



American Literature

Student Book

Unit 5



Alpha Omega Publications®

AMERICAN LITERATURE LIFE PAC 5 FROM MODERN TO POSTMODERN 1946–PRESENT

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AMERICAN LITERATURE LIFE PAC 5 1946–PRESENT

OBJECTIVES:

1. Gain an overview of the rise and fall of the modern era.
2. Discern the prevalent ideas that led to the beginning of postmodernism.
3. Evaluate the philosophical undercurrents of postmodernism in relation to biblical Christianity.
4. Recognize the dominant themes and techniques used in literature at the end of the twentieth century.

VOCABULARY:

absolute truth - truth that is not subject to change; it is always true

authenticate - to establish as accurate or reliable

disillusion - to free from unrealistic or romantic views

divergent - moving in different directions from a common point

empirical - depending upon experience or experimentation

existentialism - the belief that man creates his own meaning and course of life through the choices he makes

ideology - the body of beliefs of a society or social movement

myriad - an infinitely large number; countless or innumerable

objective - free from individual opinions; based upon fact; unbiased

permissive - allowing behavior that is otherwise forbidden

regiment - to organize for the purpose of control

relativism - any theory that changes with the shifting ideals of individuals and their environment

I. THE BIRTH OF POSTMODERNISM

INTRODUCTION

Tower of Babel. Genesis 11 records the history of the Tower of Babel. At that time, the whole world spoke one language and was unified in its ideology and purpose. The people, proud of their great technological advances, decided that they no longer needed God. By the sheer might of their own abilities, they proposed to “remake” society, building it on their own laws rather than on the law of God. They said, “‘Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves’” (Gen. 11:4).



Social critics have observed that the rise of modern society in American follows a similar plot line. A people who were proud of their automobiles, their computers, their moon landings, their weapons of mass destruction, and their scientific methods of birth control, devised to build themselves a city. It would be based on man-made laws, and it would serve to exalt the ways of man rather than the ways of God. Human reason, not divine revelation, would bring the people into a heaven made on earth.

The rise and fall of the Tower of Babel and modernism are similar. As with the Tower of Babel, the building of modernism stopped with the scattering of the peoples. In the confusion over who or what would replace the authority of God, a popular saying emerged: “What is true for you is not necessarily true for me.” Society, lacking a cohesive set of absolutes, broke apart, splintering into a myriad of divergent communities. Women opposed men; children opposed their parents; whites opposed minorities; heterosexuals opposed homosexuals; “Pro-lifers” opposed “Pro-choicers”; the Religious Right opposed the Liberal Left; etc.

As we pass from modernism to postmodernism, society is becoming more obsessed with the “right” to choose according to individual ideas of right and wrong. People no longer look to or acknowledge an objective, universal standard of truth. Everyone is doing “what is right in his own eyes” (Judges 17:6). American literature reflects this shift. It, too, has fallen into a downward spiral, beginning with God-oriented, historical accounts during the colonial period; slipping to Romanticized portrayals of nature and man in the nineteenth century; and finally, dropping to man-centered pictures of reality that have only caused disillusionment and confusion.

In the dawning of the postmodern age, the walls of certainty and truth have crumbled and art has tumbled into the gulf of meaninglessness. The only writers and artists worthy of serious attention are those that have not only recorded the fall of truth but also attempted to put the pieces back together again.



Fill in each of the blanks using items from the following word list.

technological similar truth
society human reason

- 1.1 The people at the time of the Tower of Babel were proud of their _____ advances.
- 1.2 Modern society hoped to establish a heaven made on earth that was based on _____.
- 1.3 The rise and fall of the Tower of Babel and modernism are _____.
- 1.4 In postmodern society, an objective, universal standard of _____ no longer exists.
- 1.5 American literature reflects the shifts in _____.

The Modern Age. Thomas Oden, professor of theology at Drew University, argues that the modern age lasted exactly two hundred years—from 1789 to 1989. At its beginning was the French Revolution, which exalted human reason. In the Cathedral of Notre Dame, the revolutionaries tore down images of Christ and erected a statue of the goddess of Reason. The Rights of Man became superior to the rights of God. Man was enthroned as the ultimate authority. Man and his intellectual abilities would bring society into a state of peace and happiness.

This exaltation of the Rights of Man spread across the globe. In most European countries, democratic states took the place of monarchal systems of government. The people, not a divinely appointed king, ruled the land. In other European countries, the exaltation of human reason manifested itself in the form of socialism and communism.

The Russian Revolution put into practice the economic theories of Karl Marx, instituting a communist state. Marx, borrowing from the scientific theories of Charles Darwin, believed that the lower classes would eventually emerge to the top. This would complete the evolution of society. There would be no upper class or lower class; everyone would be equal. Gene Veith correctly stated, “Communism was the most thoroughgoing attempt to remake society by means of human reason.” Devoid of the influence of the Scriptures, it based its advancement on science and human reason.

The appeal of Marxism was deceptive. While claiming to create a utopian state based solely on human reason, it found its power in “oppression and brute force.” After World War II, the term *Iron Curtain* came to be used for the barrier against communication and travel that the Communists erected. It limited the citizens of communist states from relations with Western Europe and the United States. Human reason did not lead the people to greater freedom. On the contrary, it led to the greatest horrors that this world has known, namely, the extermination of more than six million Jews

in Nazi Germany and the execution and starvation of millions of “class enemies” first in Stalin’s Russia and later in China under communist dictator Mao Tse-tung. In 1989, the Berlin Wall was torn down, signaling the fall of the Iron Curtain and the death of the modern age.

In American, the Rights of Man never became as thoroughgoing as in Russia. The Christian roots and capitalistic economy of America were too well grounded in the nation’s demeanor. “One nation under God” was not merely a decorative slogan printed on the tokens of free enterprise. The existence of a personal God was and still is recognized by a majority of Americans.

Nevertheless, the Rights of Man did affect American society and culture. From religion to politics, the “right to choose” has been an ever-increasing theme. Thomas Paine was an extremely influential author during the American Revolution. His books *The Rights of Man* and *The Age of Reason* played an enormous part in the French Revolution. He championed the ideas of the Enlightenment, proclaiming, “My mind is my own church.” Man was the ultimate authority. The Word of God was nothing more to him than a myth. Paine was a deist who believed that God neither interacted with his Creation nor was concerned about its inhabitants. The world was nothing more than a mechanical instrument. Man was left alone to contend with the impersonal laws of nature. Reason alone could tell a person what was right and what was wrong.

During the 1800s, Romanticism reacted against the cold, impersonal world of deism. Writers such as Emerson and Thornton exalted the virtues of Nature, calling on society to remake itself in Nature’s image. Man was looked upon as an innocent victim of the “evil” institutions in society. But Nature could not provide definite answers. Man needed to look to his own choices for the answers to peace and happiness. Once again, the authority of God was dismissed. In the absence of a universal standard of truth, confusion over morals began to affect society. Consequently, poets such as Walt Whitman began to gain a “respectable” place in American literature.

Darwin’s *Origin of the Species* brought an end to the Romantic dream. People were not innocent victims living in an evil society. They were animals, willing to kill to survive. The atrocities of the Civil War, World War I, and World War II seemed only to hammer home this point to many people. Science seemed to be able to explain everything. Man was nothing more than flesh and blood. He had no soul. His thoughts were merely the results of chemical reactions in his brain.

This materialistic view of the world drained life of any collective meaning. Artists and writers during the 1920s and 1930s struggled to find order in the apparent chaos. Men such as Ezra Pound looked for meaning in fascism, a government led by a dictator. Others searched for meaning in art. And still others, such as T. S. Eliot and W. H. Auden, returned to orthodox Christianity for truth.

The Modern age was a search for truth apart from Christianity. It was an objective search that based its claims on empirical data. Empirical data are facts derived from experience or experimentation alone. But, as the advocates of modernism found, empirical data cannot answer the “whys” of existence. Life has to have a purpose.



Underline the correct answer for each of the following statements.

- 1.6 The (medieval, modern, postmodern) age began with the French Revolution.
- 1.7 The French Revolution exalted (human reason, divine revelation, the Bible).
- 1.8 (Communism, Capitalism, Democracy) is the most thoroughgoing attempt to remake society by means of human reason.
- 1.9 Marxism finds its power in (oppression and brute force, kindness and humility, morals and religion).

- 1.10 The Iron Curtain limited the citizens of (democratic, communist, socialist) states from relations with Western Europe and the United States.
- 1.11 (Ezra Pound, T. S. Eliot, Thomas Paine) was an influential author during the American Revolution.
- 1.12 Thomas Paine believed that (Scripture, human reason, the Constitution) could tell man what was right and what was wrong.
- 1.13 Emerson and Thoreau called society to remake itself in the image of (nature, heaven, God).
- 1.14 Darwin theorized that humans were nothing more than (animals, pigs, angels).
- 1.15 The Modern Age searched for truth apart from (Christianity, communism, Marxism).

The Fifties. The decade following World War II was an era of American bliss. Called the “tranquilized fifties,” it was characterized by economic success, technological advances, and social stability. Lives were “ordinary.” Husbands earned reasonable wages. Housewives enjoyed their “revolutionary” washers and dryers, automatic coffee pots, electric irons, and vacuum cleaners. Children were taught to say the pledge of allegiance and to obey their parents. In the evenings, the family gathered around the television to watch their favorite programs.

The 1950s were also the beginning of the Space Age. Scientists in the Soviet Union and the United States raced to develop weapons and rocket ships that would go farther and faster. Americans watched on television as the world of fantasy came true. Men placed in little capsules were shot high up into the air, orbited the earth, and then returned home to safety. Science had yet again defied traditional concepts of reality. The human mind and what it could invent seemed to have no boundaries. Like the Tower of Babel, science offered mankind a stairway to heaven. People came to trust technology without reservation.

As a new technology, television had a profound effect on the American public’s idea of reality. It brought the world into the living rooms of America. Monumental events happened right before the viewer’s eyes. Rather than just reading about it or hearing it later, he or she could watch it happen. Television left no room to question the “truth” of the event. In the technological age, it became the great authenticator of truth— “If it is on television, then it must be true.”

From all appearances, it seemed as if the modern age would fulfill its promises of peace and happiness, but all was not well. Underlying the tranquil, orderly surface of the 1950s were mounting problems. Blacks and other minorities still did not have the same rights and privileges as white Americans. The “cold war” with the Soviet Union threatened the nation with instant annihilation. Rock-n-roll, with its wild beat and suggestive dancing, excited teenagers and distressed parents. The modern world was too closed and regimented. It failed to produce meaning beyond the material.

“Letting (Truth) Go.” The 1960s erupted with a desire to break with “square” modes of life. In reaction to their parents’ materialism and the need for meaning, young people became “flower children.” They lived permissive lives filled with “drugs, sex, and rock-n-roll.” The period had a profound effect on the following decades. It not only encouraged a rapid decline in morals but also rejected truth. People were told to “let go” and to feel rather than to think. Emotions were allowed to rule, and morality became nothing more than a matter of choice. Many people adopted as their motto, “If it feels good, do it.”

In 1961, John F. Kennedy was elected president. He was the youngest president in history and the first Catholic resident of the White House. His connection with the youth and his political association with black leaders brought hope for further “liberation” from the past decade. But his assassination in 1963, coupled with the assassination of Martin Luther King in 1968, brought a crushing revelation to a generation that had not lived through a world war. Hopes and dreams were sometimes killed in cold blood. The expand-

ing military conflict in Vietnam only amplified the disillusionment with the modern age and its talk of objective truth.

For many people who did not understand that God “works all things after the counsel of His will,” it was difficult to believe that God existed. “If God is so loving and so powerful, then how could such horrific evil exist?” they asked. “Why do bad things happen to good people?”

Their questions were valid. Unfortunately, Christians armed with the truths of God’s sovereignty and the sinfulness of man were ignored. God and objective truth were removed from popular culture. Feelings and pleasure began to guide in the area of religion. People began to seek out New Age cults and religions that made them feel good about themselves. As Gene Veith has outlined, modernism was exchanged for a new world view: “The intellect was replaced by the will. Reason was replaced by emotion. Morality was replaced by relativism. Reality itself became a social construct.”

A Rejection of Truth. From intellectuals in the universities to the housewife with three kids, people began to adopt an existential view of life. Existentialism is the “belief that people have absolute freedom of choice.” In the absence of objective truth, people believed that there was no meaning to life aside from the one that each individual created. The freedom to choose became important because it allowed one to invent his own reality, his own truths. According to this line of thought, abortion is a *moral* option simply because it is a *legal* option. Simply possessing the “right” to have an abortion removes the act from the realm of right or wrong.

This sort of thinking rests on the popular idea that “there are no absolutes.” An absolute truth does not change according to popular opinion. It is always true. To proclaim that there are no absolutes is itself a contradiction in terms. One cannot absolutely dismiss absolute truth without declaring an absolute truth. In other words, to say that “there are no absolutes” is to proclaim an absolute. It is a contradiction that cannot exist.

The often confused and fragmented thought that results from existentialism is typical of the postmodern age. Existentialism itself is directly opposed to Christian thought. It presents choices in areas where the Bible declares that there are none.

The Bible declares that reality or the universe was created by the mind of God and is ruled by Him. Reality is not something that a person can “choose” to create. “For by Him all things were created that are in heaven and that are on the earth, visible and invisible, whether thrones or dominions or principalities or powers. All things were created through Him and for Him” (Colossians 1:16). The Bible also declares that truth is grounded in God. We cannot decide what is “true” according to personal preferences. Jesus contradicted the postmodern notion of “personal truths” when He said, “I am the way, the truth, and the life” (John 14:6). Therefore, there *is* an objective, universal standard of truth and goodness: it is found in God. And, that standard is communicated to us in His Word. The Ten Commandments are a reflection of God’s “perfect and moral character.”



Underline the correct answer for each of the following statements.

- 1.16 The (1930s, 1920s, 1950s) were characterized by economic success, technological advances, and social stability.
- 1.17 The 1950s were the beginning of the (modern, Space, religious) Age.
- 1.18 During the 1950s, people came to trust (religion, society, technology) without reservation.
- 1.19 In the technological age, the (television, Bible, reason of man) became the great authenticator of truth.
- 1.20 The (1950s, 1960s, 1990s) encouraged a rapid decline in morals and the rejection of absolute truth.

- 1.21 The election of (Richard Nixon, Gerald Ford, John F. Kennedy) brought hope for further “liberation.”
- 1.22 After the 60s, God and objective truth were removed from (Christian, African-American, popular) culture.
- 1.23 (Christianity, Marxism, Existentialism) is the belief that people have absolute freedom of choice.
- 1.24 An absolute truth is (always, sometimes, occasionally) true.
- 1.25 Existentialism is directly opposed to (Marxist, democratic, Christian) thought.
- 1.26 (God, Man, Government) alone is the author of truth.
- 1.27 Reality rests in the mind of (the individual, God, philosophers).

The “Art” of Meaninglessness. Sir Arnold Toynbee, a historian of world civilizations, has observed that societies that stop believing in a universal standard of morals tend to lose their ability to create great pieces of art. As we survey the landscape of American literature, we can see this occurring. Anne Bradstreet, Edward Taylor, and Jonathan Edwards all spoke with beauty about the God who rules over His creation. Nathaniel Hawthorne and Herman Melville argued with the same God, yet with eloquence, acknowledging His presence. Emerson, Thoreau, and Whitman all denounced the God of the Bible and questioned the idea of truth. Their work, though inventive, lacked a connection with the real world. Hemingway and Fitzgerald could paint a clear picture of problems but they left readers without an answer. Their works lack the goodness of wisdom that makes art truly beautiful.

As American culture has transformed, it has moved farther and farther from the deep truths of God. Consequently, we are left with art museums that are filled with dispassionate paintings of Coke bottles. In the postmodern age, television is looked to as the highest form of art. But not all of the culture searches for truth and meaning between channel 4 and channel 33. Many pieces of literature written after World War II deal with serious issues in a thoughtful manner.

Blurred Realities and Striking Prose. At the end of the twentieth century, novels and short stories show elements of traditional works while attempting new techniques appropriate for the era. The blending of nonfiction and fiction reflect a blurred sense of reality. The postmodern era has no universal standard of truth; consequently it is confused in its understanding of reality. Is reality in the mind of the author or in the actual events? This confusion has been emphasized also in the use of the stream-of-consciousness technique much popularized by Henry James and James Joyce. Ralph Ellison’s *Invisible Man* uses this technique to delve deeply into the struggles of a black man in New York City.

Fiction writers from the South have emerged from the confusion of the age with works that are called grotesque. Their works depict striking images of humanity and the world. People are often portrayed as cruel and insensitive.

Many of the Southern writers were women, one of the most talented of whom is Flannery O’Connor. As a Christian writer in an unbelieving age, she agreed with her fellow writers in their ugly and often antiheroic presentation of man. She believed that man was sinful, but, as one critic has observed, she differed with them profoundly in that she found that “the meaning of life is centered in our Redemption by Christ.” Her works, though filled with shocking events and grotesque characters, point to the grace of God. Hope can be found in Christ. Commenting on her work as a Christian, she said, “The novelist with Christian concerns will find in modern life distortions which are repugnant to him, and his problems will be to make these appear as distortions to an audience which is used to seeing them as natural; and he may well be forced to take ever more violent means to get his vision across to this hostile audience.”

Other writers such as John Updike and Arthur Miller have questioned the materialism and self-centeredness that pervades the age. Updike's short stories have been appreciated in both academic and popular circles. As a writer with a deep sense of Christian values, he often pointed out that the problems in postmodern society are moral issues in need of a religious solution.

Poetry, a Return to Tradition. Ironically, some of the most popular poetry to emerge from the era is traditional in form. Writers such as Robert Lowell and Theodore Roethke used traditional forms to beautify their words. Roethke instructed his students to imitate the poets of the past, to "write like someone else." He himself had learned discipline and form from Blake and Yeats.

Lowell was a descendant of James Russell Lowell and a distant relative of Amy Lowell. His family was of the New England elite. As a poet, Lowell struggled with his Puritan past and the radical society of which he was a part. His work progressed from the traditional use of rhythm and meter to free verse. In his later years, his poetry focused more on his personal problems than on public events. He was one of the leading poets of the confessional movement in American poetry.

Works of Freedom and Social Change. Black writers also emerged with ever-increasing talent. Their works reflected the growing need for social change. Many of them threw their energies into protest writings whereas others insisted on reviving their people by other means. Ralph Ellison was heavily criticized for his "absence" from the racial revolution. Gwendolyn Brooks, on the other hand, attempted to establish black community and pride. She imitated the poets of the past while integrating their form with the language and rhythm of her own people.

Only the Beginning. The end of the twentieth century marked only the beginning of the postmodern era. The trends and techniques used did not necessarily reveal what the future might hold for American literature. New styles might be invented or a revival of traditional themes might emerge. The classics of the era are yet to be determined. The authors included in this LifePac are a sampling of the thoughtful talent of this era.



Fill in each of the blanks using items from the following word list.

blurred	social	traditional
stream-of-consciousness	grotesque	God
man	morals	poetry
grace		

- 1.28 Societies that stop believing in a universal standard of _____ tend to lose their ability to create great pieces of art.
- 1.29 American culture has moved away from the deep truths of _____.
- 1.30 Novels and short stories of the postmodern era show elements of _____ works.
- 1.31 Blending nonfiction and fiction creates a _____ sense of reality.
- 1.32 The _____ technique continues to be used in postmodern writing.
- 1.33 Fiction writers from the South have produced works that have been called _____.
- 1.34 Southern writers have often depicted _____ as ugly and antiheroic.
- 1.35 The works of Flannery O'Connor point to the _____ of God.

- 1.36 The most popular _____ to emerge during the postmodern era has been written in traditional form.
- 1.37 The works of black writers reflected a need for _____ change.

Flannery O'Connor (1925–1964). Robert Drake observed, “[Flannery O'Connor’s] overriding strategy is always to shock, embarrass, and even outrage rationalist readers.” O'Connor was a Christian novelist who understood the era in which she lived. Often called grotesque, her stories paint a realistic picture of man’s sinfulness. She does not allow her readers to find the answers to life and death in man; rather, she points them to the grace that can be found only in Christ.



O'Connor was born in Savannah, Georgia. Early in life, she aspired to be a cartoonist. However, she changed her pursuits to follow a more serious undertaking. She studied at Georgia State College for Women and then at the University of Iowa Writer’s Workshop. After beginning her first novel, she discovered that she had lupus, a rare blood disease. The same fatal disease had brought about her father’s early death.

**Flannery O'Connor
Cartoon on
inside cover
of the 1945
Georgia State
College for
women year
book**



Despite the crippling effects of the medicine and the threat of an early death, O'Connor continued to write and lecture. During her life, she published two novels, *Wise Blood* (1952) and *The Violent Bear It Away* (1960), and a collection of short stories, *A Good Man Is Hard to Find* (1955). *Everything That Rises Must Converge* (1965) is a collection of short stories that was published soon after her death.

As a Roman Catholic, O'Connor viewed the world from “the standpoint of Christian orthodoxy.” At the center of the meaning of life was the redemption that is provided by Christ. She often drew horrific and startling pictures of people. At times, the behavior of her characters can be quite discomforting. But in all, she was trying to prove to her modern readers that man is not able to save himself. By showing us the ugliness of our sin, she leads us to the Savior.



Underline the correct answer in each of the following statements.

- 1.38 Flannery O'Connor’s stories paint a realistic picture of man’s (sinfulness, purity, beauty).
- 1.39 After beginning her first novel, O'Connor discovered that she had a rare and (fatal, harmless, curable) blood disease.
- 1.40 The medicine that she took had (crippling, comforting, invigorating) effects.
- 1.41 At the center of the meaning of life was the redemption that is provided by (man, society, Christ).

*It is acknowledged that there are some terms in the following story that by today’s standards are distasteful, but this is the way the author wrote the work.

What to Look For:

Many of O'Connor’s characters have been described as grotesque. She painted them thus to shock people into seeing that people are not “good at heart” but are actually sinful and in desperate need of God’s grace. As you read, compare the words and actions of the various characters. Who would you call grotesque and why?



The Displaced Person

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THE PEACOCK was following Mrs. Shortley up the road to the hill where she meant to stand. Moving one behind the other, they looked like a complete procession. Her arms were folded and as she mounted the prominence, she might have been the giant wife of the countryside, come out at some sign of danger to see what the trouble was. She stood on two tremendous legs, with the grand self-confidence of a mountain, and rose, up narrowing bulges of granite, to two icy blue points of light that pierced forward, surveying everything. She ignored the white afternoon sun which was creeping behind a ragged wall of cloud as if it pretended to be an intruder and cast her gaze down the red clay road that turned off from the highway.

The peacock stopped just behind her, his tail-glittering green-gold and blue in the sunlight-lifted just enough so that it would not touch the ground. It flowed out on either side like a floating train and his head on the long blue reed-like neck was drawn back as if his attention were fixed in the distance on something no one else could see.

Mrs. Shortley was watching a black car turn through the gate from the highway. Over by the toolshed, about fifteen feet away, the two Negroes, Astor and Sulk, had stopped work to watch. They were hidden by a mulberry tree but Mrs. Shortley knew they were there.


Mrs. McIntyre was coming down the steps of her house to meet the car. She had on her largest smile but Mrs. Shortley, even from her distance, could detect a nervous slide in it. These people who were coming were only hired help, like the Shortleys themselves or the Negroes. Yet here was the owner of the place out to welcome them. Here she was, wearing her best clothes and a string of beads, and now bounding forward with her mouth stretched.

The car stopped at the walk just as she did and the priest was the first to get out. He was a long-legged black-suited old man with a white hat on and a collar that he wore backwards, which, Mrs. Shortley knew, was what priests did who wanted to be known as priests. It was this priest who had arranged for these people to come here. He opened the back door of the car and out jumped two children, a boy and a girl, and then, stepping more slowly, a woman in brown, shaped like a peanut. Then the front door opened and out stepped the man, the Displaced Person. He was short and a little sway-backed and wore gold-rimmed spectacles.

Mrs. Shortley's vision narrowed on him and then widened to include the woman and the two children in a group picture. The first thing that struck her as very peculiar was that they looked like other people. Every time she had seen them in her imagination, the image she had got was of the three bears, walking single file, with wooden shoes on like Dutchmen and sailor hats and bright coats with a lot of buttons. But the woman had on a dress she might have worn herself and the children were dressed like anybody from around. The man had on khaki pants and a blue shirt. Suddenly, as Mrs. McIntyre held out her hand to him, he bobbed down from the waist and kissed it.

Mrs. Shortley jerked her own hand up toward her mouth and then after a second brought it down and rubbed it vigorously on her seat. If Mr. Shortley had tried to kiss her hand, Mrs. McIntyre would have knocked him into the middle of next week, but then Mr. Shortley wouldn't have kissed her hand anyway. He didn't have time to mess around.

She looked closer, squinting. The boy was in the center of the group, talking. He was supposed to speak the most English because he had learned some in



Poland and so he was to listen to his father's Polish and say it in English and then listen to Mrs. McIntyre's English and –say that in Polish. The priest had told Mrs. McIntyre his name was Rudolph and he was twelve and the girl's name was Sledgewig and she was nine. Sledgewig sounded to Mrs. Shortley like something you would name a bug, or vice versa, as if you named a boy Bollweevil. All of them's last name was something that only they themselves and the priest could pronounce. All she could make out of it was Gobblehook. She and Mrs. McIntyre had been calling them the Gobblehooks all week while they got ready for them.

There had been a great deal to do to get ready for them because they didn't have anything of their own, not a stick of furniture or a sheet or a dish, and everything had had to be scraped together out of things that Mrs. McIntyre couldn't use any more herself. They had collected a piece of odd furniture here and a piece there and they had taken some flowered chicken feed sacks and made curtains for the windows, two red and one green, because they had not had enough of the red sacks to go around. Mrs. McIntyre said she was not made of money and she could not afford to buy curtains. "They can't talk," Mrs. Shortley said. "You reckon they'll know what colors even is?" and Mrs. McIntyre had said that after what those people had been through, they should be grateful for anything they could get. She said to think how lucky they were to escape from over there and come to a place like this.

Mrs. Shortley recalled a newsreel she had seen once of a small room piled high with bodies of dead naked people all in a heap, their arms and legs tangled together, a head thrust in here, a head there, a foot, a knee, a part that should have been covered up sticking out, a hand raised clutching nothing. Before you could realize that it was real and take it into your head, the picture changed and a hollow-sounding voice was saying, "Time marches on!" This was the kind of thing that was happening every day in Europe where they had not advanced as in this country, and watching from her vantage point, Mrs. Shortley had the sudden intuition that the Gobblehooks, like rats with typhoid fleas, could have carried all those murderous ways over the water with them directly to this place. If they had come from where that kind of thing was done to them, who was to say they were not the kind that would also do it to others? The width and breadth of this question nearly shook her. Her stomach trembled as if there had been a slight quake in the heart of the mountain and automatically she moved down from her elevation and went forward to be introduced to them, as if she meant to find out at once what they were capable of.

She approached, stomach foremost, head back, arms folded, boots flopping gently against her large legs. About fifteen feet from the gesticulating group, she stopped and made her presence felt by training her gaze on the back of Mrs. McIntyre's neck. Mrs. McIntyre was a small woman of sixty with a round wrinkled face and red bangs that came almost down to two high orange-colored penciled eyebrows. She had a little doll's mouth and eyes that were a soft blue when she opened them wide but more like steel or granite when she narrowed them to inspect a milk can. She had buried one husband and divorced two and Mrs. Shortley respected her as a person nobody had put anything over on yet-except, ha, ha, perhaps the Shortleys. She held out her arm in Mrs. Shortley's direction and said to the Rudolph boy, "And this is Mrs. Shortley. Mr. Shortley is my dairyman. Where's Mr. Shortley?" she asked as his wife began to approach again, her arms still folded. "I want him to meet the Guizacs."

Now it was Guizac. She wasn't calling them Gobblehook to their face. "Chancey's at the barn," Mrs. Shortley said. "He don't have time to rest himself in the bushes like them niggers over there."

Her look first grazed the tops of the displaced people's heads and then revolved downwards slowly, the way a buzzard glides and drops in the air until it alights on

the carcass. She stood far enough away so that the man would not be able to kiss her hand. He looked directly at her with little green eyes and gave her a broad grin that was toothless on one side. Mrs. Shortley, without smiling, turned her attention to the little girl who stood by the mother, swinging her shoulders from side to side. She had long braided hair in two looped pigtails and there was no denying she was a pretty child even if she did have a bug's name. She was better looking than either Annie Maude or Sarah Mae, Mrs. Shortley's two girls going on fifteen and seventeen but Annie Maude had never got her growth and Sarah Mae had a cast in her eye. She compared the foreign boy to her son, H.C., and H.C. came out far ahead. H.C. was twenty years old with her build and eyeglasses. He was going to Bible school now and when he finished he was going to start him a church. He had a strong sweet voice for hymns and could sell anything. Mrs. Shortley looked at the priest and was reminded that these people did not have an advanced religion. There was no telling what all they believed since none of the foolishness had been reformed out of it. Again she saw the room piled high with bodies.

The priest spoke in a foreign way himself, English but as if he had a throatful of hay. He had a big nose and a bald rectangular face and head. While she was observing him, his large mouth dropped open and with a stare behind her, he said, "Arrrrrrr!" and pointed.

Mrs. Shortley spun around. The peacock was standing a few feet behind her, with his head slightly cocked.

"What a beauti-ful birdrrrd!" the priest murmured.

"Another mouth to feed," Mrs. McIntyre said, glancing in the peafowl's direction.

"And when does he raise his splendid tail?" asked the priest.

"Just when it suits him," she said. "There used to be twenty or thirty of those things on the place but I've let them die off. I don't like to hear them scream in the middle of the night."

"So beauti-ful," the priest said. "A tail full of suns," and he crept forward on tip-toe and looked down on the bird's back where the polished gold and green design began. The peacock stood still as if he had just come down from some sun-drenched height to be a vision for them all. The priest's homely red face hung over him, glowing with pleasure.

Mrs. Shortley's mouth had drawn acidly to one side. "Nothing but a peachicken," she muttered.

Mrs. McIntyre raised her orange eyebrows and exchanged a look with her to indicate that the old man was in his second childhood. "Well, we must show the Guizacs their new home," she said impatiently and she herded them into the car again. The peacock stepped off toward the mulberry tree where the two Negroes were hiding and the priest turned his absorbed face away and got in the car and drove the displaced people down to the shack they were to occupy.

Mrs. Shortley waited until the car was out of sight and then she made her way circuitously to the mulberry tree and stood about ten feet behind the two Negroes, one an old man holding a bucket half full of calf feed and the other a yellowish boy with a short woodchuck-like head pushed into a rounded felt hat. "Well," she said slowly, "yawl have looked long enough. What you think about them?"

The old man, Astor, raised himself. "We been watching," he said as if this would be news to her. "Who they now?"

"They come from over the water," Mrs. Shortley said with a wave of her arm. "They're what is called Displaced Persons."

“Displaced Persons,” he said. “Well now. I declare. What do that mean?”

“It means they ain’t—where they were born at and there’s nowhere for them to go—like if you was run out of here and wouldn’t nobody have you.”

“It seem like they here, though,” the old man said in a reflective voice. “If they here, they somewhere.”

“Sho is,” the other agreed. “They here.”

The illogic of Negro-thinking always irked Mrs. Shortley. “They ain’t where they belong to be at,” she said. “They belong to be back over yonder where everything is still like they been used to. Over here it’s more advanced than where they come from. But yawl better look out now,” she said and nodded her head. “There’s about ten million billion more just like them and I know what Mrs. McIntyre said.”

“Say what?” the young one asked.

“Places are not easy to get nowadays, for white or black, but I reckon I heard what she stated to me,” she said in a sing-song voice.



“You liable to hear most anything,” the old man remarked, leaning forward as if he were about to walk off but holding himself suspended.

“I heard her say, ‘This is going to put the Fear of the Lord into those shiftless niggers!’” Mrs. Shortley said in a ringing voice.

The old man started off. “She say something like that every now and then,” he said. “Ha. Ha. Yes indeed.”

“You better get on in that barn and help Mr. Shortley,” she said to the other one. “What you reckon she pays you for?”

“He the one sont me out,” the Negro muttered. “He the one gimme something else to do.”

“Well you better get to doing it then,” she said and stood there until he moved off. Then she stood a while longer, reflecting, her unseeing eyes directly in front of the peacock’s tail. He had jumped into the tree and his tail hung in front of her, full of fierce planets with eyes that were each ringed in green and set against a sun that was gold in one second’s light and salmon-colored in the next. She might have been looking at a map of the universe but she didn’t notice it any more than she did the spots of sky that cracked the dull green of the tree. She was having an inner vision instead. She was seeing the ten million billion of them pushing their way into new places over here and herself, a giant angel with wings as wide as a house, telling the Negroes that they would have to find another place. She turned herself in the direction of the barn, musing on this, her expression lofty and satisfied.

She approached the barn from an oblique angle that allowed her a look in the door before she could be seen herself. Mr. Chancey Shortley was adjusting the last milking machine on a large black and white spotted cow near the entrance, squatting at her heels. There was about a half-inch of cigarette adhering to the center of his lower lip. Mrs. Shortley observed it minutely for half a second. “If she seen or heard of you smoking in this barn, she would blow a fuse,” she said.

Mr. Shortley raised a sharply ruttled face containing a washout under each cheek and two long crevices eaten down both sides of his blistered mouth. “You gonter be the one to tell her?” he asked.

“She’s got a nose of her own,” Mrs. Shortley said.

Mr. Shortley, without appearing to give the feat any consideration, lifted the

cigarette stub with the sharp end of his tongue, drew it into his mouth, closed his lips tightly, rose, stepped out, gave his wife a good round appreciative stare, and spit the smoldering butt into the grass.

“Aw Chancey,” she said, “haw haw,” and she dug a little hole for it with her toe and covered it up. This trick of Mr. Shortley’s was actually his way of making love to her. When he had done his courting, he had not brought a guitar to strum or anything pretty for her to keep, but had sat on her porch steps, not saying a word, imitating a paralyzed man propped up to enjoy a cigarette. When the cigarette got the proper size, he would turn his eyes to her and open his mouth and draw in the butt and then sit there as if he had swallowed it, looking at her with the most loving look anybody could imagine. It nearly drove her wild and every time he did it, she wanted to pull his hat down over his eyes and hug him to death.

“Well,” she said, going into the barn after him, “the Gobblehooks have come and she wants you to meet them, says, ‘Where’s Mr. Shortley?’ and I says, ‘He don’t have time...’”

“Tote up them weights,” Mr. Shortley said, squatting to the cow again.

“You reckon he can drive a tractor when he don’t know English?” she asked. “I don’t think she’s going to get her money’s worth out of them. That boy can talk but he looks delicate. The one can work can’t talk and the one can talk can’t work. She ain’t any better off than if she had more niggers.”

“I rather have a nigger if it was me,” Mr. Shortley said.

“She says it’s ten million more like them, Displaced Persons, she says that there priest can get her all she wants.”

“She better quit messin with that there priest,” Mr. Shortley said.

“He don’t look smart,” Mrs. Shortley said, “–kind of foolish.”

“I ain’t going to have the Pope of Rome tell me how to run no dairy,” Mr. Shortley said.

“They ain’t Eye-talians, they’re Poles,” she said. “From Poland where all them bodies were stacked up at. You remember all them bodies?”

“I give them three weeks here,” Mr. Shortley said.

Three weeks later Mrs. McIntyre and Mrs. Shortley drove to the cane bottom to see Mr. Guizac start to operate the silage cutter, a new machine that Mrs. McIntyre had just bought because she said, for the first time, she had somebody who could operate it. Mr. Guizac could drive a tractor, use the rotary hay-baler, the silage cutter, the combine, the letz mill, or any other machine she had on the place. He was an expert mechanic, a carpenter, and a mason. He was thrifty and energetic. Mrs. McIntyre said she figured he would save her twenty dollars a month on repair bills alone. She said getting him was the best day’s work she had ever done in her life. He could work milking machines and he was scrupulously clean. He did not smoke.

She parked her car on the edge of the cane field and they got out. Sulk, the young Negro, was attaching the wagon to the cutter and Mr. Guizac was attaching the cutter to the tractor. He finished first and pushed the colored boy out of the way and attached the wagon to the cutter himself, gesticulating with a bright angry face when he wanted the hammer or the screwdriver. Nothing was done quick enough to suit him. The Negroes made him nervous.

The week before, he had come upon Sulk at the dinner hour, sneaking with a



croker sack into the pen where the young turkeys were. He had watched him take a frying-size turkey from the lot and thrust it in the sack and put the sack under his coat. Then he had followed him around the barn, jumped on him, dragged him to Mrs. McIntyre's back door and had acted out the entire scene for her, while the Negro muttered and grumbled and said God might strike him dead if he had been stealing any turkey, he had only been taking it to put some black shoe polish on its head because it had the sorehead. God might strike him dead if that was not the truth before Jesus. Mrs. McIntyre told him to go put the turkey back and then she was a long time explaining to the Pole that all Negroes would steal. She finally had to call Rudolph and tell him in English and have him tell his father in Polish, and Mr. Guizac had gone off with a startled disappointed face.

Mrs. Shortley stood by hoping there would be trouble with the silage machine but there was none. All of Mr. Guizac's motions were quick and accurate. He jumped on the tractor like a monkey and maneuvered the big orange cutter into the cane; in a second the silage was spurting in a green let out of the pipe into the wagon. He went jolting down the row until his disappeared from sight and the noise became remote.

Mrs. McIntyre sighed with pleasure. "At last," she said, "I've got somebody I can depend on. For years I've been fooling with sorry people. Sorry people. Poor white trash and niggers," she muttered. "They've drained me dry. Before you all came I had Ringfields and Collins and Jarrells and Perkins and Pinkins and Herrins and God knows what all else and not a one of them left without taking something off this place that didn't belong to them. Not a one!"

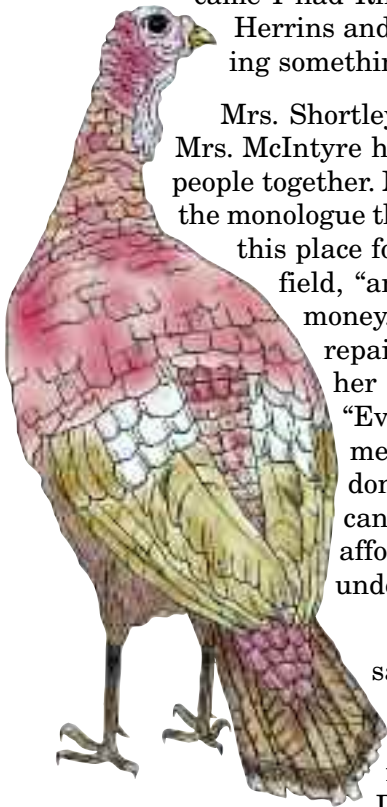
Mrs. Shortley could listen to this with composure because she knew that if Mrs. McIntyre had considered her trash, they couldn't have talked about trashy people together. Neither of them approved of trash. Mrs. McIntyre continued with the monologue that Mrs. Shortley had heard oftentimes before. "I've been running this place for thirty years," she said, looking with a deep frown out over the field, "and always just barely making it. People think you're made of money. I have taxes to pay. I have the insurance to keep up. I have the repair bills. I have the feed bills." It all gathered up and she stood with her chest lifted and her small hands gripped around her elbows. "Ever since the judge died," she said, "I've barely been making ends meet and they all take something when they leave. The niggers don't leave—they stay and steal. A nigger thinks anybody is rich he can steal from and that white trash thinks anybody is rich who can afford to hire people as sorry as they are. And all I've got is the dirt under my feet!"

You hire and fire, Mrs. Shortley thought, but she didn't always say what she thought. She stood by and let Mrs. McIntyre say it all out to the end but this time it didn't end as usual. "But at last I'm saved!" Mrs. McIntyre said. "One fellow's misery is the other fellow's gain. That man there," and she pointed where the Displaced Person had disappeared, "—he has to work! He wants to work!" She turned to Mrs. Shortley with her bright wrinkled face. "That man is my salvation!" she said.

Mrs. Shortley looked straight ahead as if her vision penetrated the cane and the hill and pierced through to the other side. "I would suspicion salvation got from the devil," she said in a slow detached way.

"Now what do you mean by that?" Mrs. McIntyre asked, looking at her sharply.

Mrs. Shortley wagged her head but would not say anything else. The fact was she had nothing else to say for this intuition had only at that instant come to her.

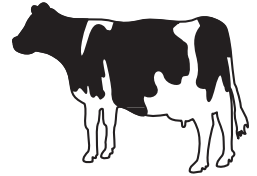


She had never given much thought to the devil for she felt that religion was essentially for those people who didn't have the brains to avoid evil without it. For people like herself, for people of gumption, it was a social occasion providing the opportunity to sing; but if she had ever given it much thought, she would have considered the devil the head of it and God the hanger-on. With the coming of these displaced people, she was obliged to give new thought to a good many things.

"I know what Sledgewig told Annie Maude," she said, and when Mrs. McIntyre carefully did not ask her what but reached down and broke off a sprig of sassafras to chew; she continued in a way to indicate she was not telling all, "that they wouldn't be able to live long, the four of them, on seventy dollars a month."

"He's worth raising," Mrs. McIntyre said. "He saves me money."

This was as much as to say that Chancey had never saved her money. Chancey got up at four in the morning to milk her cows, in winter wind and summer heat, and he had been doing it for the last two years. They had been with her the longest she had ever had anybody. The gratitude they got was these hints that she hadn't been saved any money.



"Is Mr. Shortley feeling better today?" Mrs. McIntyre asked.

Mrs. Shortley thought it was about time she was asking that question. Mr. Shortley had been in bed two days with an attack. Mr. Guizac had taken his place in the dairy in addition to doing his own work. "No he ain't," she said. "That doctor said he was suffering from over-exhaustion."

"If Mr. Shortley is over-exhausted," Mrs. McIntyre said, "then he must have a second job on the side," and she looked at Mrs. Shortley with almost closed eyes as if she were examining the bottom of a milk can.

Mrs. Shortley did not say a word but her dark suspicion grew like a black thunder cloud. The fact was that Mr. Shortley did have a second job on the side and that, in a free country, this was none of Mrs. McIntyre's business. Mr. Shortley made whisky. He had a small still back in the farthest reaches of the place, on Mrs. McIntyre's land to be sure, but on land that she only owned and did not cultivate, on idle land that was not doing anybody any good. Mr. Shortley was not afraid of work. He got up at four in the morning and milked her cows and in the middle of the day when he was supposed to be resting, he was off attending to his still. Not every man would work like that. The Negroes knew about his still but he knew about theirs so there had never been any disagreeableness between them. But with foreigners on the place, with people who were all eyes and no understanding, who had come from a place continually fighting, where the religion had not been reformed-with this kind of people, you had to be on the lookout every minute. She thought there ought to be a law against them. There was no reason they couldn't stay over there and take the places of some of the people who had been killed in their wars and butcherings.

"What's furthermore," she said suddenly, "Sledgewig said as soon as her papa saved the money, he was going to buy him a used car. Once they get them a used car, they'll leave you."

"I can't pay him enough for him to save money," Mrs. McIntyre said. "I'm not worrying about that. Of course," she said then, "if Mr. Shortley got incapacitated, I would have to use Mr. Guizac in the dairy all the time and I would have to pay him more. He doesn't smoke," she said, and it was the fifth time within the week that she had pointed this out.

"It is no man," Mrs. Shortley said emphatically, "that works as hard as Chancey, or is as easy with a cow, or is more of a Christian," and she folded her

arms and her gaze pierced the distance. The noise of the tractor and cutter increased and Mr. Guizac appeared coming around the other side of the cane row. "Which can not be said about everybody," she muttered. She wondered whether, if the Pole found Chancey's still, he would know what it was. The trouble with these people was, you couldn't tell what they knew. Every time Mr. Guizac smiled, Europe stretched out in Mrs. Shortley's imagination, mysterious and evil, the devil's experiment station.

The tractor, the cutter, the wagon passed, rattling and rumbling and grinding before them. "Think how long that would have taken with men and mules to do it," Mrs. McIntyre shouted. "We'll get this whole bottom cut within two days at this rate."

"Maybe," Mrs. Shortley muttered, "if don't no terrible accident occur." She thought how the tractor had made mules worthless. Nowadays you couldn't give away a mule. The next thing to go, she reminded herself, will be niggers.

In the afternoon she explained what was going to happen to them to Astor and Sulk who were in the cow lot, filling the manure spreader. She sat down next to the block of salt under a small shed, her stomach in her lap, her arms on top of it. "All you colored people better look out," she said. "You know how much you can get for a mule."

"Nothing, no indeed," the old man said, "not one thing."

"Before it was a tractor," she said, "it could be a mule. And before it was a Displaced Person, it could be a nigger. The time is going to come," she prophesied, "when it won't be no more occasion to speak of a nigger."

The old man laughed politely. "Yes indeed," he said. "Ha ha."

The young one didn't say anything. He only looked sullen but when she had gone in the house, he said, "Big Belly act like she know everything."

"Never mind," the old man said, "your place too low for anybody to dispute with you for it."

She didn't tell her fears about the still to Mr. Shortley until he was back on the job in the dairy. Then one night after they were in bed, she said, "That man prowls."

Mr. Shortley folded his hands on his bony chest and pretended he was a corpse.

"Prowls," she continued and gave him a sharp kick in the side with her knee. "Who's to say what they know and don't know? Who's to say if he found it he wouldn't go right to her and tell? How you know they don't make liquor in Europe? They drive tractors. They got them all kinds of machinery. Answer me."

"Don't worry me now," Mr. Shortley said. "I'm a dead man."

"It's them little eyes of his that's foreign," she muttered. "And that way he's got of shrugging." She drew her shoulders up and shrugged several times. "How come he's got anything to shrug about?" she asked.

"If everybody was as dead as I am, nobody would have no trouble," Mr. Shortley said.

"That priest," she muttered and was silent for a minute. Then she said, "In Europe they probably got some different way to make liquor but I reckon they know all the ways. They're full of crooked ways. They never have advanced or reformed. They got the same religion as a thousand years ago. It could only be the devil responsible for that. Always fighting amongst each other. Disputing. And

then get us into it. Ain't they got us into it twict already and we ain't got no more sense than to go over there and settle it for them and then they come on back over here and snoop around and find your still and go straight to her. And liable to kiss her hand any minute. Do you hear me?"

"No," Mr. Shortley said.

"And I'll tell you another thing," she said. "I wouldn't be a tall surprised if he don't know everything you say, whether it be in English or not."

"I don't speak no other language," Mr. Shortley murmured.

"I suspect," she said, "that before long there won't be no more niggers on this place. And I tell you what. I'd rather have niggers than them Poles. And what's furthermore, I aim to take up for the niggers when the time comes. When Gobblehook first come here, you recollect how he shook their hands, like he didn't know the difference, like he might have been as black as them, but when it come to finding out Sulk was taking turkeys, he gone on and told her. I known he was taking turkeys. I could have told her myself."

Mr. Shortley was breathing softly as if he were asleep.

"A nigger don't know when he has a friend," she said. "And I'll tell you another thing. I get a heap out of Sledgewig. Sledgewig said that in Poland they lived in a brick house and one night a man come and told them to get out of it before daylight. Do you believe they ever lived in a brick house?"

"Airs," she said. "That's just airs. A wooden house is good enough for me. Chancey," she said, "turn thisaway. I hate to see niggers mistreated and run out. I have a heap of pity for niggers and poor folks. Ain't I always had?" she asked. "I say ain't I always been a friend to niggers and poor folks?"

"When the time comes," she said, "I'll stand up for the niggers and that's that. I ain't going to see that priest drive out all the niggers."

Mrs. McIntyre bought a new drag harrow and a tractor with a power lift because she said, for the first time, she had someone who could handle machinery. She and Mrs. Shortley had driven to the back field to inspect what he had harrowed the day before. "That's been done beautifully!" Mrs. McIntyre said, looking out over the red undulating ground.

Mrs. McIntyre had changed since the Displaced Person had been working for her and Mrs. Shortley had observed the change very closely: she had begun to act like somebody who was getting rich secretly and she didn't confide in Mrs. Shortley the way she used to. Mrs. Shortley suspected that the priest was at the bottom of the change. They were very slick. First he would get her into his Church and then he would get his hand in her pocketbook. Well, Mrs. Shortley thought, the more fool she! Mrs. Shortley had a secret herself. She knew something the Displaced Person was doing that would floor Mrs. McIntyre. "I still say he ain't going to work forever for seventy dollars a month," she murmured. She intended to keep her secret to herself and Mr. Shortley.

"Well," Mrs. McIntyre said, "I may have to get rid of some of this other help so I can pay him more."

Mrs. Shortley nodded to indicate she had known this for some time. "I'm not saying those niggers ain't had it coming," she said. "But they do the best they know how. You can always tell a nigger what to do and stand by until he does it."

"That's what the judge said," Mrs. McIntyre said and looked at her with approval. The Judge was her first husband, the one who had left her the place. Mrs. Shortley had heard that she had married him when she was thirty and he

was seventy-five, thinking she would be rich as soon as he died, but the old man was a scoundrel and when his estate was settled, they found he didn't have a nickel. All he left her were the fifty acres and the house. But she always spoke of him in a reverent way and quoted his sayings, such as, "One fellow's misery is the other fellow's gain," and "The devil you know is better than the devil you don't."

"However," Mrs. Shortley remarked, "the devil you know is better than the devil you don't," and she had to turn away so that Mrs. McIntyre would not see her smile. She had found out what the Displaced Person was up to through the old man, Astor, and she had not told anybody but Mr. Shortley. Mr. Shortley had risen straight up in bed like Lazarus from the tomb.

"Shut your mouth!" he had said.

"Yes," she had said.

"Naw!" Mr. Shortley had said.

"Yes," she had said.

Mr. Shortley had fallen back flat.

"The Pole don't know any better," Mrs. Shortley had said. "I reckon that priest is putting him up to it is all. I blame the priest."

The priest came frequently to see the Guizacs and he would always stop in and visit Mrs. McIntyre too and they would walk around the place and she would point out her improvements and listen to his rattling talk. It suddenly came to Mrs. Shortley that he was trying to persuade her to bring another Polish family onto the place. With two of them here, there would be almost nothing spoken but Polish! The Negroes would be gone and there would be the two families against Mr. Shortley and herself! She began to imagine a war of words, to see the Polish words and the English words coming at each other, stalking forward, not sentences, just words, gabble gabble gabble, flung out high and shrill and stalking forward and then grappling with each other. She saw the Polish words, dirty and all-knowing and unreformed, flinging mud on the clean English words until everything was equally dirty. She saw them all piled up in a room, all the dead dirty words, theirs and hers too, piled up like the naked bodies in the newsreel. God save me, she cried silently, from the stinking power of Satan! And she started from that day to read her Bible with a new attention. She poured over the Apocalypse and began to quote from the Prophets and before long she had come to a deeper understanding of her existence. She saw plainly that the meaning of the world was a mystery that had been planned and she was not surprised to suspect that she had a special part in the plan because she was strong. She saw that the Lord God Almighty had created the strong people to do what had to be done and she felt that she would be ready when she was called. Right now she felt that her business was to watch the priest.

His visits irked her more and more. On the last one, he went about picking up feathers off the ground. He found two peacock feathers and four or five turkey feathers and an old brown hen feather and took them off with him like a bouquet. This foolish-acting did not deceive Mrs. Shortley any. Here he was: leading foreigners over in hordes to places that were not theirs, to cause disputes, to uproot niggers, to plant the Whore of Babylon in the midst of the righteous! Whenever he came on the place, she hid herself behind something and watched until he left.

It was on a Sunday afternoon that she had her vision. She had gone to drive in the cows for Mr. Shortley who had a pain in his knee and she was walking slowly through the pasture, her arms folded, her eyes on the distant low-lying clouds that looked like rows and rows of white fish washed up on a great blue beach. She



paused after an incline to heave a sigh of exhaustion for she had an immense weight to carry around and she was not as young as she used to be. At times she could feel her heart, like a child's fist, clenching and unclenching inside her chest, and when the feeling came, it stopped her thought altogether and she would go about like a large hull of herself, moving for no reason; but she gained this incline without a tremor and stood at the top of it, pleased with herself. Suddenly while she watched, the sky folded back in two pieces like the curtain to a stage and a gigantic figure stood facing her. It was the color of the sun in the early afternoon, white-gold. It was of no definite shape but there were fiery wheels with fierce dark eyes in them, spinning rapidly all around it. She was not able to tell if the figure was going forward or backward because its magnificence was so great. She shut her eyes in order to look at it and it turned blood-red and the wheels turned white. A voice, very resonant, said the one word, "Prophesy!"

She stood there, tottering slightly but still upright, her eyes shut tight and her fists clenched and her straw sun hat low on her forehead. "The children of wicked nations will be butchered," she said in a loud voice. "Legs where arms should be, foot to face, ear in the palm of hand. Who will remain whole? Who will remain whole? Who?"



Presently she opened her eyes. The sky was full of white fish carried lazily on their sides by some invisible current and pieces of the sun, submerged some distance beyond them, appeared from time to time as if they were being washed in the opposite direction. Woodenly she planted one foot in front of the other until she had crossed the pasture and reached the lot. She walked through the barn like one in a daze and did not speak to Mr. Shortley. She continued up the road until she saw the priest's car parked in front of Mrs. McIntyre's house. "Here again," she muttered. "Come to destroy."

Mrs. McIntyre and the priest were walking in the yard. In order not to meet them face to face, she turned to the left and entered the feed house, a single-room shack piled on one side with flowered sacks of scratch feed. There were spilled oyster shells in one corner and a few old dirty calendars on the wall, advertising calf feed and various patent medicine remedies. One showed a bearded gentleman in a frock coat, holding up a bottle, and beneath his feet was the inscription, "I have been made regular by this marvelous discovery." Mrs. Shortley had always felt close to this man as if he were some distinguished person she was acquainted with but now her mind was on nothing but the dangerous presence of the priest. She stationed herself at a crack between two boards where she could look out and see him and Mrs. McIntyre strolling toward the turkey brooder, which was placed just outside the feed house.

"Arrrrr!" he said as they approached the brooder. "Look at the little biddies!" and he stooped and squinted through the wire.

Mrs. Shortley's mouth twisted.

"Do you think the Guizacs will want to leave me?" Mrs. McIntyre asked. "Do you think they'll go to Chicago or some place like that?"

"And why should they do that now?" asked the priest, wiggling his finger at a turkey, his big nose close to the wire.

"Money," Mrs. McIntyre said.

"Arrrr, give them some morrrre then," he said indifferently. "They have to get along."

"So do I," Mrs. McIntyre muttered. "It means I'm going to have to get rid of some of these others."

“And arrre the Shortleys satisfactory?” he inquired, paying more attention to the turkeys than to her.

“Five times in the last month I’ve found Mr. Shortley smoking in the barn,” Mrs. McIntyre said. “Five times.”

“And arrre the Negroes any better?”

“They lie and steal and have to be watched all the time,” she said.

“Tsk, tsk,” he said. “Which will you discharge?”

“I’ve decided to give Mr. Shortley his month’s notice tomorrow,” Mrs. McIntyre said.

The priest scarcely seemed to hear her he was so busy wiggling his finger inside the wire. Mrs. Shortley sat down on an open sack of laying mash with a dead thump that sent feed dust clouding up around her. She found herself looking straight ahead at the opposite wall where the gentleman on the calendar was holding up his marvelous discovery but she didn’t see him. She looked ahead as if she saw nothing whatsoever. Then she rose and ran to her house. Her face was an almost volcanic red.

She opened all the drawers and dragged out boxes and old battered suitcases from under the bed. She began to unload the drawers into the boxes, all the time without pause, without taking off the sunhat she had on her head. She set the two girls to doing the same. When Mr. Shortley came in, she did not even look at him but merely pointed one arm at him while she packed with the other. “Bring the car around to the back door,” she said. “You ain’t waiting to be fired!”

Mr. Shortley had never in his life doubted her omniscience. He perceived the entire situation in half a second and, with only a sour scowl, retreated out the door and went to drive the automobile around to the back.

They tied the two iron beds to the top of the car and the two rocking chairs inside the beds and rolled the two mattresses up between the rocking chairs. On top of this they tied a crate of chickens. They loaded the inside of the car with the old suitcases and boxes, leaving a small space for Annie Maude and Sarah Mae. It took them the rest of the afternoon and half the night to do this but Mrs. Shortley was determined that they would leave before four o’clock in the morning, that Mr. Shortley should not adjust another milking machine on this place. All the time she had been working, her face was changing rapidly from red to white and back again.

Just before dawn, as it began to drizzle rain, they were ready to leave. They all got in the car and sat there cramped up between boxes and bundles and rolls of bedding. The square black automobile moved off with more than its customary grinding noises as if it were protesting the load. In the back, the two long bony yellow-haired girls were sitting on a pile of boxes and there was a beagle hound puppy and a cat with two kittens somewhere under the blankets. The car moved slowly, like some overfreighted leaking ark, away from their shack and past the white house where Mrs. McIntyre was sleeping soundly-hardly guessing that her cows would not be milked by Mr. Shortley that morning-and past the Pole’s shack on top of the hill and on down the road to the gate where the two Negroes were walking, one behind the other, on their way to help with the milking. They looked straight at the car and its occupants but even as the dim yellow headlights lit up their faces, they politely did not seem to see anything, or anyhow, to attach significance to what was there. The loaded car might have been passing mist in the early morning half-light. They continued up the road at the same even pace without looking back.

A dark yellow sun was beginning to rise in a sky that was the same slick dark gray as the highway. The fields stretched away, stiff and weedy, on either side.

“Where we goin?” Mr. Shortley asked for the first time.

Mrs. Shortley sat with one foot on a packing box so that her knee was pushed into her stomach. Mr. Shortley’s elbow was almost under her nose and Sarah Mae’s bare left foot was sticking over the front seat, touching her ear.

“Where we goin?” Mr. Shortley repeated and when she didn’t answer again, he turned and looked at her.

Fierce heat seemed to be swelling slowly and fully into her face as if it were welling up now for a final assault. She was sitting in an erect way in spite of the fact that one leg was twisted under her and one knee was almost into her neck, but there was a peculiar lack of light in her icy blue eyes. All the vision in them might have been turned around, looking inside her. She suddenly grabbed Mr. Shortley’s elbow and Sarah Mae’s foot at the same time and began to tug and pull on them as if she were trying to fit the two extra limbs onto herself.

Mr. Shortley began to curse and quickly stopped the car and Sarah Mae yelled to quit but Mrs. Shortley apparently intended to rearrange the whole car at once. She thrashed forward and backward, clutching at everything she could get her hands on and hugging it to herself, Mr. Shortley’s head, Sarah Mae’s leg, the cat, a wad of white bedding, her own big moon-like knee; then all at once her fierce expression faded into a look of astonishment and her grip on what she had loosened. One of her eyes drew near to the other and seemed to collapse quietly and she was still.

The two girls, who didn’t know what had happened to her, began to say, “Where we goin, Ma? Where we goin?” They thought she was playing a joke and that their father, staring straight ahead at her, was imitating a dead man. They didn’t know that she had had a great experience or ever been displaced in the world from all that belonged to her. They were frightened by the gray slick road before them and they kept repeating in higher and higher voices, “Where we goin, Ma? Where we goin?” while their mother, her huge body rolled back still against the seat and her eyes like blue-painted glass, seemed to contemplate for the first time the tremendous frontiers of her true country.



Answer true or false for each of the following statements.

- 1.42 _____ The Shortleys, the Negroes, and the Guizacs are Mrs. McIntyre’s hired help.
- 1.43 _____ The mayor brought the Displaced Person and his family to Mrs. McIntyre’s farm.
- 1.44 _____ The Guizacs are from a foreign country.
- 1.45 _____ Mrs. McIntyre wants all the peacocks to die off.
- 1.46 _____ Mr. Guizac wanted to work.
- 1.47 _____ Mrs. Shortley, seeing Mr. Guizac’s desire to work hard, declared, “That man is my salvation!”
- 1.48 _____ Mrs. Shortley believed that Mr. Guizac was from the devil.
- 1.49 _____ Mrs. Guizac believed that religion was for people who were not smart enough to avoid evil without it.
- 1.50 _____ Mrs. Guizac believed that displaced persons would soon replace black people.
- 1.51 _____ Mrs. Shortley thinks of herself and her husband as Christian people who are friends to “niggers and poor folks.”
- 1.52 _____ Mr. Guizac spends most of his time spying on the Shortleys and complaining to Mrs. McIntyre.

- 1.53 _____ Mrs. McIntyre married the Judge thinking that she would be rich as soon as he died.
- 1.54 _____ Mrs. Shortley prophesies, “The children of the wicked will be butchered!”
- 1.55 _____ The priest came to visit the Guizacs regularly.
- 1.56 _____ The Guizacs leave Mrs. McIntyre’s farm before they are fired.
- 1.57 _____ Unsure of their destination, Mr. Shortley and his daughters repeatedly ask Mrs. Shortley, “Where are we going?”

Section 2—The Displaced Person

“Well,” Mrs. McIntyre said to the old Negro, “we can get along without them. We’ve seen them come and seen them go-black and white.” She was standing in the calf barn while he cleaned it and she held a rake in her hand and now and then pulled a corn cob from a corner or pointed to a soggy spot that he had missed. When she discovered the Shortleys were gone, she was delighted as it meant she wouldn’t have to fire them. The people she hired always left her-because they were that kind of people. Of all the families she had had, the Shortleys were the best if she didn’t count the Displaced Person. They had been not quite trash; Mrs. Shortley was a good woman, and she would miss her but as the Judge used to say, you couldn’t have your pie and eat it too, and she was satisfied with the D.P. “We’ve seen them come and seen them go,” she repeated with satisfaction.

“And me and you,” the old man said, stooping to drag his hoe under a feed rack, “is still here.”

She caught exactly what he meant her to catch in his tone. Bars of sunlight fell from the cracked ceiling across his back and cut him in three distinct parts. She watched his long hands clenched around the hoe and his crooked old profile pushed close to them. You might have been here before I was, she said to herself, but it’s mighty likely I’ll be here when you’re gone. “I’ve spent half my life fooling with worthless people,” she said in a severe voice, “but now I’m through.”

“Black and white,” he said, “is the same.”

“I am through,” she repeated and gave her dark smock that she had thrown over her shoulders like a cape a quick snatch at the neck. She had on a broad-brimmed black straw hat that had cost her twenty dollars twenty years ago and that she used now for a sunhat. “Money is the root of all evil,” she said. “The Judge said so every day. He said he deplored money. He said the reason you niggers were so uppity was because there was so much money in circulation.”

The old Negro had known the judge. “Judge say he long for the day when he be too poor to pay a nigger to work,” he said. “Say when that day come, the world be back on its feet.”

She leaned forward, her hands on her hips and her neck stretched and said, “Well that day has almost come around here and I’m telling each and every one of you: you better look sharp. I don’t have to put up with foolishness any more. I have somebody now who *has* to work!”

The old man knew when to answer and when not. At length he said, “We seen them come and we seen them go.”

“However, the Shortleys were not the worst by far,” she said. “I well remember those Garrits.”

“They was before them Collinses,” he said.

“No, before the Ringfields.”

“Sweet Lord, them Ringfields!” he murmured.

“None of that kind *want* to work,” she said.

“We seen them come and we seen them go,” he said as if this were a refrain. “But we ain’t never had one before,” he said, bending himself up until he faced her, “like what we got now.” He was cinnamon-colored with eyes that were so blurred with age that they seemed to be hung behind cobwebs.

She gave him an intense stare and held it until, lowering his hands on the hoe, he bent down again and dragged a pile of shavings alongside the wheelbarrow. She said stiffly, “He can wash out that barn in the time it took Mr. Shortley to make up his mind he had to do it.”

“He from Pole,” the old man muttered.

“From Poland.”

“In Pole it ain’t like it is here,” he said. “They got different ways of doing,” and he began to mumble unintelligibly.

“What are you saying?” she said. “If you have anything to say about him, say it and say it aloud.”

He was silent, bending his knees precariously and edging the rake along the underside of the trough.

“If you know anything he’s done that he shouldn’t, I expect you to report it to me,” she said.

“It warn’t like it was what he should ought or oughtn’t,” he muttered. “It was like what nobody else don’t do.”

“You don’t have anything against him,” she said shortly, “and he’s here to stay.”

“We ain’t never had one like him before is all,” he murmured and gave his polite laugh.

“Times are changing,” she said. “Do you know what’s happening to this world? It’s swelling up. It’s getting so full of people that only the smart thrifty energetic ones are going to survive,” and she tapped the words, smart, thrifty, and energetic out on the palm of her hand. Through the far end of the stall she could see down the road to where the Displaced Person was standing in the open barn door with the green hose in his hand. There was a certain stiffness about his figure that seemed to make it necessary for her to approach him slowly, even in her thoughts. She had decided this was because she couldn’t hold an easy conversation with him. Whenever she said anything to him, she found herself shouting and nodding extravagantly and she would be conscious that one of the Negroes was leaning behind the nearest shed, watching.

“No indeed!” she said, sitting down on one of the feed racks and folding her arms, “I’ve made up my mind that I’ve had enough trashy people on this place to last me a lifetime and I’m not going to spend my last years fooling with Shortleys and Ringfields and Collins when the world is full of people who *have* to work.”

“How come they so many extra?” he asked.

“People are selfish,” she said. “They have too many children. There’s no sense in it any more.”

He had picked up the wheelbarrow handles and was backing out the door and he paused, half in the sunlight and half out, and stood there chewing his gums as if he had forgotten which direction he wanted to move in.



“What you colored people don’t realize,” she said, “is that I’m the one around here who holds all the strings together. If you don’t work, I don’t make any money and I can’t pay you. You’re all dependent on me but you each and every one act like the shoe is on the other foot.”

It was not possible to tell from his face if he heard her. Finally he backed out with the wheelbarrow. “Judge say the devil he know is better than the devil he don’t,” he said in a clear mutter and trundled off.

She got up and followed him, a deep vertical pit appearing suddenly in the center of her forehead, just under the red bangs. “The Judge has long since ceased to pay the bills around here,” she called in a piercing voice.

He was the only one of her Negroes who had known the judge and he thought this gave him title. He had had a low opinion of Mr. Crooms and Mr. McIntyre, her other husbands, and in his veiled polite way, he had congratulated her after each of her divorces. When he thought it necessary, he would work under a window where he knew she was sitting and talk to himself, a careful roundabout discussion, question and answer and then refrain. Once she had got up silently and slammed the window down so hard that he had fallen backwards off his feet. Or occasionally he spoke with the peacock. The cock would follow him around the place, his steady eye on the ear of corn that stuck up from the old man’s back pocket or he would sit near him and pick himself. Once from the open kitchen door, she had heard him say to the bird, “I remember when it was twenty of you walking about this place and now it’s only you and two hens. Crooms it was twelve. McIntyre it was five. You and two hens now.”

And that time she had stepped out of the door onto the porch and said, “MISTER Crooms and MISTER McIntyre! And I don’t want to hear you call either of them anything else again. And you can understand this: when that peachicken dies there won’t be any replacements.”

She kept the peacock only out of a superstitious fear of annoying the Judge in his grave. He had liked to see them walking around the place for he said they made him feel rich. Of her three husbands, the Judge was the one most present to her although he was the only one she had buried. He was in the family graveyard, a little space fenced in the middle of the back cornfield, with his mother and father and grandfather and three great aunts and two infant cousins. Mr. Crooms, her second, was forty miles away in the state asylum and Mr. McIntyre, her last, was intoxicated, she supposed, in some hotel room in Florida. But the judge, sunk in the cornfield with his family, was always at home.

She had married him when he was an old man and because of his money but there had been another reason that she would not admit then, even to herself: she had liked him. He was a dirty snuff-dipping Court House figure, famous all over the county for being rich, who wore hightop shoes, a string tie, a gray suit with a black stripe in it, and a yellowed panama hat, winter and summer. His teeth and hair were tobacco-colored and his face a clay pink pitted and tracked with mysterious prehistoric-looking marks as if he had been unearthed among fossils. There had been a peculiar odor about him of sweaty fondled bills but he never carried money on him or had a nickel to show. She was his secretary for a few months and the old man with his sharp eye had seen at once that here was a woman who admired him for himself. The three years that he lived after they married were the happiest and most prosperous of Mrs. McIntyre’s life, but when he died his estate proved to be bankrupt. He left her a mortgaged house and fifty acres that he had managed to cut the timber off before he died. It was as if, as the final triumph of a successful life, he had been able to take everything with him.

But she had survived. She had survived a succession of tenant farmers and dairymen that the old man himself would have found hard to outdo, and she had been able to meet the constant drain of a tribe of moody unpredictable Negroes, and she had even managed to hold her own against the incidental bloodsuckers, the cattle dealers and lumber men and the buyers and sellers of anything who drove up in pieced-together trucks and honked in the yard.

She stood slightly reared back with her arms folded under her smock and a satisfied expression on her face as she watched the Displaced Person turn off the hose and disappear inside the barn. She was sorry that the poor man had been chased out of Poland and run across Europe and had had to take up in a tenant shack in a strange country, but she had not been responsible for any of this. She had had a hard time herself. She knew what it was to struggle. People ought to have to struggle. Mr. Guizac had probably had everything given to him all the way across Europe and over here. He had probably not had to struggle enough. She had given him a job. She didn't know if he was grateful or not. She didn't know anything about him except that he did the work. The truth was that he was not very real to her yet. He was a kind of miracle that she had seen happen and that she talked about but that she still didn't believe.

She watched as he came out of the barn and motioned to Sulk, who was coming around the back of the lot. He gesticulated and then took something out of his pocket and the two of them stood looking at it. She started down the lane toward them. The Negro's figure was slack and tall and he was craning his round head forward in his usual idiotic way. He was a little better than half-witted but when they were like that they were always good workers. The Judge had said always hire you a half-witted nigger because they don't have sense enough to stop working. The Pole was gesticulating rapidly. He left something with the colored boy and then walked off and before she rounded the turn in the lane, she heard the tractor crank up. He was on his way to the field. The Negro was still hanging there, gaping at whatever he had in his hand.

She entered the lot and walked through the barn, looking with approval at the wet spotless concrete floor. It was only nine-thirty and Mr. Shortley had never got anything washed until eleven. As she came out at the other end, she saw the Negro moving very slowly in a diagonal path across the road in front of her, his eyes still on what Mr. Guizac had given him. He didn't see her and he paused and dipped his knees and leaned over his hand, his tongue describing little circles. He had a photograph. He lifted one finger and traced it lightly over the surface of the picture. Then he looked up and saw her and seemed to freeze, his mouth in a half-grin, his finger lifted.

"Why haven't you gone to the field?" she asked.

He raised one foot and opened his mouth wider while the hand with the photograph edged toward his back pocket.

"What's that?" she said.

"It ain't nothing," he muttered and handed it to her automatically. It was a photograph of a girl of about twelve in a white dress. She had blond hair with a wreath in it and she looked forward out of light eyes that were bland and composed. "Who is this child?" Mrs. McIntyre asked.

"She his cousin," the boy said in a high voice.

"Well what are you doing with it?" she asked.

"She going to mah me," he said in an even higher voice.

"Marry you!" she shrieked.

"I pays half to get her over here," he said. "I pays him three dollar a week. She bigger now. She his cousin. She don't care who she mah she so glad to get away from there." The high voice seemed to shoot up like a nervous let of sound and then fall flat as he watched her face. Her eyes were the color of blue granite when the glare falls on it, but she was not looking at him. She was looking down the road where the distant sound of the tractor could be heard.

"I don't reckon she goin to come nohow," the boy murmured.

"I'll see that you get every cent of your money back," she said in a toneless voice and turned and walked off, holding the photograph bent in two. There was nothing about her small stiff figure to indicate that she was shaken.

As soon as she got in the house, she lay down on her bed and shut her eyes and pressed her hand over her heart as if she were trying to keep it in place. Her mouth opened and she made two or three dry little sounds. Then after a minute she sat up and said aloud, "They're all the same. It's always been like this," and she fell back flat again. "Twenty years of being beaten and done in and they even robbed his grave!" and remembering that, she began to cry quietly, wiping her eyes every now and then with the hem of her smock.

What she had thought of was the angel over the Judge's grave. This had been a naked granite cherub that the old man had seen in the city one day in a tombstone store window. He had been taken with it at once, partly because its face reminded him of his wife and partly because he wanted a genuine work of art over his grave. He had come home with it sitting on the green plush train seat beside him. Mrs. McIntyre had never noticed the resemblance to herself. She had always thought it hideous but when the Herrins stole it off the old man's grave, she was shocked and outraged. Mrs. Herrin had thought it very pretty and had walked to the graveyard frequently to see it, and when the Herrins left the angel left with them, all but its toes, for the ax old man Herrin had used to break it off with had struck slightly too high. Mrs. McIntyre had never been able to afford to have it replaced.

When she had cried all she could, she got up and went into the back hall, a closet-like space that was dark and quiet as a chapel and sat down on the edge of the judge's black mechanical chair with her elbow on his desk. This was a giant roll-top piece of furniture pocked with pigeon holes full of dusty papers. Old bank-books and ledgers were stacked in the half-open drawers and there was a small safe, empty but locked, set like a tabernacle in the center of it. She had left this part of the house unchanged since the old man's time. It was a kind of memorial to him, sacred because he had conducted his business here. With the slightest tilt one way or the other, the chair gave a rusty skeletal groan that sounded something like him when he had complained of his poverty. It had been his first principle to talk as if he were the poorest man in the world and she followed it, not only because he had but because it was true. When she sat with her intense constricted face turned toward the empty safe, she knew there was nobody poorer in the world than she was.

She sat motionless at the desk for ten or fifteen minutes and then as if she had gained some strength, she got up and got in her car and drove to the cornfield.

The road ran through a shadowy pine thicket and ended on top of a hill that rolled fan-wise down and up again in a broad expanse of tassled green. Mr. Guizac was cutting from the outside of the field in a circular path to the center where the graveyard was all but hidden by the corn, and she could see him on the high far side of the slope, mounted on the tractor with the cutter and wagon behind him. From time to time, he had to get off the tractor and climb in the wagon to spread the silage because the Negro had not arrived. She watched impatiently, standing in front of her black coupe with her arms folded under her smock, while he pro-

gressed slowly around the rim of the field, gradually getting close enough for her to wave to him to get down. He stopped the machine and jumped off and came running forward, wiping his red jaw with a piece of grease rag.

"I want to talk to you," she said and beckoned him to the edge of the thicket where it was shady. He took off the cap and followed her, smiling, but his smile faded when she turned and faced him. Her eyebrows, thin and fierce as a spider's leg, had drawn together ominously and the deep vertical pit had plunged down from under the red bangs into the bridge of her nose. She removed the bent picture from her pocket and handed it to him silently. Then she stepped back and said, "Mr. Guizac! You would bring this poor innocent child over here and try to marry her to a half-witted thieving black stinking nigger! What kind of a monster are you!"

He took the photograph with a slowly returning smile. "My cousin," he said. "She twelve here. First Communion. Six-ten now."

Monster! she said to herself and looked at him as if she were seeing him for the first time. His forehead and skull were white where they had been protected by his cap but the rest of his face was red and bristled with short yellow hairs. His eyes were like two bright nails behind his gold-rimmed spectacles that had been mended over the nose with haywire. His whole face looked as if it might have been patched together out of several others. "Mr. Guizac," she said, beginning slowly and then speaking faster until she ended breathless in the middle of a word, "that nigger cannot have a white wife from Europe. You can't talk to a nigger that way. You'll excite him and besides it can't be done. Maybe it can be done in Poland but it can't be done here and you'll have to stop. It's all foolishness. That nigger don't have a grain of sense and you'll excite..."

"She in camp three year," he said.

"Your cousin," she said in a positive voice, "cannot come over here and marry one of my Negroes."

"She six-ten year," he said. "From Poland. Mamma die, pappa die. She wait in camp. Three camp." He pulled a wallet from his pocket and fingered through it and took out another picture of the same girl, a few years older, dressed in something dark and shapeless. She was standing against a wall with a short woman who apparently had no teeth. "She mamma," he said, pointing to the woman. "She die in two camp."

"Mr. Guizac," Mrs. McIntyre said, pushing the picture back at him, "I will not have my niggers upset. I cannot run this place without my niggers. I can run it without you but not without them and if you mention this girl to Sulk again, you won't have a job with me. Do you understand?" His face showed no comprehension. He seemed to be piecing all these words together in his mind to make a thought.

Mrs. McIntyre remembered Mrs. Shortley's words: "He understands everything, he only pretends he don't so as to do exactly as he pleases," and her face regained the look of shocked wrath she had begun with. "I cannot understand how a man who calls himself a Christian," she said, "could bring a poor innocent girl over here and marry her to something like that. I cannot understand it. I cannot!" and she shook her head and looked into the distance with a pained blue gaze.

After a second he shrugged and let his arms drop as if he were tired. "She no care black," he said. "She in camp three year."

Mrs. McIntyre felt a peculiar weakness behind her knees. "Mr. Guizac," she said, "I don't want to have to speak to you about this again. If I do, you'll have to find another place yourself. Do you understand?"

The patched face did not say. She had the impression that he didn't see her there. "This is my place," she said. "I say who will come here and who won't."

"Ya," he said and put back on his cap.

"I am not responsible for the world's misery," she said as an afterthought.

"Ya," he said.

"You have a good job. You should be grateful to be here," she added, "but I'm not sure you are."

"Ya," he said and gave his little shrug and turned back to the tractor.

She watched him get on and maneuver the machine into the corn again. When he had passed her and rounded the turn, she climbed to the top of the slope and stood with her arms folded and looked out grimly over the field. "They're all the same," she muttered, "whether they come from Poland or Tennessee. I've handled Herrins and Ringfields and Shortleys and I can handle a Guizac," and she narrowed her gaze until it closed entirely around the diminishing figure on the tractor as if she were watching him through a gunsight. All her life she had been fighting the world's overflow and now she had it in the form of a Pole. "You're 'Just like all the rest of them she said, "only smart and thrifty and energetic but so am I. And this is my place," and she stood there, a small black-hatted, black-smocked figure with an aging cherubic face, and folded her arms as if she were equal to anything. But her heart was beating as if some interior violence had already been done to her. She opened her eyes to include the whole field so that the figure on the tractor was no larger than a grasshopper in her widened view.

She stood there for some time. There was a slight breeze and the corn trembled in great waves on both sides of the slope. The big cutter, with its monotonous roar, continued to shoot it pulverized into the wagon in a steady spurt of fodder. By nightfall, the Displaced Person would have worked his way around and around until there would be nothing on either side of the two hills but the stubble, and down in the center, risen like a little island, the graveyard where the Judge lay grinning under his desecrated monument.



Answer true or false for each of the following statements.

- 1.58 _____ The old black man observes that the Displaced Person is different from all of the other people who have worked for Mrs. McIntyre.
- 1.59 _____ One of the Judge's favorite sayings was, "The devil you know is better than the devil you don't."
- 1.60 _____ The Judge was buried in his family's graveyard on the farm.
- 1.61 _____ Mr. Guizac gives a picture of his cousin to Sulk, promising her hand in marriage if he pays for her trip to America.
- 1.62 _____ Mrs. McIntyre was sure that she was the richest woman in the world.
- 1.63 _____ Mrs. McIntyre calls Mr. Guizac a saint for attempting to marry his cousin to Sulk.
- 1.64 _____ The Judge concludes that the Displaced Person is ungrateful.

Section 3—The Displaced Person

The priest, with his long bland face supported on one finger, had been talking for ten minutes about Purgatory while Mrs. McIntyre squinted furiously at him from an opposite chair. They were drinking ginger ale on her front porch and she kept rattling the ice in her glass, rattling her beads, rattling her bracelet like an impatient pony jingling its harness. There is no moral obligation to keep him, she was saying under her breath, there is absolutely no moral obligation. Suddenly she lurched up and her voice fell across his brogue like a drill into a mechanical saw. "Listen," she said, "I'm not theological. I'm practical! I want to talk to you about something practical!"

"Arrrrrrr," he groaned, grating to a halt.

She had put at least a finger of whiskey in her own ginger ale so that she would be able to endure his full-length visit and she sat down awkwardly, finding the chair closer to her than she had expected. "Mr. Guizac is not satisfactory," she said.

The old man raised his eyebrows in mock wonder.

"He's extra," she said. "He doesn't fit in. I have to have somebody who fits in."

The priest carefully turned his hat on his knees. He had a little trick of waiting a second silently and then swinging the conversation back into his own paths. He was about eighty. She had never known a priest until she had gone to see this one on the business of getting her the Displaced Person. After he had got her the Pole, he had used the business introduction to try to convert her—just as she had supposed he would.

"Give him time," the old man said. "He'll learn to fit in. Where is that beautiful birrrrd of yours?" he asked and then said, "Arrrrr, I see him!" and stood up and looked out over the lawn where the peacock and the two hens were stepping at a strained attention, their long necks ruffled, the cock's violent blue and the hens' silvergreen, glinting in the late afternoon sun.

"Mr. Guizac," Mrs. McIntyre continued, bearing down with a flat steady voice, "is very efficient. I'll admit that. But he doesn't understand how to get on with my niggers and they don't like him. I can't have my niggers run off. And I don't like his attitude. He's not the least grateful for being here."

The priest had his hand on the screen door and he opened it, ready to make his escape. "Arrrr, I must be off," he murmured.

"I tell you if I had a white man who understood the Negroes, I'd have to let Mr. Guizac go," she said and stood up again.

He turned then and looked her in the face. "He has nowhere to go," he said. Then he said, "Dear lady, I know you well enough to know you wouldn't turn him out for a trifle!" and without waiting for an answer, he raised his hand and gave her his blessing in a rumbling voice.

She smiled angrily and said, "I didn't create this situation, of course."

The priest let his eyes wander toward the birds. They had reached the middle of the lawn. The cock stopped suddenly and curving his neck backwards, he raised his tail and spread it with a shimmering timbrous noise. Tiers of small pregnant suns floated in a green-gold haze over his head. The priest stood transfixed, his jaw slack. Mrs. McIntyre wondered where she had ever seen such an idiotic old man. "Christ will come like that!" he said in a loud gay voice and wiped his hand over his mouth and stood there, gaping.

Mrs. McIntyre's face assumed a set puritanical expression and she reddened. Christ in the conversation embarrassed her the way sex had her mother. "It is not my responsibility that Mr. Guizac has nowhere to go," she said. "I don't find myself responsible for all the extra people in the world."

The old man didn't seem to hear her. His attention was fixed on the cock who was taking minute steps backward, his head against the spread tail. "The Transfiguration," he murmured.

She had no idea what he was talking about. "Mr. Guizac didn't have to come here in the first place," she said, giving him a hard look.

The cock lowered his tail and began to pick grass.

"He didn't have to come in the first place," she repeated, emphasizing each word.

The old man smiled absently. "He came to redeem us," he said and blandly reached for her hand and shook it and said he must go.

If Mr. Shortley had not returned a few weeks later, she would have gone out looking for a new man to hire. She had not wanted him back but when she saw the familiar black automobile drive up the road and stop by the side of the house, she had the feeling that she was the one returning, after a long miserable trip, to her own place. She realized all at once that it was Mrs. Shortley she had been missing. She had had no one to talk to since Mrs. Shortley left, and she ran to the door, expecting to see her heaving herself up the steps. Mr. Shortley stood there alone. He had on a black felt hat and a shirt with red and blue palm trees designed in it but the hollows in his long bitten blistered face were deeper than they had been a month ago.

"Well!" she said. "Where is Mrs. Shortley?"

Mr. Shortley didn't say anything. The change in his face seemed to have come from the inside; he looked like a man who had gone for a long time without water. "She was God's own angel," he said in a loud voice. "She was the sweetest woman in the world."

"Where is she?" Mrs. McIntyre murmured.

"Daïd," he said. "She had herself a stroke on the day she left out of here." There was a corpse-like composure about his face. "I figure that Pole killed her," he said. "She seen through him from the first. She known he come from the devil. She told me so."

It took Mrs. McIntyre three days to get over Mrs. Shortley's death. She told herself that anyone would have thought they were kin. She rehired Mr. Shortley to do farm work though actually she didn't want him without his wife. She told him she was going to give thirty days' notice to the Displaced Person at the end of the month and that then he could have his job back in the dairy. Mr. Shortley preferred the dairy job but he was willing to wait. He said it would give him some satisfaction to see the Pole leave the place, and Mrs. McIntyre said it would give her a great deal of satisfaction. She confessed that she should have been content with the help she had in the first place and not have been reaching into other parts of the world for it. Mr. Shortley said he never had cared for foreigners since he had been in the first world's war and seen what they were like. He said he had seen all kinds then but that none of them were like us. He said he recalled the face of one man who had thrown a hand-grenade at him and that the man had had little round eyeglasses exactly like Mr. Guizac's.

"But Mr. Guizac is a Pole, he's not a German," Mrs. McIntyre said.

“It ain’t a great deal of difference in them two kinds,” Mr. Shortley had explained.

The Negroes were pleased to see Mr. Shortley back. The Displaced Person had expected them to work as hard as he worked himself, whereas Mr. Shortley recognized their limitations. He had never been a very good worker himself with Mrs. Shortley to keep him in line, but without her, he was even more forgetful and slow. The Pole worked as fiercely as ever and seemed to have no inkling that he was about to be fired. Mrs. McIntyre saw jobs done in a short time that she had thought would never get done at all. Still she was resolved to get rid of him. The sight of his small stiff figure moving quickly here and there had come to be the most irritating sight on the place for her, and she felt she had been tricked by the old priest. He had said there was no legal obligation for her to keep the Displaced Person if he was not satisfactory, but then he had brought up the moral one.

She meant to tell him that *her* moral obligation was to her own people, to Mr. Shortley, who had fought in the world war for his country and not to Mr. Guizac who had merely arrived here to take advantage of whatever he could. She felt she must have this out with the priest before she fired the Displaced Person. When the first of the month came and the priest hadn’t called, she put off giving the Pole notice for a little longer.

Mr. Shortley told himself that he should have known all along that no woman was going to do what she said she was when she said she was. He didn’t know how long he could afford to put up with her shilly-shallying. He thought himself that she was going soft and was afraid to turn the Pole out for fear he would have a hard time getting another place. He could tell her the truth about this: that if she let him go, in three years he would own his own house and have a television aerial sitting on top of it. As a matter of policy, Mr. Shortley began to come to her back door every evening to put certain facts before her. “A white man sometimes don’t get the consideration a nigger gets,” he said, “but that don’t matter because he’s still white, but sometimes,” and here he would pause and look off into the distance, “a man that’s fought and bled and died in the service of his native land don’t get the consideration of one of them like them he was fighting. I ast you: is that right?” When he asked her such questions he could watch her face and tell he was making an impression. She didn’t look too well these days. He noticed lines around her eyes that hadn’t been there when he and Mrs. Shortley had been the only white help on the place. Whenever he thought of Mrs. Shortley, he felt his heart go down like an old bucket into a dry well.

The old priest kept away as if he had been frightened by his last visit but finally, seeing that the Displaced Person had not been fired, he ventured to call again to take up giving Mrs. McIntyre instructions where he remembered leaving them off. She had not asked to be instructed but he instructed anyway, forcing a little definition of one of the sacraments or of some dogma into each conversation he had, no matter with whom. He sat on her porch, taking no notice of her partly mocking, partly outraged expression as she sat shaking her foot, waiting for an opportunity to drive a wedge into his talk. “For,” he was saying, as if he spoke of something that had happened yesterday in town, “when God sent his Only Begotten Son, Jesus Christ Our Lord”—he slightly bowed his head—“as a Redeemer to mankind, He...”

“Father Flynn!” she said in a voice that made him jump. “I want to talk to you about something serious!”

The skin under the old man’s right eye flinched.

“As far as I’m concerned,” she said and glared at him fiercely, “Christ was just another D.P.”

He raised his hands slightly and let them drop on his knees. "Arrrrrr," he murmured as if he were considering this.

"I'm going to let that man go," she said. "I don't have any obligation to him. My obligation is to the people who've done something for their country, not to the ones who've just come over to take advantage of what they can get," and she began to talk rapidly, remembering all her arguments. The priest's attention seemed to retire to some private oratory to wait until she got through. Once or twice his gaze roved out onto the lawn as if he were hunting some means of escape but she didn't stop. She told him how she had been hanging onto this place for thirty years, always just barely making it against people who came from nowhere and were going nowhere, who didn't want anything but an automobile. She said she had found out they were the same whether they came from Poland or Tennessee. When the Guizacs got ready, she said, they would not hesitate to leave her. She told him how the people who looked rich were the poorest of all because they had the most to keep up. She asked him how he thought she paid her feed bills. She told him she would like to have her house done over but she couldn't afford it. She couldn't even afford to have the monument restored over her husband's grave. She asked him if he would like to guess what her insurance amounted to for the year. Finally she asked him if he thought she was made of money and the old man suddenly let out a great ugly bellow as if this were a comical question.

When the visit was over, she felt let down, though she had clearly triumphed over him. She made up her mind now that on the first of the month, she would give the Displaced Person his thirty days' notice and she told Mr. Shortley so.

Mr. Shortley didn't say anything. His wife had been the only woman he was ever acquainted with who was never scared off from doing what she said. She said the Pole had been sent by the devil and the priest. Mr. Shortley had no doubt that the priest had got some peculiar control over Mrs. McIntyre and that before long she would start attending his Masses. She looked as if something was wearing her down from the inside. She was thinner and more fidgety, and not as sharp as she used to be. She would look at a milk can now and not see how dirty it was and he had seen her lips move when she was not talking. The Pole never did anything the wrong way but all the same he was very irritating to her. Mr. Shortley himself did things as he pleased—not always her way—but she didn't seem to notice. She had noticed though that the Pole and all his family were getting fat; she pointed out to Mr. Shortley that the hollows had come out of their cheeks and that they saved every cent they made. "Yes'm, and one of these days he'll be able to buy and sell you out," Mr. Shortley had ventured to say, and he could tell that the statement had shaken her.

"I'm just waiting for the first," she had said.

Mr. Shortley waited too and the first came and went and she didn't fire him. He could have told anybody how it would be. He was not a violent man but he hated to see a woman done in by a foreigner. He felt that that was one thing a man couldn't stand by and see happen.

There was no reason Mrs. McIntyre should not fire Mr. Guizac at once but she put it off from day to day. She was worried about her bills and about her health. She didn't sleep at night or when she did she dreamed about the Displaced Person. She had never discharged anyone before; they had all left her. One night she dreamed that Mr. Guizac and his family were moving into her house and that she was moving in with Mr. Shortley. This was too much for her and she woke up and didn't sleep again for several nights; and one night she dreamed that the priest came to call and droned on and on saying, "Dear lady, I know your tender heart won't suffer you to turn the porrrrr man out.

Think of the thousands of them, think of the ovens and the boxcars and the camps and the sick children and Christ Our Lord.”

“He’s extra and he’s upset the balance around here,” she said, “and I’m a logical practical woman and there are no ovens here and no camps and no Christ Our Lord and when he leaves, he’ll make more money. He’ll work at the mill and buy a car and don’t talk to me—all they want is a car.”

“The ovens and the boxcars and the sick children,” droned the priest, “and our dear Lord.”

“Just one too many,” she said.

The next morning, she made up her mind while she was eating her breakfast that she would give him his notice at once, and she stood up and walked out of the kitchen and down the road with her table napkin still in her hand. Mr. Guizac was spraying the barn, standing in his swaybacked way with one hand on his hip. He turned off the hose and gave her an impatient kind of attention as if she were interfering with his work. She had not thought of what she would say to him, she had merely come. She stood in the barn door, looking severely at the wet spotless floor and the dripping stanchions. “Ya goot?” he said.

“Mr. Guizac,” she said, “I can barely meet my obligations now.” Then she said in a louder, stronger voice, emphasizing each word, “I have bills to pay.”

“I too,” Mr. Guizac said. “Much bills, little money,” and he shrugged.

At the other end of the barn, she saw a long beak-nosed shadow glide like a snake halfway up the sunlit open door and stop; and somewhere behind her, she was aware of a silence where the sound of the Negroes shoveling had come a minute before. “This is my place,” she said angrily. “All of you are extra. Each and every one of you are extra!”

“Ya,” Mr. Guizac said and turned on the hose again.

She wiped her mouth with the napkin she had in her hand and walked off, as if she had accomplished what she came for.

Mr. Shortley’s shadow withdrew from the door and he leaned against the side of the barn and lit half of a cigarette that he took out of his pocket. There was nothing for him to do now but wait on the hand of God to strike, but he knew one thing: he was not going to wait with his mouth shut.

Starting that morning, he began to complain and to state his side of the case to every person he saw, black or white. He complained in the grocery store and at the courthouse and on the street corner and directly to Mrs. McIntyre herself, for there was nothing underhanded about him. If the Pole could have understood what he had to say, he would have said it to him too. “All men was created free and equal,” he said to Mrs. McIntyre, “and I risked my life and limb to prove it. Gone over there and fought and bled and died and come back on over here and find out who’s got my job—just exactly who I been fighting. It was a hand-grenade come that near to killing me and I seen who throwed it—little man with eye-glasses just like his. Might have bought them at the same store. Small world,” and he gave a bitter little laugh. Since he didn’t have Mrs. Shortley to do the talking any more, he had started doing it himself and had found that he had a gift for it. He had the power of making other people see his logic. He talked a good deal to the Negroes.

“Whyn’t you go back to Africa?” he asked Sulk one morning as they were cleaning out the silo. “That’s your country, ain’t it?”

“I ain’t goin there,” the boy said. “They might eat me up.”

“Well, if you behave yourself it isn’t any reason you can’t stay here,” Mr. Shortley said kindly. “Because you didn’t run away from nowhere. Your granddaddy was bought. He didn’t have a thing to do with coming. It’s the people that run away from where they come from that I ain’t got any use for.”

“I never felt no need to travel,” the Negro said.

“Well,” Mr. Shortley said, “if I was going to travel again, it would be to either China or Africa. You go to either of them two places and you can tell right away what the difference is between you and them. You go to these other places and the only way you can tell is if they say something. And then you can’t always tell because about half of them know the English language. That’s where we make our mistake,” he said, “—letting all them people onto English. There’d be a heap less trouble if everybody only knew his own language. My wife said knowing two languages was like having eyes in the back of your head. You couldn’t put nothing over on her.”

“YOU sho couldn’t,” the boy muttered, and then he added, “She was fine. She was sho fine. I never known a finer white woman than her.”

Mr. Shortley turned in the opposite direction and worked silently for a while. After a few minutes he leaned up and tapped the colored boy on the shoulder with the handle of his shovel. For a second he only looked at him while a great deal of meaning gathered in his wet eyes. Then he said softly, “Revenge is mine, saith the Lord.”

Mrs. McIntyre found that everybody in town knew Mr. Shortley’s version of her business and that everyone was critical of her conduct. She began to understand that she had a moral obligation to fire the Pole and that she was shirking it because she found it hard to do. She could not stand the increasing guilt any longer and on a cold Saturday morning, she started off after breakfast to fire him. She walked down to the machine shed where she heard him cranking up the tractor.

There was a heavy frost on the ground that made the fields look like the rough backs of sheep; the sun was almost silver and the woods stuck up like dry bristles on the sky line. The countryside seemed to be receding from the little circle of noise around the shed. Mr. Guizac was squatting on the ground beside the small tractor, putting in a part. Mrs. McIntyre hoped to get the fields turned over while he still had thirty days to work for her. The colored boy was standing by with some tools in his hand and Mr. Shortley was under the shed about to get up on the large tractor and back it out. She meant to wait until he and the Negro got out of the way before she began her unpleasant duty.

She stood watching Mr. Guizac, stamping her feet on the hard ground, for the cold was climbing like a paralysis up her feet and legs. She had on a heavy black coat and a red head-kerchief with her black hat pulled down on top of it to keep the glare out of her eyes. Under the black brim her face had an abstracted look and once or twice her lips moved silently. Mr. Guizac shouted over the noise of the tractor for the Negro to hand him a screwdriver and when he got it, he turned over on his back on the icy ground and reached up under the machine. She could not see his face, only his feet and legs and trunk sticking impudently out from the side of the tractor. He had on rubber boots that were cracked and splashed with mud. He raised one knee and then lowered it and turned himself slightly. Of all the things she resented about him, she resented most that he hadn’t left on his own accord.

Mr. Shortley had got on the large tractor and was backing it out from under the shed. He seemed to be warmed by it as if its heat and strength sent impulses



up through him that he obeyed instantly. He had headed it toward the small tractor but he braked it on a slight incline and jumped off and turned back toward the shed. Mrs. McIntyre was looking fixedly at Mr. Guizac's legs lying flat on the ground now. She heard the brake on the large tractor slip and, looking up, she saw it move forward, calculating its own path. Later she remembered that she had seen the Negro jump silently out of the way as if a spring in the earth had released him and that she had seen Mr. Shortley turn his head with incredible slowness and stare silently over his shoulder and that she had started to shout to the Displaced Person but that she had not. She had felt her eyes and Mr. Shortley's eyes and the Negro's eyes come together in one look that froze them in collusion forever, and she had heard the little noise the Pole made as the tractor wheel broke his backbone. The two men ran forward to help and she fainted.

She remembered, when she came to, running somewhere, perhaps into the house and out again but she could not remember what for or if she had fainted again when she got there. When she finally came back to where the tractors were, the ambulance had arrived. Mr. Guizac's body was covered with the bent bodies of his wife and two children and by a black one which hung over him, murmuring words she didn't understand. At first she thought this must be the doctor but then with a feeling of annoyance she recognized the priest, who had come with the ambulance and was slipping something into the crushed man's mouth. After a minute he stood up and she looked first at his bloody pants legs and then at his face which was not averted from her but was as withdrawn and expressionless as the rest of the countryside. She only stared at him for she was too shocked by her experience to be quite herself. Her mind was not taking hold of all that was happening. She felt she was in some foreign country where the people bent over the body were natives, and she watched like a stranger while the dead man was carried away in the ambulance.

That evening, Mr. Shortley left without notice to look for a new position and the Negro, Sulk, was taken with a sudden desire to see more of the world and set off for the southern part of the state. The old man Astor could not work without company. Mrs. McIntyre hardly noticed that she had no help left for she came down with a nervous affliction and had to go to the hospital. When she came back, she saw that the place would be too much for her to run now and she turned her cows over to a professional auctioneer (who sold them at a loss) and retired to live on what she had, while she tried to save her declining health. A numbness developed in one of her legs and her hands and head began to jiggle and eventually she had to stay in bed all the time with only a colored woman to wait on her. Her eyesight grew steadily worse and she lost her voice altogether. Not many people remembered to come out to the country to see her except the old priest. He came regularly once a week with a bag of breadcrumbs and, after he had fed these to the peacock, he would come in and sit by the side of her bed and explain the doctrines of the Church.



Answer true or false for each of the following statements.

- 1.65 _____ The priest declares that he is not theological but practical.
- 1.66 _____ Mrs. McIntyre tells the priest that Mr. Guizac is not satisfactory and that she is not responsible for all of the extra people in the world.
- 1.67 _____ While looking at the peacock's beauty, the priest is reminded of Christ.
- 1.68 _____ The priest tells Mrs. McIntyre that she has a moral duty to Mr. Guizac.
- 1.69 _____ Mr. Shortley blames Mrs. Shortley's death on her own temper.
- 1.70 _____ Mrs. McIntyre believes that "Christ was just another D. P."

- 1.71 _____ Even though Mr. Guizac never did anything wrong to Mrs. McIntyre, he was nevertheless irritating to her.
- 1.72 _____ The thing about Mr. Guizac that Mrs. McIntyre resented the most was that he never left of his own accord.
- 1.73 _____ When the tractor started to roll toward Mr. Guizac, Sulk, Mrs. McIntyre, and Mr. Shortley did everything they could to stop it from killing him.
- 1.74 _____ The old priest is the only person who comes out to visit Mrs. McIntyre after she becomes bedridden.

Theodore Roethke (1908–1963). Theodore Roethke instructed his beginning students to imitate poets of the past, to “write like someone else.” He “shunned undisciplined and formless” means of expression. Instead, he valued traditional forms of rhythm and meter, finding within them a freedom to express himself in a most intensely beautiful way.

Roethke was the son and grandson of commercial greenhouse owners. Under the “godlike” care of his father, the greenhouses were a place of both anxiety and wonder to Roethke. In his childhood he was surrounded by the growth and death of nature, which became the source of many of his poems.

Educated at the University of Michigan and Harvard, he began his lifelong career in teaching at Lafayette College in 1931. In 1941, he published his first book, *Open House*. Great change occurred between this first volume and his last, *The Far Field*, which was published posthumously in 1964. He was a man with mental problems and an alcohol dependency; therefore, his work swung from expressions of anxiety and hate to poems of love and pleasure. As a collective whole, his work has been viewed as a journey of the soul, a spiritual quest for peace and understanding; however, apart from God’s revelation, he did not find it. In 1954, he won the Pulitzer Prize for Poetry and is acclaimed as one of America’s leading poets.



Fill in each of the blanks using items from the following word list.

childhood
greenhouses

traditional
peace

formless

- 1.75 Theodore Roethke shunned undisciplined and _____ means of expression.
- 1.76 He valued _____ forms of poetry.
- 1.77 Roethke’s father owned and operated commercial _____.
- 1.78 Roethke’s _____ is the source of many of his poems.
- 1.79 Roethke’s poems are a reflection of his spiritual quest for _____ and understanding.

What to Look For:

Like the Imagists before him, Theodore Roethke used concrete images to evoke emotion. However, his poetry does try to communicate wisdom to the reader. As you read the following selection, pay close attention to the concrete images. How do the images “bring to life” what the speaker is saying?

Root Cellar

Nothing would sleep in that cellar, dank as a ditch,
Bulbs broke out of boxes hunting for chinks* in the dark,
Shoots dangled and drooped,
Lolloping obscenely from mildewed crates,
Hung down long evil necks, like tropical snakes. 5
And what a congress* of stinks—
Roots as ripe as old bait,
Pulpy stems, rank, silo-rich,
Leaf-mold, manure, lime, piled against slippery planks.
Nothing would give up life:. 10
Even the dirt kept breathing a small breath.

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One of Roethke’s famous “greenhouse poems,” it speaks of man’s attempt to control life. But as the poem concludes, this is futile. Job 12:10 states that the life of every living thing is in the hand of the Lord.

chinks - any bit of light
congress - a collection



Fill in each of the blanks using items from the following word list.

pulpy	ditch	futile
yellow	light	breathing
necks	nothing	snakes
ripe		

- 1.80 The poem is about man’s _____ attempt to control life.
- 1.81 The cellar is as dank as a _____ .
- 1.82 According to line 2, the bulbs are hunting for _____ .
- 1.83 According to lines 3–5, the shoots look like _____ with _____ evil _____ .
- 1.84 Far from dead, the roots are _____ and the stems are _____ .
- 1.85 According to line 10, despite being in the cellar, _____ would die.
- 1.86 According to line 11, even dirt—a seemingly lifeless thing—kept _____ .



Review the material in this section in preparation for the Self-Test, which will check your mastery of this particular section. The items missed on this Self-Test will indicate specific areas where restudy is necessary for mastery.

SELF-TEST 1

Underline the correct answer in each of the following statements (each answer, 2 points).

- 1.01 The (medieval, modern, postmodern) age began with the French Revolution.
- 1.02 The French Revolution exalted (human reason, divine revelation, the Bible).
- 1.03 (Communism, Capitalism, Democracy) is the most thoroughgoing attempt to remake society by means of human reason.
- 1.04 The Iron Curtain limited the citizens of (democratic, communist, socialist) states from relations with Western Europe and the United States.
- 1.05 The Modern Age searched for truth apart from (Christianity, communism, Marxism).
- 1.06 The (1930s, 1920s, 1950s) were characterized by economic success, technological advances, and social stability.
- 1.07 During the 1950s, people came to trust (religion, society, technology) without reservation.
- 1.08 In the technological age, the (television, Bible, reason of man) became the great authenticator of truth.
- 1.09 The (1950s, 1960s, 1990s) encouraged a rapid decline in morals and the rejection of absolute truth.
- 1.010 After the 1960s, God and objective truth were removed from (Christian, African-American, popular) culture.
- 1.011 (Christianity, Marxism, Existentialism) is the belief that people have absolute freedom of choice.
- 1.012 An absolute truth is (always, sometimes, occasionally) true.
- 1.013 Existentialism is directly opposed to (Marxist, democratic, Christian) thought.
- 1.014 (God, Man, Government) alone is the author of truth.
- 1.015 Flannery O'Connor's stories paint a realistic picture of man's (sinfulness, purity, beauty).
- 1.016 Flannery O'Connor believed that at the center of the meaning of life was the redemption that is provided by (man, society, Christ).

Fill in each of the blanks using items from the following word list (each answer, 2 points).

valued	breathing	childhood
formless	futile	universal
grotesque	morals	nothing
peace	poetry	social
stream-of-consciousness	traditional	similar
society	blurred	God

- 1.017 The rise and fall of the Tower of Babel and modernism are _____.
- 1.018 In postmodern society, a _____ standard of truth no longer exists.
- 1.019 American literature reflects the shifts in _____.
- 1.020 Societies that stop believing in a universal standard of _____ tend to lose their ability to create great pieces of art.
- 1.021 American culture has moved away from the deep truths of _____.

- 1.022 Novels and short stories of the postmodern era show elements of _____ works.
- 1.023 Blending nonfiction and fiction creates a _____ sense of reality.
- 1.024 The _____ technique continues to be used in postmodern writing.
- 1.025 Fiction writers from the South have produced works that have been called _____.
- 1.026 The most popular _____ to emerge during the postmodern era has been written in traditional form.
- 1.027 The works of black writers reflected a need for _____ change.
- 1.028 Theodore Roethke shunned undisciplined and _____ means of expression.
- 1.029 Roethke _____ traditional forms of poetry.
- 1.030 Roethke's _____ is the source of many of his poems.
- 1.031 Roethke's poems are a reflection of his spiritual quest for _____ and understanding.
- 1.032 Roethke's poem "Root Cellar" is about man's _____ attempt to control life.
- 1.033 According to line 10 of the "Root Cellar," despite being in the cellar, _____ would die.
- 1.034 According to line 11 of the "Root Cellar," even dirt—a seemingly lifeless thing—kept _____.

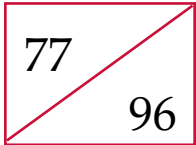
Answer true or false for each of the following statements (each answer, 2 points).

- 1.035 _____ The mayor brought the Displaced Person and his family to Mrs. McIntyre's farm.
- 1.036 _____ The Guizacs are from a foreign country.
- 1.037 _____ Mrs. Shortley, seeing Mr. Guizac's desire to work hard, declared, "That man is my salvation!"
- 1.038 _____ Mrs. Shortley believed that Mr. Guizac was from the devil.
- 1.039 _____ The old black man observes that the Displaced Person is different from all the other people who have worked for Mrs. McIntyre.
- 1.040 _____ Mrs. McIntyre calls Mr. Guizac a saint for attempting to marry his cousin to Sulk.
- 1.041 _____ The priest declares that he is not theological but practical.
- 1.042 _____ Mrs. McIntyre tells the priest that Mr. Guizac is not satisfactory and that she is not responsible for all of the extra people in the world.
- 1.043 _____ While looking at the peacock's beauty, the priest is reminded of Christ.
- 1.044 _____ Mr. Shortley blames Mrs. Shortley's death on her own temper.
- 1.045 _____ Mrs. McIntyre believes that "Christ was just another D. P."
- 1.046 _____ The thing about Mr. Guizac that Mrs. McIntyre resented the most was that he never left of his own accord.

- 1.047 _____ When the tractor started to roll toward Mr. Guizac, Sulk, Mrs. McIntyre, and Mr. Shortley did everything they could to stop it from killing him.
- 1.048 _____ The old priest is the only person who comes out to visit Mrs. McIntyre after she becomes bedridden.

For Thought and Discussion:

Describe to a parent/teacher the characters in Flannery O'Connor's short story "The Displaced Person." Be sure to comment on the words and actions of Mrs. McIntyre, Mr. and Mrs. Shortley, the priest, and Mr. Guizac. In light of 1 John 3:7-18, discuss which characters are the children of the devil and which are the children of God. Or which characters are grotesque and which appear like Christ?



Score _____

Teacher check _____
Initial Date