is the life.' He made coffee, nobly, and the lid flew off the grinder and there were coffee beans all over the kitchen especially in amongst the row of cookery books which Martin gave Martha Christmas by Christmas. At least they didn't have to be brought back every weekend. ('The burglars won't have the sense to steal those': Martin)

Beryl fell asleep and Katie watched her, quizzically. Beryl's mouth was open and she had a lot of fillings, and her ankles were thick and her waist was going, and she didn't look after herself. 'I love women,' sighed Katie. 'They look so wonderful asleep. I wish I could be an earth mother.'

Beryl woke with a start and nagged her husband into going home, which he clearly didn't want to do, so didn't. Beryl thought she had to get back because his mother was coming round later. Nonsense! Then Beryl tried to stop Harry drinking more home-made wine and was laughed at by everyone. He was driving, Beryl couldn't, and he did have a nasty scar on his temple from a previous road accident. Never mind.

'She does come on strong, poor soul,' laughed Katie when they'd finally gone. 'I'm never going to get married,' - and Colin looked at her yearningly because he wanted to marry her more than anything in the world, and Martha cleared the coffee cups.

'Oh don't *do* that,' said Katie, 'do just sit *down*, Martha, you make us all feel bad,' and Martin glared at Martha who sat down and Jenny called out for her and Martha went upstairs and Jenny had started her first period and Martha cried and cried and knew she must stop because this must be a joyous occasion for Jenny or her whole future would be blighted, but for once, Martha couldn't.

Her daughter Jenny: wife, mother, friend.

BERYL BAINBRIDGE

CLAP HANDS, HERE COMES CHARLIE

Two weeks before Christmas, Angela Bisson gave Mrs Henderson six tickets for the theatre. Mrs Henderson was Angela Bisson's cleaning lady.

'I wanted to avoid giving you money,' Angela Bisson told her. 'Anybody can give money. Somehow the whole process is so degrading . . . taking it . . . giving it. They're reopening the Empire Theatre for a limited season. I wanted to give you a treat. Something you'll always remember.'

Mrs Henderson said, 'Thank you very much.' She had never, when accepting money, felt degraded.

Her husband, Charles Henderson, asked her how much Angela Bisson had tipped her for Christmas.

Mrs Henderson said not much. 'In fact,' she admitted, 'nothing at all. Not in your actual pounds, shillings and pence. We've got tickets for the theatre instead.'

'What a discerning woman,' cried Charles Henderson. 'It's just what we've always needed.'

'The kiddies will like it,' protested Mrs Henderson. 'It's a pantomime. They've never been to a pantomime.'

Mrs Henderson's son, Alec, said *Peter Pan* wasn't a pantomime. At least not what his mother understood by the word. Of course, there was a fairy-tale element to the story, dealing as it did with Neverland and lost boys, but there was more to it than that. 'It's written on several levels,' he informed her.

'I've been a lost boy all my life,' muttered Charles Henderson, but nobody heard him.

'And I doubt,' said Alec, 'if our Moira's kiddies will make head nor tail of it. It's full of nannies and coal fires burning in the nursery.'

'Don't talk rot,' fumed Charles Henderson. 'They've seen coal fires on television.'

'Shut up, Charlie,' said Alec. His father hated being called Charlie.

'Does it have a principal boy?' asked Mrs Henderson, hopefully.

'Yes and no,' said Alec. 'Not in the sense you mean. Don't expect any singing or any smutty jokes. It's allegorical.'

'God Almighty,' said Charles Henderson.

When Alec had gone out to attend a union meeting, Mrs Henderson told her husband he needn't bother to come to the theatre. She wasn't putting up with him and Alec having a pantomime of their own during the course of the evening and spoiling it for everyone else. She'd ask Mrs Rafferty from the floor above to go in his place.

'By heck,' shouted Charles Henderson, striking his forehead with the back of his hand, 'why didn't I think of that? Perish the thought that our Alec should be the one to be excluded. I'm only the blasted bread-winner.' He knew his wife was just mouthing words.

Mrs Rafferty's answer to such an outlandish invitation was a foregone conclusion. She wouldn't give it. She wouldn't. Mrs Rafferty hadn't been out of the building for five years, not since she was bashed over the head coming home from Bingo.

All the same, Charles Henderson was irritated. His wife's attitude, and the caustic remarks addressed to him earlier by Alec brought on another attack of indigestion. It was no use going to his bed and lying flat. He knew from experience that it wouldn't help. In the old days, when they had lived in a proper house, he could have stepped out of the back door and perambulated up and down the yard for a few minutes. Had there been anything so exalted as a back door in this hell-hole, going out of it certainly wouldn't improve his health. Not without a parachute. He couldn't even open the window for a breath of air. This high up there was generally a howling gale blowing in from the river—it would suck the Christmas cards clean off the sideboard. It wasn't normal, he thought, to be perpetually on a par with the clouds. People weren't meant to look out of windows and see nothing but sky, particularly if they weren't looking upwards. God knows how Moira's kiddies managed. They were stuck up in the air over Kirby. When Moira and Alec had been little they'd played in the street—Moira on the front step fiddling with her dolly, Alec on one roller-skate scooting in and out of the lamp-posts. Of course there was no denying that it had been nice at first to own a decent bathroom and have hot water coming out of the tap. After only a few weeks it had become unnecessary to scrub young Alec's neck with his toothbrush; the dirt just floated off on the towel. But there was surely more to life than a

clean neck. Their whole existence, once work was over for the day, was lived as though inside the cabin of an aeroplane. And they weren't going anywhere - there wasn't a landing field in sight. Just stars. Thousands of the things, on clear nights, twinkling away outside the double glazing. It occurred to Charles Henderson that there were too many of them for comfort or for grandeur. It was quality that counted, not quantity.

At the end of the yard of the terraced house in which he had once lived, there had been an outside toilet. Sitting within the evil-smelling little shed, its door swinging on broken hinges, he had sometimes glimpsed one solitary star hung motionless above the city. It had, he felt, given perspective to his situation, his situation in the wider sense - beyond his temporary perch. He was earthbound, mortal, and a million light-years separated him from that pale diamond burning in the sky. One star was all a man needed.

On the night of the outing to the theatre, a bit of a rumpus took place in the lift. It was occasioned by Moira's lad, Wayne, jabbing at all the control buttons and giving his grandmother a turn.

Alec thumped Wayne across the ear and Charles Henderson flared up. 'There was no cause to do that,' he shouted, though indeed there had been. Wayne was a shocking kiddie for fiddling with things.

'Belt up, Charlie,' ordered Alec.

Alec drove them to the Empire theatre in his car. It wasn't a satisfactory arrangement as far as Charles Henderson was concerned but he had no alternative. The buses came and went as they pleased. He was forced to sit next to Alec because he couldn't stand being parked in the back with the children and neither Moira nor Mrs Henderson felt it was safe in the passenger seat. Not with Alec at the wheel. Every time Alec accelerated going round a corner, Charles Henderson was swung against his son's shoulder.

'Get over, can't you?' cried Alec. 'Stop leaning on me, Charlie.'

When they passed the end of the street in which they had lived a decade ago, Mrs Henderson swivelled in her seat and remarked how changed it was, oh how changed. All those houses knocked down, and for what? Alec said that in his opinion it was good riddance to bad rubbish. The whole area had never been anything but a slum.

'Perhaps you're right, son,' said Mrs Henderson. But she was pandering to him.

Charles Henderson was unwise enough to mention times gone by.

He was talking to his wife. 'Do you remember all the men playing football in the street after work?'

'I do,' she said.

'And using the doorway of the Lune Laundry for a goal-post? It was like living in a village, wasn't it?'

'A village,' hooted Alec. 'With a tobacco warehouse and a brewery in the middle of it? Some village.'

'We hunted foxes in the field behind the public house,' reminisced Charles Henderson. 'And we went fishing in the canal.'

'You did. You were never at home,' said Mrs Henderson, without rancour.

'What field?' scoffed Alec. 'What canal?'

'There was a time,' said Charles Henderson, 'when we snared rabbits every Saturday and had them for Sunday dinner. I tell no lies. You might almost say we lived off the land.'

'Never-Never land, more like,' sneered Alec, and he drove, viciously, the wrong way down a one way street.

When they got to the town centre he made them all get out and stand about in the cold while he manoeuvred the Mini backwards and forwards in the underground car park. He cursed and gesticulated.

'Behave yourself,' shouted Charles Henderson, and he strode in front of the bonnet and made a series of authoritative signals. Alec deliberately drove the car straight at him.

'Did you see what that madman did?' Charles Henderson asked his wife. 'He ran over my foot.'

'You're imagining things,' said Mrs Henderson, but when he looked down he saw quite clearly the tread of the tyre imprinted upon the Cherry Blossom shine of his Sunday left shoe.

When the curtain went up, he was beginning to feel the first twinges of his indigestion coming on again. It wasn't to be wondered at all that swopping of seats because Moira had a tall bloke sitting in front of her, and the kiddies tramping back and forth to the toilet, not to mention the carry-on over parking the car. At least he hadn't got Alec sitting next to him. He found the first act of *Peter Pan* a bit of a mystery. It was very old-fashioned and cosy. He supposed they couldn't get a real dog to play the part. Some of the scenery could do with a lick of paint. He didn't actually laugh out loud when Mr Darling complained that nobody coddled him - oh no, why should they, seeing he was only the bread-winner - but he did grunt sardonically; Mrs Henderson nudged him sharply with her elbow. He couldn't for the life of him make out

who or what Tinkerbell was, beyond being a sort of glow-worm bobbing up and down on the nursery wall, until Wendy had her hair pulled for wanting Peter to kiss her, and then he more or less guessed Tinkerbell was a female. It was a bit suggestive, all that. And at the end of the first scene when they all flew out of the window, something must have gone wrong with the wires because one of the children never got off the ground. They brought the curtain down fast. Wayne was yawning his head off.

During Acts Two and Three, Charles Henderson dozed. He was aware of loud noises and children screaming in a bloodthirsty fashion. He hoped Wayne wasn't having one of his tantrums. It was confusing for him. He was dreaming he was fishing in the canal for tiddlers and a damn big crocodile crawled up the bank with a clock ticking inside it. Then he heard a drum beating and a voice cried out 'To die will be an awfully big adventure.' He woke up then with a start. He had a pain in his arm.

In the interval they retired to the bar, Moira and himself and Alec. Mrs Henderson stayed with the kiddies, to give Moira a break. Alec paid for a round of drinks. 'Are you enjoying it then, Charlie?' he asked.

'It's a bit loud for me,' said Charles Henderson. 'But I see what you mean about it being written on different levels.'

'You do surprise me,' said Alec. 'I could have sworn you slept through most of it.'

Moira said little Tracy was terrified of the crocodile but she loved the doggie.

'Some doggie,' muttered Charles Henderson. 'I could smell the moth balls.'

'But Wayne thinks it's lovely,' said Moira. 'He's really engrossed.' 'I could tell,' Charles Henderson said. 'They must have heard him yawning in Birkenhead.'

'It's one of his signs,' defended Moira. 'Yawning. He always yawns when he's engrossed.' She herself was enjoying it very much, though she hadn't understood at first what Mr Darling was doing dressed up as Captain Hook.

'It's traditional,' Alec told her.

'What are you on about?' asked Charles Henderson. 'That pirate chappie was never Mr Darling.'

'Yes it was, Dad,' said Moira. 'I didn't cotton on myself at first, but it was the same man.'

'I suppose it saves on wages,' Charles Henderson said. Alec explained it was symbolic. The kindly Mr Darling and the brutal Captain Hook were two halves of the same man.

'There wasn't more than a quarter of Mr Darling,' cried Charles Henderson, heatedly. 'That pirate was waving his cutlass about every time I opened my eyes. I can't see the point of it, can you, Moira?'

Moira said nothing, but her mouth drooped at the corners. She was probably thinking about her husband who had run off and left her with two kiddies and a gas bill for twenty-seven quid.

'The point,' said Alec, 'is obvious. Mr Darling longs to murder his offspring.' He was shouting quite loudly. 'Like fathers in real life. They're always out to destroy their children.'

'What's up with you?' asked Mrs Henderson, when her husband had returned to his seat.

'That Alec,' hissed Charles Henderson. 'He talks a load of codswallop. I'd like to throttle him.'

During Act Four Charles Henderson asked his wife for a peppermint. His indigestion was fearsome. Mrs Henderson told him to shush. She too seemed engrossed in the pantomime. Wayne was sitting bolt upright. Charles Henderson tried to concentrate. He heard some words but not others. The lost boys were going back to their Mums, that much he gathered. Somebody called Tiger Lily had come into it. And Indians were beating tom-toms. His heart was beating so loudly that it was a wonder Alec didn't fly off the handle and order him to keep quiet. Wendy had flown off with the boys, jerkily, and Peter was asleep. It was odd how it was all to do with flying. That Tinkerbell person was flashing about among the cloth trees. He had the curious delusion that if he stood up on his seat, he too might soar up into the gallery. It was a daft notion because when he tried to shift his legs they were as heavy as lead. Mrs Darling would be pleased to see the kiddies again. She must have gone through hell. He remembered the time Alec had come home half an hour late from the Cubs - the length of those minutes, the depth of that fear. It didn't matter what his feelings had been towards Alec for the last ten years. He didn't think you were supposed to feel much for grown-up children. He had loved little Alec, now a lost boy, and that was enough.

Something dramatic was happening on stage. Peter had woken up and was having a disjointed conversation with Tinkerbell, something to do with cough mixture and poison. *Tink, you have drunk my medicine . . . it was poisoned and you drank it to save my life . . . Tink dear, are you*

dying? . . . The tiny star that was Tinkerbell began to flicker. Charles Henderson could hear somebody sobbing. He craned sideways to look down the row and was astonished to see that his grandson was wiping at his eyes with the back of his sleeve. Fancy Wayne, a lad who last year had been caught dangling a hamster on a piece of string from a window on the fourteenth floor of the flats, crying about a light going out. Peter Pan was advancing towards the audience, his arms flung wide. *Her voice is so low I can hardly hear what she is saying. She says . . . she says she thinks she could get well again if children believed in fairies. Say quick that you believe. If you believe, clap your hands. Clap your hands and Tinkerbell will live.*

At first the clapping was muted, apologetic. Tinkerbell was reduced to a dying spark quivering on the dusty floorboards of the stage. Charles Henderson's own hands were clasped to his chest. There was a pain inside him as though somebody had slung a hook through his heart. The clapping increased in volume. The feeble Tinkerbell began to glow. She sailed triumphantly up the trunk of a painted tree. She grew so dazzling that Charles Henderson was blinded. She blazed above him in the skies of Never-Never land.

'Help me,' he said, using his last breath.

'Shut up, Charlie,' shouted Mrs Henderson, and she clapped and clapped until the palms of her hands were stinging.

IAN MCEWAN

PSYCHOPOLIS

Mary worked in and part-owned a feminist bookstore in Venice. I met her there lunchtime on my second day in Los Angeles. That same evening we were lovers, and not so long after that, friends. The following Friday I chained her by the foot to my bed for the whole weekend. It was, she explained to me, something she 'has to go into to come out of'. I remember her extracting (later, in a crowded bar) my solemn promise that I would not listen if she demanded to be set free. Anxious to please my new friend, I bought a fine chain and diminutive padlock. With brass screws I secured a steel ring to the wooden base of the bed and all was set. Within hours she was insisting on her freedom, and though a little confused I got out of bed, showered, dressed, put on my carpet slippers and brought her a large frying-pan to urinate in. She tried on a firm, sensible voice.

'Unlock this,' she said. 'I've had enough.' I admit she frightened me. I poured myself a drink and hurried out on to the balcony to watch the sun set. I was not at all excited. I thought to myself, if I unlock the chain she will despise me for being so weak. If I keep her there she might hate me, but at least I will have kept my promise. The pale orange sun dipped into the haze, and I heard her shout to me through the closed bedroom door. I closed my eyes and concentrated on being blameless.

A friend of mine once had analysis with an elderly man, a Freudian with a well-established practice in New York. On one occasion my friend spoke at length about his doubts concerning Freud's theories, their lack of scientific credibility, their cultural particularity and so on. When he had done the analyst smiled genially and replied, 'Look around you!' And indicated with his open palm the comfortable study, the rubber plant and the begonia rex, the book-lined walls and finally, with an inward movement of the wrist which both suggested candour and emphasized the lapels of his tasteful suit, said, 'Do you