

SHERWOOD ANDERSON

WINESBURG, OHIO: A
GROUP OF TALES OF
OHIO SMALL TOWN LIFE

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INTRODUCTION

by Irving Howe

I must have been no more than fifteen or sixteen years old when I first chanced upon Winesburg, Ohio. Gripped by these stories and sketches of Sherwood Anderson's small-town "grotesques," I felt that he was opening for me new depths of experience, touching upon half-buried truths which nothing in my young life had prepared me for. A New York City boy who never saw the crops grow or spent time in the small towns that lay sprinkled across America, I found myself overwhelmed by the scenes of wasted life, wasted love—was this the "real" America?—that Anderson sketched in Winesburg. In those days only one other book seemed to offer so powerful a revelation, and that was Thomas Hardy's *Jude the Obscure*.

Several years later, as I was about to go overseas as a soldier, I spent my last week-end pass on a somewhat quixotic journey to Clyde, Ohio, the town upon which Winesburg was partly modeled. Clyde looked, I suppose, not very different from most

other American towns, and the few of its residents I tried to engage in talk about Anderson seemed quite uninterested. This indifference would not have surprised him; it certainly should not surprise anyone who reads his book.

Once freed from the army, I started to write literary criticism, and in 1951 I published a critical biography of Anderson. It came shortly after Lionel Trilling's influential essay attacking Anderson, an attack from which Anderson's reputation would never quite recover. Trilling charged Anderson with indulging a vaporous sentimentalism, a kind of vague emotional meandering in stories that lacked social or spiritual solidity. There was a certain cogency in Trilling's attack, at least with regard to Anderson's inferior work, most of which he wrote after Winesburg, Ohio. In my book I tried, somewhat awkwardly, to bring together the kinds of judgment Trilling had made with my still keen affection for the best of Anderson's writings. By then, I had read writers more complex, perhaps more distinguished than Anderson, but his muted stories kept a firm place in my memories, and the book I wrote might be seen as a gesture of thanks for the light—a glow of darkness, you might say—that he had brought to me.

Decades passed. I no longer read Anderson, perhaps fearing I might have to surrender an admiration of youth. (There are some writers one should never return to.) But now, in the fullness of age, when asked to say a few introductory words about Anderson and his work, I have again fallen under the spell of Winesburg,

Ohio, again responded to the half-spoken desires, the flickers of longing that spot its pages. Naturally, I now have some changes of response: a few of the stories no longer haunt me as once they did, but the long story "Godliness," which years ago I considered a failure, I now see as a quaintly effective account of the way religious fanaticism and material acquisitiveness can become intertwined in American experience.

* * *

Sherwood Anderson was born in Ohio in 1876. His childhood and youth in Clyde, a town with perhaps three thousand souls, were scarred by bouts of poverty, but he also knew some of the pleasures of pre-industrial American society. The country was then experiencing what he would later call "a sudden and almost universal turning of men from the old handicrafts towards our modern life of machines." There were still people in Clyde who remembered the frontier, and like America itself, the town lived by a mixture of diluted Calvinism and a strong belief in "progress," Young Sherwood, known as "Jobby"—the boy always ready to work—showed the kind of entrepreneurial spirit that Clyde respected: folks expected him to become a "go-getter," And for a time he did. Moving to Chicago in his early twenties, he worked in an advertising agency where he proved adept at turning out copy. "I create nothing, I boost, I boost," he said about himself, even as, on the side, he was trying to write short stories.

In 1904 Anderson married and three years later moved to

Elyria, a town forty miles west of Cleveland, where he established a firm that sold paint. "I was going to be a rich man.... Next year a bigger house; and after that, presumably, a country estate." Later he would say about his years in Elyria, "I was a good deal of a Babbitt, but never completely one." Something drove him to write, perhaps one of those shapeless hungers—a need for self-expression? a wish to find a more authentic kind of experience?—that would become a recurrent motif in his fiction.

And then, in 1912, occurred the great turning point in Anderson's life. Plainly put, he suffered a nervous breakdown, though in his memoirs he would elevate this into a moment of liberation in which he abandoned the sterility of commerce and turned to the rewards of literature. Nor was this, I believe, merely a deception on Anderson's part, since the breakdown painful as it surely was, did help precipitate a basic change in his life. At the age of 36, he left behind his business and moved to Chicago, becoming one of the rebellious writers and cultural bohemians in the group that has since come to be called the "Chicago Renaissance." Anderson soon adopted the posture of a free, liberated spirit, and like many writers of the time, he presented himself as a sardonic critic of American provincialism and materialism. It was in the freedom of the city, in its readiness to put up with deviant styles of life, that Anderson found the strength to settle accounts with—but also to release his affection for—the world of small-town America. The dream of an unconditional personal freedom, that hazy American version

of utopia, would remain central throughout Anderson's life and work. It was an inspiration; it was a delusion.

In 1916 and 1917 Anderson published two novels mostly written in Elyria, *Windy McPherson's Son* and *Marching Men*, both by now largely forgotten. They show patches of talent but also a crudity of thought and unsteadiness of language. No one reading these novels was likely to suppose that its author could soon produce anything as remarkable as *Winesburg, Ohio*. Occasionally there occurs in a writer's career a sudden, almost mysterious leap of talent, beyond explanation, perhaps beyond any need for explanation.

In 1915-16 Anderson had begun to write and in 1919 he published the stories that comprise *Winesburg, Ohio*, stories that form, in sum, a sort of loosely-strung episodic novel. The book was an immediate critical success, and soon Anderson was being ranked as a significant literary figure. In 1921 the distinguished literary magazine *The Dial* awarded him its first annual literary prize of \$2,000, the significance of which is perhaps best understood if one also knows that the second recipient was T. S. Eliot. But Anderson's moment of glory was brief, no more than a decade, and sadly, the remaining years until his death in 1940 were marked by a sharp decline in his literary standing. Somehow, except for an occasional story like the haunting "Death in the Woods," he was unable to repeat or surpass his early success. Still, about *Winesburg, Ohio* and a small number of stories like "The Egg" and "The Man Who

Became a Woman" there has rarely been any critical doubt.

* * *

No sooner did Winesburg, Ohio make its appearance than a number of critical labels were fixed on it: the revolt against the village, the espousal of sexual freedom, the deepening of American realism. Such tags may once have had their point, but by now they seem dated and stale. The revolt against the village (about which Anderson was always ambivalent) has faded into history. The espousal of sexual freedom would soon be exceeded in boldness by other writers. And as for the effort to place Winesburg, Ohio in a tradition of American realism, that now seems dubious. Only rarely is the object of Anderson's stories social verisimilitude, or the "photographing" of familiar appearances, in the sense, say, that one might use to describe a novel by Theodore Dreiser or Sinclair Lewis. Only occasionally, and then with a very light touch, does Anderson try to fill out the social arrangements of his imaginary town—although the fact that his stories are set in a mid-American place like Winesburg does constitute an important formative condition. You might even say, with only slight overstatement, that what Anderson is doing in Winesburg, Ohio could be described as "antirealistic," fictions notable less for precise locale and social detail than for a highly personal, even strange vision of American life. Narrow, intense, almost claustrophobic, the result is a book about extreme states of being, the collapse of men and women who have lost their psychic bearings and now hover, at best tolerated, at the

edge of the little community in which they live. It would be a gross mistake, though not one likely to occur by now, if we were to take Winesburg, Ohio as a social photograph of "the typical small town" (whatever that might be.) Anderson evokes a depressed landscape in which lost souls wander about; they make their flitting appearances mostly in the darkness of night, these stumps and shades of humanity. This vision has its truth, and at its best it is a terrible if narrow truth—but it is itself also grotesque, with the tone of the authorial voice and the mode of composition forming muted signals of the book's content. Figures like Dr. Parcival, Kate Swift, and Wash Williams are not, nor are they meant to be, "fully-rounded" characters such as we can expect in realistic fiction; they are the shards of life, glimpsed for a moment, the debris of suffering and defeat. In each story one of them emerges, shyly or with a false assertiveness, trying to reach out to companionship and love, driven almost mad by the search for human connection. In the economy of Winesburg these grotesques matter less in their own right than as agents or symptoms of that "indefinable hunger" for meaning which is Anderson's preoccupation.

Brushing against one another, passing one another in the streets or the fields, they see bodies and hear voices, but it does not really matter—they are disconnected, psychically lost. Is this due to the particular circumstances of small-town America as Anderson saw it at the turn of the century? Or does he feel that he is sketching an inescapable human condition which makes all

of us bear the burden of loneliness? Alice Hindman in the story "Adventure" turns her face to the wall and tries "to force herself to face the fact that many people must live and die alone, even in Winesburg." Or especially in Winesburg? Such impressions have been put in more general terms in Anderson's only successful novel, *Poor White*:

All men lead their lives behind a wall of misunderstanding they have themselves built, and most men die in silence and unnoticed behind the walls. Now and then a man, cut off from his fellows by the peculiarities of his nature, becomes absorbed in doing something that is personal, useful and beautiful. Word of his activities is carried over the walls.

These "walls" of misunderstanding are only seldom due to physical deformities (Wing Biddlebaum in "Hands") or oppressive social arrangements (Kate Swift in "The Teacher.") Misunderstanding, loneliness, the inability to articulate, are all seen by Anderson as virtually a root condition, something deeply set in our natures. Nor are these people, the grotesques, simply to be pitied and dismissed; at some point in their lives they have known desire, have dreamt of ambition, have hoped for friendship. In all of them there was once something sweet, "like the twisted little apples that grow in the orchards in Winesburg." Now, broken and adrift, they clutch at some rigid notion or idea, a "truth" which turns out to bear the stamp of monomania, leaving them helplessly sputtering, desperate to speak out but unable to.

Winesburg, Ohio registers the losses inescapable to life, and it does so with a deep fraternal sadness, a sympathy casting a mild glow over the entire book. "Words," as the American writer Paula Fox has said, "are nets through which all truth escapes." Yet what do we have but words?

They want, these Winesburg grotesques, to unpack their hearts, to release emotions buried and festering. Wash Williams tries to explain his eccentricity but hardly can; Louise Bentley "tried to talk but could say nothing"; Enoch Robinson retreats to a fantasy world, inventing "his own people to whom he could really talk and to whom he explained the things he had been unable to explain to living people."

In his own somber way, Anderson has here touched upon one of the great themes of American literature, especially Midwestern literature, in the late nineteenth and early twentieth centuries: the struggle for speech as it entails a search for the self. Perhaps the central Winesburg story, tracing the basic movements of the book, is "Paper Pills," in which the old Doctor Reefy sits "in his empty office close by a window that was covered with cobwebs," writes down some thoughts on slips of paper ("pyramids of truth," he calls them) and then stuffs them into his pockets where they "become round hard balls" soon to be discarded. What Dr. Reefy's "truths" may be we never know; Anderson simply persuades us that to this lonely old man they are utterly precious and thereby incommunicable, forming a kind of blurred moral signature.

After a time the attentive reader will notice in these stories a recurrent pattern of theme and incident: the grotesques, gathering up a little courage, venture out into the streets of Winesburg, often in the dark, there to establish some initiatory relationship with George Willard, the young reporter who hasn't yet lived long enough to become a grotesque. Hesitantly, fearfully, or with a sputtering incoherent rage, they approach him, pleading that he listen to their stories in the hope that perhaps they can find some sort of renewal in his youthful voice. Upon this sensitive and fragile boy they pour out their desires and frustrations. Dr. Parcival hopes that George Willard "will write the book I may never get written," and for Enoch Robinson, the boy represents "the youthful sadness, young man's sadness, the sadness of a growing boy in a village at the year's end [which may open] the lips of the old man."

What the grotesques really need is each other, but their estrangement is so extreme they cannot establish direct ties—they can only hope for connection through George Willard. The burden this places on the boy is more than he can bear. He listens to them attentively, he is sympathetic to their complaints, but finally he is too absorbed in his own dreams. The grotesques turn to him because he seems "different"—younger, more open, not yet hardened—but it is precisely this "difference" that keeps him from responding as warmly as they want. It is hardly the boy's fault; it is simply in the nature of things. For George Willard, the grotesques form a moment in his education; for the grotesques,

their encounters with George Willard come to seem like a stamp of hopelessness.

The prose Anderson employs in telling these stories may seem at first glance to be simple: short sentences, a sparse vocabulary, uncomplicated syntax. In actuality, Anderson developed an artful style in which, following Mark Twain and preceding Ernest Hemingway, he tried to use American speech as the base of a tensed rhythmic prose that has an economy and a shapeliness seldom found in ordinary speech or even oral narration. What Anderson employs here is a stylized version of the American language, sometimes rising to quite formal rhetorical patterns and sometimes sinking to a self-conscious mannerism. But at its best, Anderson's prose style in *Winesburg, Ohio* is a supple instrument, yielding that "low fine music" which he admired so much in the stories of Turgenev.

One of the worst fates that can befall a writer is that of self-imitation: the effort later in life, often desperate, to recapture the tones and themes of youthful beginnings. Something of the sort happened with Anderson's later writings. Most critics and readers grew impatient with the work he did after, say, 1927 or 1928; they felt he was constantly repeating his gestures of emotional "groping"—what he had called in *Winesburg, Ohio* the "indefinable hunger" that prods and torments people. It became the critical fashion to see Anderson's "gropings" as a sign of delayed adolescence, a failure to develop as a writer. Once he wrote a chilling reply to those who dismissed him in this way:

"I don't think it matters much, all this calling a man a muddler, a groper, etc.... The very man who throws such words as these knows in his heart that he is also facing a wall." This remark seems to me both dignified and strong, yet it must be admitted that there was some justice in the negative responses to his later work. For what characterized it was not so much "groping" as the imitation of "groping," the self-caricature of a writer who feels driven back upon an earlier self that is, alas, no longer available.

But *Winesburg, Ohio* remains a vital work, fresh and authentic. Most of its stories are composed in a minor key, a tone of subdued pathos—pathos marking both the nature and limit of Anderson's talent. (He spoke of himself as a "minor writer.") In a few stories, however, he was able to reach beyond pathos and to strike a tragic note. The single best story in *Winesburg, Ohio* is, I think, "The Untold Lie," in which the urgency of choice becomes an outer sign of a tragic element in the human condition. And in Anderson's single greatest story, "The Egg," which appeared a few years after *Winesburg, Ohio*, he succeeded in bringing together a surface of farce with an undertone of tragedy. "The Egg" is an American masterpiece.

Anderson's influence upon later American writers, especially those who wrote short stories, has been enormous. Ernest Hemingway and William Faulkner both praised him as a writer who brought a new tremor of feeling, a new sense of introspectiveness to the American short story. As Faulkner put it, Anderson's "was the fumbling for exactitude, the exact word and

phrase within the limited scope of a vocabulary controlled and even repressed by what was in him almost a fetish of simplicity ... to seek always to penetrate to thought's uttermost end." And in many younger writers who may not even be aware of the Anderson influence, you can see touches of his approach, echoes of his voice.

Writing about the Elizabethan playwright John Ford, the poet Algernon Swinburne once said: "If he touches you once he takes you, and what he takes he keeps hold of; his work becomes part of your thought and parcel of your spiritual furniture forever." So it is, for me and many others, with Sherwood Anderson.

To the memory of my mother,

EMMA SMITH ANDERSON,

whose keen observations on the life about her first awoke in me the hunger to see beneath the surface of lives, this book is dedicated.

THE TALES AND THE PERSONS

THE BOOK OF THE GROTESQUE

The writer, an old man with a white mustache, had some difficulty in getting into bed. The windows of the house in which he lived were high and he wanted to look at the trees when he awoke in the morning. A carpenter came to fix the bed so that it would be on a level with the window.

Quite a fuss was made about the matter. The carpenter, who had been a soldier in the Civil War, came into the writer's room and sat down to talk of building a platform for the purpose of raising the bed. The writer had cigars lying about and the carpenter smoked.

For a time the two men talked of the raising of the bed and then they talked of other things. The soldier got on the subject of the war. The writer, in fact, led him to that subject. The carpenter had once been a prisoner in Andersonville prison and had lost a brother. The brother had died of starvation, and whenever the carpenter got upon that subject he cried. He, like the old writer, had a white mustache, and when he cried he puckered up his lips and the mustache bobbed up and down. The weeping old man with the cigar in his mouth was ludicrous. The plan the writer had for the raising of his bed was forgotten and later the carpenter

did it in his own way and the writer, who was past sixty, had to help himself with a chair when he went to bed at night.

In his bed the writer rolled over on his side and lay quite still. For years he had been beset with notions concerning his heart. He was a hard smoker and his heart fluttered. The idea had got into his mind that he would some time die unexpectedly and always when he got into bed he thought of that. It did not alarm him. The effect in fact was quite a special thing and not easily explained. It made him more alive, there in bed, than at any other time. Perfectly still he lay and his body was old and not of much use any more, but something inside him was altogether young. He was like a pregnant woman, only that the thing inside him was not a baby but a youth. No, it wasn't a youth, it was a woman, young, and wearing a coat of mail like a knight. It is absurd, you see, to try to tell what was inside the old writer as he lay on his high bed and listened to the fluttering of his heart. The thing to get at is what the writer, or the young thing within the writer, was thinking about.

The old writer, like all of the people in the world, had got, during his long life, a great many notions in his head. He had once been quite handsome and a number of women had been in love with him. And then, of course, he had known people, many people, known them in a peculiarly intimate way that was different from the way in which you and I know people. At least that is what the writer thought and the thought pleased him. Why quarrel with an old man concerning his thoughts?

In the bed the writer had a dream that was not a dream. As he grew somewhat sleepy but was still conscious, figures began to appear before his eyes. He imagined the young indescribable thing within himself was driving a long procession of figures before his eyes.

You see the interest in all this lies in the figures that went before the eyes of the writer. They were all grotesques. All of the men and women the writer had ever known had become grotesques.

The grotesques were not all horrible. Some were amusing, some almost beautiful, and one, a woman all drawn out of shape, hurt the old man by her grotesqueness. When she passed he made a noise like a small dog whimpering. Had you come into the room you might have supposed the old man had unpleasant dreams or perhaps indigestion.

For an hour the procession of grotesques passed before the eyes of the old man, and then, although it was a painful thing to do, he crept out of bed and began to write. Some one of the grotesques had made a deep impression on his mind and he wanted to describe it.

At his desk the writer worked for an hour. In the end he wrote a book which he called "The Book of the Grotesque." It was never published, but I saw it once and it made an indelible impression on my mind. The book had one central thought that is very strange and has always remained with me. By remembering it I have been able to understand many people and things that I

was never able to understand before. The thought was involved but a simple statement of it would be something like this:

That in the beginning when the world was young there were a great many thoughts but no such thing as a truth. Man made the truths himself and each truth was a composite of a great many vague thoughts. All about in the world were the truths and they were all beautiful.

The old man had listed hundreds of the truths in his book. I will not try to tell you of all of them. There was the truth of virginity and the truth of passion, the truth of wealth and of poverty, of thrift and of profligacy, of carelessness and abandon. Hundreds and hundreds were the truths and they were all beautiful.

And then the people came along. Each as he appeared snatched up one of the truths and some who were quite strong snatched up a dozen of them.

It was the truths that made the people grotesques. The old man had quite an elaborate theory concerning the matter. It was his notion that the moment one of the people took one of the truths to himself, called it his truth, and tried to live his life by it, he became a grotesque and the truth he embraced became a falsehood.

You can see for yourself how the old man, who had spent all of his life writing and was filled with words, would write hundreds of pages concerning this matter. The subject would become so big in his mind that he himself would be in danger of becoming

a grotesque. He didn't, I suppose, for the same reason that he never published the book. It was the young thing inside him that saved the old man.

Concerning the old carpenter who fixed the bed for the writer, I only mentioned him because he, like many of what are called very common people, became the nearest thing to what is understandable and lovable of all the grotesques in the writer's book.

HANDS

Upon the half decayed veranda of a small frame house that stood near the edge of a ravine near the town of Winesburg, Ohio, a fat little old man walked nervously up and down. Across a long field that had been seeded for clover but that had produced only a dense crop of yellow mustard weeds, he could see the public highway along which went a wagon filled with berry pickers returning from the fields. The berry pickers, youths and maidens, laughed and shouted boisterously. A boy clad in a blue shirt leaped from the wagon and attempted to drag after him one of the maidens, who screamed and protested shrilly. The feet of the boy in the road kicked up a cloud of dust that floated across the face of the departing sun. Over the long field came a thin girlish voice. "Oh, you Wing Biddlebaum, comb your hair, it's falling into your eyes," commanded the voice to the man, who was bald and whose nervous little hands fiddled about the bare

white forehead as though arranging a mass of tangled locks.

Wing Biddlebaum, forever frightened and beset by a ghostly band of doubts, did not think of himself as in any way a part of the life of the town where he had lived for twenty years. Among all the people of Winesburg but one had come close to him. With George Willard, son of Tom Willard, the proprietor of the New Willard House, he had formed something like a friendship. George Willard was the reporter on the Winesburg Eagle and sometimes in the evenings he walked out along the highway to Wing Biddlebaum's house. Now as the old man walked up and down on the veranda, his hands moving nervously about, he was hoping that George Willard would come and spend the evening with him. After the wagon containing the berry pickers had passed, he went across the field through the tall mustard weeds and climbing a rail fence peered anxiously along the road to the town. For a moment he stood thus, rubbing his hands together and looking up and down the road, and then, fear overcoming him, ran back to walk again upon the porch on his own house.

In the presence of George Willard, Wing Biddlebaum, who for twenty years had been the town mystery, lost something of his timidity, and his shadowy personality, submerged in a sea of doubts, came forth to look at the world. With the young reporter at his side, he ventured in the light of day into Main Street or strode up and down on the rickety front porch of his own house, talking excitedly. The voice that had been low and trembling became shrill and loud. The bent figure straightened. With a kind

of wriggle, like a fish returned to the brook by the fisherman, Biddlebaum the silent began to talk, striving to put into words the ideas that had been accumulated by his mind during long years of silence.

Wing Biddlebaum talked much with his hands. The slender expressive fingers, forever active, forever striving to conceal themselves in his pockets or behind his back, came forth and became the piston rods of his machinery of expression.

The story of Wing Biddlebaum is a story of hands. Their restless activity, like unto the beating of the wings of an imprisoned bird, had given him his name. Some obscure poet of the town had thought of it. The hands alarmed their owner. He wanted to keep them hidden away and looked with amazement at the quiet inexpressive hands of other men who worked beside him in the fields, or passed, driving sleepy teams on country roads.

When he talked to George Willard, Wing Biddlebaum closed his fists and beat with them upon a table or on the walls of his house. The action made him more comfortable. If the desire to talk came to him when the two were walking in the fields, he sought out a stump or the top board of a fence and with his hands pounding busily talked with renewed ease.

The story of Wing Biddlebaum's hands is worth a book in itself. Sympathetically set forth it would tap many strange, beautiful qualities in obscure men. It is a job for a poet. In Winesburg the hands had attracted attention merely because of

their activity. With them Wing Biddlebaum had picked as high as a hundred and forty quarts of strawberries in a day. They became his distinguishing feature, the source of his fame. Also they made more grotesque an already grotesque and elusive individuality. Winesburg was proud of the hands of Wing Biddlebaum in the same spirit in which it was proud of Banker White's new stone house and Wesley Moyer's bay stallion, Tony Tip, that had won the two-fifteen trot at the fall races in Cleveland.

As for George Willard, he had many times wanted to ask about the hands. At times an almost overwhelming curiosity had taken hold of him. He felt that there must be a reason for their strange activity and their inclination to keep hidden away and only a growing respect for Wing Biddlebaum kept him from blurting out the questions that were often in his mind.

Once he had been on the point of asking. The two were walking in the fields on a summer afternoon and had stopped to sit upon a grassy bank. All afternoon Wing Biddlebaum had talked as one inspired. By a fence he had stopped and beating like a giant woodpecker upon the top board had shouted at George Willard, condemning his tendency to be too much influenced by the people about him, "You are destroying yourself," he cried. "You have the inclination to be alone and to dream and you are afraid of dreams. You want to be like others in town here. You hear them talk and you try to imitate them."

On the grassy bank Wing Biddlebaum had tried again to drive his point home. His voice became soft and reminiscent, and with

a sigh of contentment he launched into a long rambling talk, speaking as one lost in a dream.

Out of the dream Wing Biddlebaum made a picture for George Willard. In the picture men lived again in a kind of pastoral golden age. Across a green open country came clean-limbed young men, some afoot, some mounted upon horses. In crowds the young men came to gather about the feet of an old man who sat beneath a tree in a tiny garden and who talked to them.

Wing Biddlebaum became wholly inspired. For once he forgot the hands. Slowly they stole forth and lay upon George Willard's shoulders. Something new and bold came into the voice that talked. "You must try to forget all you have learned," said the old man. "You must begin to dream. From this time on you must shut your ears to the roaring of the voices."

Pausing in his speech, Wing Biddlebaum looked long and earnestly at George Willard. His eyes glowed. Again he raised the hands to caress the boy and then a look of horror swept over his face.

With a convulsive movement of his body, Wing Biddlebaum sprang to his feet and thrust his hands deep into his trousers pockets. Tears came to his eyes. "I must be getting along home. I can talk no more with you," he said nervously.

Without looking back, the old man had hurried down the hillside and across a meadow, leaving George Willard perplexed and frightened upon the grassy slope. With a shiver of dread the

boy arose and went along the road toward town. "I'll not ask him about his hands," he thought, touched by the memory of the terror he had seen in the man's eyes. "There's something wrong, but I don't want to know what it is. His hands have something to do with his fear of me and of everyone."

And George Willard was right. Let us look briefly into the story of the hands. Perhaps our talking of them will arouse the poet who will tell the hidden wonder story of the influence for which the hands were but fluttering pennants of promise.

In his youth Wing Biddlebaum had been a school teacher in a town in Pennsylvania. He was not then known as Wing Biddlebaum, but went by the less euphonic name of Adolph Myers. As Adolph Myers he was much loved by the boys of his school.

Adolph Myers was meant by nature to be a teacher of youth. He was one of those rare, little-understood men who rule by a power so gentle that it passes as a lovable weakness. In their feeling for the boys under their charge such men are not unlike the finer sort of women in their love of men.

And yet that is but crudely stated. It needs the poet there. With the boys of his school, Adolph Myers had walked in the evening or had sat talking until dusk upon the schoolhouse steps lost in a kind of dream. Here and there went his hands, caressing the shoulders of the boys, playing about the tousled heads. As he talked his voice became soft and musical. There was a caress in that also. In a way the voice and the hands, the stroking of

the shoulders and the touching of the hair were a part of the schoolmaster's effort to carry a dream into the young minds. By the caress that was in his fingers he expressed himself. He was one of those men in whom the force that creates life is diffused, not centralized. Under the caress of his hands doubt and disbelief went out of the minds of the boys and they began also to dream.

And then the tragedy. A half-witted boy of the school became enamored of the young master. In his bed at night he imagined unspeakable things and in the morning went forth to tell his dreams as facts. Strange, hideous accusations fell from his loosehung lips. Through the Pennsylvania town went a shiver. Hidden, shadowy doubts that had been in men's minds concerning Adolph Myers were galvanized into beliefs.

The tragedy did not linger. Trembling lads were jerked out of bed and questioned. "He put his arms about me," said one. "His fingers were always playing in my hair," said another.

One afternoon a man of the town, Henry Bradford, who kept a saloon, came to the schoolhouse door. Calling Adolph Myers into the school yard he began to beat him with his fists. As his hard knuckles beat down into the frightened face of the schoolmaster, his wrath became more and more terrible. Screaming with dismay, the children ran here and there like disturbed insects. "I'll teach you to put your hands on my boy, you beast," roared the saloon keeper, who, tired of beating the master, had begun to kick him about the yard.

Adolph Myers was driven from the Pennsylvania town in the

night. With lanterns in their hands a dozen men came to the door of the house where he lived alone and commanded that he dress and come forth. It was raining and one of the men had a rope in his hands. They had intended to hang the school-master, but something in his figure, so small, white, and pitiful, touched their hearts and they let him escape. As he ran away into the darkness they repented of their weakness and ran after him, swearing and throwing sticks and great balls of soft mud at the figure that screamed and ran faster and faster into the darkness.

For twenty years Adolph Myers had lived alone in Winesburg. He was but forty but looked sixty-five. The name of Biddlebaum he got from a box of goods seen at a freight station as he hurried through an eastern Ohio town. He had an aunt in Winesburg, a black-toothed old woman who raised chickens, and with her he lived until she died. He had been ill for a year after the experience in Pennsylvania, and after his recovery worked as a day laborer in the fields, going timidly about and striving to conceal his hands. Although he did not understand what had happened he felt that the hands must be to blame. Again and again the fathers of the boys had talked of the hands. "Keep your hands to yourself," the saloon keeper had roared, dancing, with fury in the schoolhouse yard.

Upon the veranda of his house by the ravine, Wing Biddlebaum continued to walk up and down until the sun had disappeared and the road beyond the field was lost in the grey shadows. Going into his house he cut slices of bread and spread

honey upon them. When the rumble of the evening train that took away the express cars loaded with the day's harvest of berries had passed and restored the silence of the summer night, he went again to walk upon the veranda. In the darkness he could not see the hands and they became quiet. Although he still hungered for the presence of the boy, who was the medium through which he expressed his love of man, the hunger became again a part of his loneliness and his waiting. Lighting a lamp, Wing Biddlebaum washed the few dishes soiled by his simple meal and, setting up a folding cot by the screen door that led to the porch, prepared to undress for the night. A few stray white bread crumbs lay on the cleanly washed floor by the table; putting the lamp upon a low stool he began to pick up the crumbs, carrying them to his mouth one by one with unbelievable rapidity. In the dense blotch of light beneath the table, the kneeling figure looked like a priest engaged in some service of his church. The nervous expressive fingers, flashing in and out of the light, might well have been mistaken for the fingers of the devotee going swiftly through decade after decade of his rosary.

PAPER PILLS

He was an old man with a white beard and huge nose and hands. Long before the time during which we will know him, he was a doctor and drove a jaded white horse from house to house through the streets of Winesburg. Later he married a girl who

had money. She had been left a large fertile farm when her father died. The girl was quiet, tall, and dark, and to many people she seemed very beautiful. Everyone in Winesburg wondered why she married the doctor. Within a year after the marriage she died.

The knuckles of the doctor's hands were extraordinarily large. When the hands were closed they looked like clusters of unpainted wooden balls as large as walnuts fastened together by steel rods. He smoked a cob pipe and after his wife's death sat all day in his empty office close by a window that was covered with cobwebs. He never opened the window. Once on a hot day in August he tried but found it stuck fast and after that he forgot all about it.

Winesburg had forgotten the old man, but in Doctor Reefy there were the seeds of something very fine. Alone in his musty office in the Heffner Block above the Paris Dry Goods Company's store, he worked ceaselessly, building up something that he himself destroyed. Little pyramids of truth he erected and after erecting knocked them down again that he might have the truths to erect other pyramids.

Doctor Reefy was a tall man who had worn one suit of clothes for ten years. It was frayed at the sleeves and little holes had appeared at the knees and elbows. In the office he wore also a linen duster with huge pockets into which he continually stuffed scraps of paper. After some weeks the scraps of paper became little hard round balls, and when the pockets were filled he dumped them out upon the floor. For ten years he had but one

friend, another old man named John Spaniard who owned a tree nursery. Sometimes, in a playful mood, old Doctor Reefy took from his pockets a handful of the paper balls and threw them at the nursery man. "That is to confound you, you blathering old sentimentalist," he cried, shaking with laughter.

The story of Doctor Reefy and his courtship of the tall dark girl who became his wife and left her money to him is a very curious story. It is delicious, like the twisted little apples that grow in the orchards of Winesburg. In the fall one walks in the orchards and the ground is hard with frost underfoot. The apples have been taken from the trees by the pickers. They have been put in barrels and shipped to the cities where they will be eaten in apartments that are filled with books, magazines, furniture, and people. On the trees are only a few gnarled apples that the pickers have rejected. They look like the knuckles of Doctor Reefy's hands. One nibbles at them and they are delicious. Into a little round place at the side of the apple has been gathered all of its sweetness. One runs from tree to tree over the frosted ground picking the gnarled, twisted apples and filling his pockets with them. Only the few know the sweetness of the twisted apples.

The girl and Doctor Reefy began their courtship on a summer afternoon. He was forty-five then and already he had begun the practice of filling his pockets with the scraps of paper that became hard balls and were thrown away. The habit had been formed as he sat in his buggy behind the jaded white horse and went slowly along country roads. On the papers were written

thoughts, ends of thoughts, beginnings of thoughts.

One by one the mind of Doctor Reefy had made the thoughts. Out of many of them he formed a truth that arose gigantic in his mind. The truth clouded the world. It became terrible and then faded away and the little thoughts began again.

The tall dark girl came to see Doctor Reefy because she was in the family way and had become frightened. She was in that condition because of a series of circumstances also curious.

The death of her father and mother and the rich acres of land that had come down to her had set a train of suitors on her heels. For two years she saw suitors almost every evening. Except two they were all alike. They talked to her of passion and there was a strained eager quality in their voices and in their eyes when they looked at her. The two who were different were much unlike each other. One of them, a slender young man with white hands, the son of a jeweler in Winesburg, talked continually of virginity. When he was with her he was never off the subject. The other, a black-haired boy with large ears, said nothing at all but always managed to get her into the darkness, where he began to kiss her.

For a time the tall dark girl thought she would marry the jeweler's son. For hours she sat in silence listening as he talked to her and then she began to be afraid of something. Beneath his talk of virginity she began to think there was a lust greater than in all the others. At times it seemed to her that as he talked he was holding her body in his hands. She imagined him turning it slowly about in the white hands and staring at it. At night she dreamed

that he had bitten into her body and that his jaws were dripping. She had the dream three times, then she became in the family way to the one who said nothing at all but who in the moment of his passion actually did bite her shoulder so that for days the marks of his teeth showed.

After the tall dark girl came to know Doctor Reefy it seemed to her that she never wanted to leave him again. She went into his office one morning and without her saying anything he seemed to know what had happened to her.

In the office of the doctor there was a woman, the wife of the man who kept the bookstore in Winesburg. Like all old-fashioned country practitioners, Doctor Reefy pulled teeth, and the woman who waited held a handkerchief to her teeth and groaned. Her husband was with her and when the tooth was taken out they both screamed and blood ran down on the woman's white dress. The tall dark girl did not pay any attention. When the woman and the man had gone the doctor smiled. "I will take you driving into the country with me," he said.

For several weeks the tall dark girl and the doctor were together almost every day. The condition that had brought her to him passed in an illness, but she was like one who has discovered the sweetness of the twisted apples, she could not get her mind fixed again upon the round perfect fruit that is eaten in the city apartments. In the fall after the beginning of her acquaintanceship with him she married Doctor Reefy and in the following spring she died. During the winter he read to her all

of the odds and ends of thoughts he had scribbled on the bits of paper. After he had read them he laughed and stuffed them away in his pockets to become round hard balls.

MOTHER

Elizabeth Willard, the mother of George Willard, was tall and gaunt and her face was marked with smallpox scars. Although she was but forty-five, some obscure disease had taken the fire out of her figure. Listlessly she went about the disorderly old hotel looking at the faded wall-paper and the ragged carpets and, when she was able to be about, doing the work of a chambermaid among beds soiled by the slumbers of fat traveling men. Her husband, Tom Willard, a slender, graceful man with square shoulders, a quick military step, and a black mustache trained to turn sharply up at the ends, tried to put the wife out of his mind. The presence of the tall ghostly figure, moving slowly through the halls, he took as a reproach to himself. When he thought of her he grew angry and swore. The hotel was unprofitable and forever on the edge of failure and he wished himself out of it. He thought of the old house and the woman who lived there with him as things defeated and done for. The hotel in which he had begun life so hopefully was now a mere ghost of what a hotel should be. As he went spruce and business-like through the streets of Winesburg, he sometimes stopped and turned quickly about as though fearing that the spirit of the hotel and of the woman would follow him even into the streets. "Damn such a life, damn it!" he sputtered aimlessly.

Tom Willard had a passion for village politics and for

years had been the leading Democrat in a strongly Republican community. Some day, he told himself, the tide of things political will turn in my favor and the years of ineffectual service count big in the bestowal of rewards. He dreamed of going to Congress and even of becoming governor. Once when a younger member of the party arose at a political conference and began to boast of his faithful service, Tom Willard grew white with fury. "Shut up, you," he roared, glaring about. "What do you know of service? What are you but a boy? Look at what I've done here! I was a Democrat here in Winesburg when it was a crime to be a Democrat. In the old days they fairly hunted us with guns."

Between Elizabeth and her one son George there was a deep unexpressed bond of sympathy, based on a girlhood dream that had long ago died. In the son's presence she was timid and reserved, but sometimes while he hurried about town intent upon his duties as a reporter, she went into his room and closing the door knelt by a little desk, made of a kitchen table, that sat near a window. In the room by the desk she went through a ceremony that was half a prayer, half a demand, addressed to the skies. In the boyish figure she yearned to see something half forgotten that had once been a part of herself recreated. The prayer concerned that. "Even though I die, I will in some way keep defeat from you," she cried, and so deep was her determination that her whole body shook. Her eyes glowed and she clenched her fists. "If I am dead and see him becoming a meaningless drab figure like myself, I will come back," she declared. "I ask God now to give

me that privilege. I demand it. I will pay for it. God may beat me with his fists. I will take any blow that may befall if but this my boy be allowed to express something for us both." Pausing uncertainly, the woman stared about the boy's room. "And do not let him become smart and successful either," she added vaguely.

The communion between George Willard and his mother was outwardly a formal thing without meaning. When she was ill and sat by the window in her room he sometimes went in the evening to make her a visit. They sat by a window that looked over the roof of a small frame building into Main Street. By turning their heads they could see through another window, along an alleyway that ran behind the Main Street stores and into the back door of Abner Groff's bakery. Sometimes as they sat thus a picture of village life presented itself to them. At the back door of his shop appeared Abner Groff with a stick or an empty milk bottle in his hand. For a long time there was a feud between the baker and a grey cat that belonged to Sylvester West, the druggist. The boy and his mother saw the cat creep into the door of the bakery and presently emerge followed by the baker, who swore and waved his arms about. The baker's eyes were small and red and his black hair and beard were filled with flour dust. Sometimes he was so angry that, although the cat had disappeared, he hurled sticks, bits of broken glass, and even some of the tools of his trade about. Once he broke a window at the back of Sinning's Hardware Store. In the alley the grey cat crouched behind barrels filled with torn paper and broken bottles above which flew a black

swarm of flies. Once when she was alone, and after watching a prolonged and ineffectual outburst on the part of the baker, Elizabeth Willard put her head down on her long white hands and wept. After that she did not look along the alleyway any more, but tried to forget the contest between the bearded man and the cat. It seemed like a rehearsal of her own life, terrible in its vividness.

In the evening when the son sat in the room with his mother, the silence made them both feel awkward. Darkness came on and the evening train came in at the station. In the street below feet tramped up and down upon a board sidewalk. In the station yard, after the evening train had gone, there was a heavy silence. Perhaps Skinner Leason, the express agent, moved a truck the length of the station platform. Over on Main Street sounded a man's voice, laughing. The door of the express office banged. George Willard arose and crossing the room fumbled for the doorknob. Sometimes he knocked against a chair, making it scrape along the floor. By the window sat the sick woman, perfectly still, listless. Her long hands, white and bloodless, could be seen drooping over the ends of the arms of the chair. "I think you had better be out among the boys. You are too much indoors," she said, striving to relieve the embarrassment of the departure. "I thought I would take a walk," replied George Willard, who felt awkward and confused.

One evening in July, when the transient guests who made the New Willard House their temporary home had become scarce, and the hallways, lighted only by kerosene lamps turned low,

were plunged in gloom, Elizabeth Willard had an adventure. She had been ill in bed for several days and her son had not come to visit her. She was alarmed. The feeble blaze of life that remained in her body was blown into a flame by her anxiety and she crept out of bed, dressed and hurried along the hallway toward her son's room, shaking with exaggerated fears. As she went along she steadied herself with her hand, slipped along the papered walls of the hall and breathed with difficulty. The air whistled through her teeth. As she hurried forward she thought how foolish she was. "He is concerned with boyish affairs," she told herself. "Perhaps he has now begun to walk about in the evening with girls."

Elizabeth Willard had a dread of being seen by guests in the hotel that had once belonged to her father and the ownership of which still stood recorded in her name in the county courthouse. The hotel was continually losing patronage because of its shabbiness and she thought of herself as also shabby. Her own room was in an obscure corner and when she felt able to work she voluntarily worked among the beds, preferring the labor that could be done when the guests were abroad seeking trade among the merchants of Winesburg.

By the door of her son's room the mother knelt upon the floor and listened for some sound from within. When she heard the boy moving about and talking in low tones a smile came to her lips. George Willard had a habit of talking aloud to himself and to hear him doing so had always given his mother a peculiar

pleasure. The habit in him, she felt, strengthened the secret bond that existed between them. A thousand times she had whispered to herself of the matter. "He is groping about, trying to find himself," she thought. "He is not a dull clod, all words and smartness. Within him there is a secret something that is striving to grow. It is the thing I let be killed in myself."

In the darkness in the hallway by the door the sick woman arose and started again toward her own room. She was afraid that the door would open and the boy come upon her. When she had reached a safe distance and was about to turn a corner into a second hallway she stopped and bracing herself with her hands waited, thinking to shake off a trembling fit of weakness that had come upon her. The presence of the boy in the room had made her happy. In her bed, during the long hours alone, the little fears that had visited her had become giants. Now they were all gone. "When I get back to my room I shall sleep," she murmured gratefully.

But Elizabeth Willard was not to return to her bed and to sleep. As she stood trembling in the darkness the door of her son's room opened and the boy's father, Tom Willard, stepped out. In the light that steamed out at the door he stood with the knob in his hand and talked. What he said infuriated the woman.

Tom Willard was ambitious for his son. He had always thought of himself as a successful man, although nothing he had ever done had turned out successfully. However, when he was out of sight of the New Willard House and had no fear of coming upon

his wife, he swaggered and began to dramatize himself as one of the chief men of the town. He wanted his son to succeed. He it was who had secured for the boy the position on the Winesburg Eagle. Now, with a ring of earnestness in his voice, he was advising concerning some course of conduct. "I tell you what, George, you've got to wake up," he said sharply. "Will Henderson has spoken to me three times concerning the matter. He says you go along for hours not hearing when you are spoken to and acting like a gawky girl. What ails you?" Tom Willard laughed good-naturedly. "Well, I guess you'll get over it," he said. "I told Will that. You're not a fool and you're not a woman. You're Tom Willard's son and you'll wake up. I'm not afraid. What you say clears things up. If being a newspaper man had put the notion of becoming a writer into your mind that's all right. Only I guess you'll have to wake up to do that too, eh?"

Tom Willard went briskly along the hallway and down a flight of stairs to the office. The woman in the darkness could hear him laughing and talking with a guest who was striving to wear away a dull evening by dozing in a chair by the office door. She returned to the door of her son's room. The weakness had passed from her body as by a miracle and she stepped boldly along. A thousand ideas raced through her head. When she heard the scraping of a chair and the sound of a pen scratching upon paper, she again turned and went back along the hallway to her own room.

A definite determination had come into the mind of the defeated wife of the Winesburg hotel keeper. The determination

was the result of long years of quiet and rather ineffectual thinking. "Now," she told herself, "I will act. There is something threatening my boy and I will ward it off." The fact that the conversation between Tom Willard and his son had been rather quiet and natural, as though an understanding existed between them, maddened her. Although for years she had hated her husband, her hatred had always before been a quite impersonal thing. He had been merely a part of something else that she hated. Now, and by the few words at the door, he had become the thing personified. In the darkness of her own room she clenched her fists and glared about. Going to a cloth bag that hung on a nail by the wall she took out a long pair of sewing scissors and held them in her hand like a dagger. "I will stab him," she said aloud. "He has chosen to be the voice of evil and I will kill him. When I have killed him something will snap within myself and I will die also. It will be a release for all of us."

In her girlhood and before her marriage with Tom Willard, Elizabeth had borne a somewhat shaky reputation in Winesburg. For years she had been what is called "stage-struck" and had paraded through the streets with traveling men guests at her father's hotel, wearing loud clothes and urging them to tell her of life in the cities out of which they had come. Once she startled the town by putting on men's clothes and riding a bicycle down Main Street.

In her own mind the tall dark girl had been in those days much confused. A great restlessness was in her and it expressed itself

in two ways. First there was an uneasy desire for change, for some big definite movement to her life. It was this feeling that had turned her mind to the stage. She dreamed of joining some company and wandering over the world, seeing always new faces and giving something out of herself to all people. Sometimes at night she was quite beside herself with the thought, but when she tried to talk of the matter to the members of the theatrical companies that came to Winesburg and stopped at her father's hotel, she got nowhere. They did not seem to know what she meant, or if she did get something of her passion expressed, they only laughed. "It's not like that," they said. "It's as dull and uninteresting as this here. Nothing comes of it."

With the traveling men when she walked about with them, and later with Tom Willard, it was quite different. Always they seemed to understand and sympathize with her. On the side streets of the village, in the darkness under the trees, they took hold of her hand and she thought that something unexpressed in herself came forth and became a part of an unexpressed something in them.

And then there was the second expression of her restlessness. When that came she felt for a time released and happy. She did not blame the men who walked with her and later she did not blame Tom Willard. It was always the same, beginning with kisses and ending, after strange wild emotions, with peace and then sobbing repentance. When she sobbed she put her hand upon the face of the man and had always the same thought. Even

though he were large and bearded she thought he had become suddenly a little boy. She wondered why he did not sob also.

In her room, tucked away in a corner of the old Willard House, Elizabeth Willard lighted a lamp and put it on a dressing table that stood by the door. A thought had come into her mind and she went to a closet and brought out a small square box and set it on the table. The box contained material for make-up and had been left with other things by a theatrical company that had once been stranded in Winesburg. Elizabeth Willard had decided that she would be beautiful. Her hair was still black and there was a great mass of it braided and coiled about her head. The scene that was to take place in the office below began to grow in her mind. No ghostly worn-out figure should confront Tom Willard, but something quite unexpected and startling. Tall and with dusky cheeks and hair that fell in a mass from her shoulders, a figure should come striding down the stairway before the startled loungers in the hotel office. The figure would be silent—it would be swift and terrible. As a tigress whose cub had been threatened would she appear, coming out of the shadows, stealing noiselessly along and holding the long wicked scissors in her hand.

With a little broken sob in her throat, Elizabeth Willard blew out the light that stood upon the table and stood weak and trembling in the darkness. The strength that had been as a miracle in her body left and she half reeled across the floor, clutching at the back of the chair in which she had spent so many long days

staring out over the tin roofs into the main street of Winesburg. In the hallway there was the sound of footsteps and George Willard came in at the door. Sitting in a chair beside his mother he began to talk. "I'm going to get out of here," he said. "I don't know where I shall go or what I shall do but I am going away."

The woman in the chair waited and trembled. An impulse came to her. "I suppose you had better wake up," she said. "You think that? You will go to the city and make money, eh? It will be better for you, you think, to be a business man, to be brisk and smart and alive?" She waited and trembled.

The son shook his head. "I suppose I can't make you understand, but oh, I wish I could," he said earnestly. "I can't even talk to father about it. I don't try. There isn't any use. I don't know what I shall do. I just want to go away and look at people and think."

Silence fell upon the room where the boy and woman sat together. Again, as on the other evenings, they were embarrassed. After a time the boy tried again to talk. "I suppose it won't be for a year or two but I've been thinking about it," he said, rising and going toward the door. "Something father said makes it sure that I shall have to go away." He fumbled with the doorknob. In the room the silence became unbearable to the woman. She wanted to cry out with joy because of the words that had come from the lips of her son, but the expression of joy had become impossible to her. "I think you had better go out among the boys. You are too much indoors," she said. "I thought I would go for a little

walk," replied the son stepping awkwardly out of the room and closing the door.

THE PHILOSOPHER

Doctor Parcival was a large man with a drooping mouth covered by a yellow mustache. He always wore a dirty white waistcoat out of the pockets of which protruded a number of the kind of black cigars known as stogies. His teeth were black and irregular and there was something strange about his eyes. The lid of the left eye twitched; it fell down and snapped up; it was exactly as though the lid of the eye were a window shade and someone stood inside the doctor's head playing with the cord.

Doctor Parcival had a liking for the boy, George Willard. It began when George had been working for a year on the Winesburg Eagle and the acquaintanceship was entirely a matter of the doctor's own making.

In the late afternoon Will Henderson, owner and editor of the Eagle, went over to Tom Willy's saloon. Along an alleyway he went and slipping in at the back door of the saloon began drinking a drink made of a combination of sloe gin and soda water. Will Henderson was a sensualist and had reached the age of forty-five. He imagined the gin renewed the youth in him. Like most sensualists he enjoyed talking of women, and for an hour he lingered about gossiping with Tom Willy. The saloon keeper was a short, broad-shouldered man with peculiarly marked hands. That flaming kind of birthmark that sometimes paints with red the faces of men and women had touched with red Tom Willy's

fingers and the backs of his hands. As he stood by the bar talking to Will Henderson he rubbed the hands together. As he grew more and more excited the red of his fingers deepened. It was as though the hands had been dipped in blood that had dried and faded.

As Will Henderson stood at the bar looking at the red hands and talking of women, his assistant, George Willard, sat in the office of the Winesburg Eagle and listened to the talk of Doctor Parcival.

Doctor Parcival appeared immediately after Will Henderson had disappeared. One might have supposed that the doctor had been watching from his office window and had seen the editor going along the alleyway. Coming in at the front door and finding himself a chair, he lighted one of the stogies and crossing his legs began to talk. He seemed intent upon convincing the boy of the advisability of adopting a line of conduct that he was himself unable to define.

"If you have your eyes open you will see that although I call myself a doctor I have mighty few patients," he began. "There is a reason for that. It is not an accident and it is not because I do not know as much of medicine as anyone here. I do not want patients. The reason, you see, does not appear on the surface. It lies in fact in my character, which has, if you think about it, many strange turns. Why I want to talk to you of the matter I don't know. I might keep still and get more credit in your eyes. I have a desire to make you admire me, that's a fact. I don't know

why. That's why I talk. It's very amusing, eh?"

Sometimes the doctor launched into long tales concerning himself. To the boy the tales were very real and full of meaning. He began to admire the fat unclean-looking man and, in the afternoon when Will Henderson had gone, looked forward with keen interest to the doctor's coming.

Doctor Parcival had been in Winesburg about five years. He came from Chicago and when he arrived was drunk and got into a fight with Albert Longworth, the baggageman. The fight concerned a trunk and ended by the doctor's being escorted to the village lockup. When he was released he rented a room above a shoe-repairing shop at the lower end of Main Street and put out the sign that announced himself as a doctor. Although he had but few patients and these of the poorer sort who were unable to pay, he seemed to have plenty of money for his needs. He slept in the office that was unspeakably dirty and dined at Biff Carter's lunch room in a small frame building opposite the railroad station. In the summer the lunch room was filled with flies and Biff Carter's white apron was more dirty than his floor. Doctor Parcival did not mind. Into the lunch room he stalked and deposited twenty cents upon the counter. "Feed me what you wish for that," he said laughing. "Use up food that you wouldn't otherwise sell. It makes no difference to me. I am a man of distinction, you see. Why should I concern myself with what I eat."

The tales that Doctor Parcival told George Willard began nowhere and ended nowhere. Sometimes the boy thought they

must all be inventions, a pack of lies. And then again he was convinced that they contained the very essence of truth.

"I was a reporter like you here," Doctor Parcival began. "It was in a town in Iowa—or was it in Illinois? I don't remember and anyway it makes no difference. Perhaps I am trying to conceal my identity and don't want to be very definite. Have you ever thought it strange that I have money for my needs although I do nothing? I may have stolen a great sum of money or been involved in a murder before I came here. There is food for thought in that, eh? If you were a really smart newspaper reporter you would look me up. In Chicago there was a Doctor Cronin who was murdered. Have you heard of that? Some men murdered him and put him in a trunk. In the early morning they hauled the trunk across the city. It sat on the back of an express wagon and they were on the seat as unconcerned as anything. Along they went through quiet streets where everyone was asleep. The sun was just coming up over the lake. Funny, eh—just to think of them smoking pipes and chattering as they drove along as unconcerned as I am now. Perhaps I was one of those men. That would be a strange turn of things, now wouldn't it, eh?" Again Doctor Parcival began his tale: "Well, anyway there I was, a reporter on a paper just as you are here, running about and getting little items to print. My mother was poor. She took in washing. Her dream was to make me a Presbyterian minister and I was studying with that end in view.

"My father had been insane for a number of years. He was in

an asylum over at Dayton, Ohio. There you see I have let it slip out! All of this took place in Ohio, right here in Ohio. There is a clew if you ever get the notion of looking me up.

"I was going to tell you of my brother. That's the object of all this. That's what I'm getting at. My brother was a railroad painter and had a job on the Big Four. You know that road runs through Ohio here. With other men he lived in a box car and away they went from town to town painting the railroad property-switches, crossing gates, bridges, and stations.

"The Big Four paints its stations a nasty orange color. How I hated that color! My brother was always covered with it. On pay days he used to get drunk and come home wearing his paint-covered clothes and bringing his money with him. He did not give it to mother but laid it in a pile on our kitchen table.

"About the house he went in the clothes covered with the nasty orange colored paint. I can see the picture. My mother, who was small and had red, sad-looking eyes, would come into the house from a little shed at the back. That's where she spent her time over the washtub scrubbing people's dirty clothes. In she would come and stand by the table, rubbing her eyes with her apron that was covered with soap-suds.

"Don't touch it! Don't you dare touch that money,' my brother roared, and then he himself took five or ten dollars and went tramping off to the saloons. When he had spent what he had taken he came back for more. He never gave my mother any money at all but stayed about until he had spent it all, a little at a

time. Then he went back to his job with the painting crew on the railroad. After he had gone things began to arrive at our house, groceries and such things. Sometimes there would be a dress for mother or a pair of shoes for me.

"Strange, eh? My mother loved my brother much more than she did me, although he never said a kind word to either of us and always raved up and down threatening us if we dared so much as touch the money that sometimes lay on the table three days.

"We got along pretty well. I studied to be a minister and prayed. I was a regular ass about saying prayers. You should have heard me. When my father died I prayed all night, just as I did sometimes when my brother was in town drinking and going about buying the things for us. In the evening after supper I knelt by the table where the money lay and prayed for hours. When no one was looking I stole a dollar or two and put it in my pocket. That makes me laugh now but then it was terrible. It was on my mind all the time. I got six dollars a week from my job on the paper and always took it straight home to mother. The few dollars I stole from my brother's pile I spent on myself, you know, for trifles, candy and cigarettes and such things.

"When my father died at the asylum over at Dayton, I went over there. I borrowed some money from the man for whom I worked and went on the train at night. It was raining. In the asylum they treated me as though I were a king.

"The men who had jobs in the asylum had found out I was a newspaper reporter. That made them afraid. There had been

some negligence, some carelessness, you see, when father was ill. They thought perhaps I would write it up in the paper and make a fuss. I never intended to do anything of the kind.

"Anyway, in I went to the room where my father lay dead and blessed the dead body. I wonder what put that notion into my head. Wouldn't my brother, the painter, have laughed, though. There I stood over the dead body and spread out my hands. The superintendent of the asylum and some of his helpers came in and stood about looking sheepish. It was very amusing. I spread out my hands and said, 'Let peace brood over this carcass.' That's what I said."

Jumping to his feet and breaking off the tale, Doctor Parcival began to walk up and down in the office of the Winesburg Eagle where George Willard sat listening. He was awkward and, as the office was small, continually knocked against things. "What a fool I am to be talking," he said. "That is not my object in coming here and forcing my acquaintanceship upon you. I have something else in mind. You are a reporter just as I was once and you have attracted my attention. You may end by becoming just such another fool. I want to warn you and keep on warning you. That's why I seek you out."

Doctor Parcival began talking of George Willard's attitude toward men. It seemed to the boy that the man had but one object in view, to make everyone seem despicable. "I want to fill you with hatred and contempt so that you will be a superior being," he declared. "Look at my brother. There was a fellow,

eh? He despised everyone, you see. You have no idea with what contempt he looked upon mother and me. And was he not our superior? You know he was. You have not seen him and yet I have made you feel that. I have given you a sense of it. He is dead. Once when he was drunk he lay down on the tracks and the car in which he lived with the other painters ran over him."

* * *

One day in August Doctor Parcival had an adventure in Winesburg. For a month George Willard had been going each morning to spend an hour in the doctor's office. The visits came about through a desire on the part of the doctor to read to the boy from the pages of a book he was in the process of writing. To write the book Doctor Parcival declared was the object of his coming to Winesburg to live.

On the morning in August before the coming of the boy, an incident had happened in the doctor's office. There had been an accident on Main Street. A team of horses had been frightened by a train and had run away. A little girl, the daughter of a farmer, had been thrown from a buggy and killed.

On Main Street everyone had become excited and a cry for doctors had gone up. All three of the active practitioners of the town had come quickly but had found the child dead. From the crowd someone had run to the office of Doctor Parcival who had bluntly refused to go down out of his office to the dead child. The useless cruelty of his refusal had passed unnoticed. Indeed, the man who had come up the stairway to summon him had hurried

away without hearing the refusal.

All of this, Doctor Parcival did not know and when George Willard came to his office he found the man shaking with terror. "What I have done will arouse the people of this town," he declared excitedly. "Do I not know human nature? Do I not know what will happen? Word of my refusal will be whispered about. Presently men will get together in groups and talk of it. They will come here. We will quarrel and there will be talk of hanging. Then they will come again bearing a rope in their hands."

Doctor Parcival shook with fright. "I have a presentiment," he declared emphatically. "It may be that what I am talking about will not occur this morning. It may be put off until tonight but I will be hanged. Everyone will get excited. I will be hanged to a lamp-post on Main Street."

Going to the door of his dirty office, Doctor Parcival looked timidly down the stairway leading to the street. When he returned the fright that had been in his eyes was beginning to be replaced by doubt. Coming on tiptoe across the room he tapped George Willard on the shoulder. "If not now, sometime," he whispered, shaking his head. "In the end I will be crucified, uselessly crucified."

Doctor Parcival began to plead with George Willard. "You must pay attention to me," he urged. "If something happens perhaps you will be able to write the book that I may never get written. The idea is very simple, so simple that if you are not careful you will forget it. It is this—that everyone in the world is

Christ and they are all crucified. That's what I want to say. Don't you forget that. Whatever happens, don't you dare let yourself forget."

NOBODY KNOWS

Looking cautiously about, George Willard arose from his desk in the office of the Winesburg Eagle and went hurriedly out at the back door. The night was warm and cloudy and although it was not yet eight o'clock, the alleyway back of the Eagle office was pitch dark. A team of horses tied to a post somewhere in the darkness stamped on the hard-baked ground. A cat sprang from under George Willard's feet and ran away into the night. The young man was nervous. All day he had gone about his work like one dazed by a blow. In the alleyway he trembled as though with fright.

In the darkness George Willard walked along the alleyway, going carefully and cautiously. The back doors of the Winesburg stores were open and he could see men sitting about under the store lamps. In Myerbaum's Notion Store Mrs. Willy the saloon keeper's wife stood by the counter with a basket on her arm. Sid Green the clerk was waiting on her. He leaned over the counter and talked earnestly.

George Willard crouched and then jumped through the path of light that came out at the door. He began to run forward in the darkness. Behind Ed Griffith's saloon old Jerry Bird the town drunkard lay asleep on the ground. The runner stumbled over the sprawling legs. He laughed brokenly.

George Willard had set forth upon an adventure. All day he

had been trying to make up his mind to go through with the adventure and now he was acting. In the office of the Winesburg Eagle he had been sitting since six o'clock trying to think.

There had been no decision. He had just jumped to his feet, hurried past Will Henderson who was reading proof in the printshop and started to run along the alleyway.

Through street after street went George Willard, avoiding the people who passed. He crossed and recrossed the road. When he passed a street lamp he pulled his hat down over his face. He did not dare think. In his mind there was a fear but it was a new kind of fear. He was afraid the adventure on which he had set out would be spoiled, that he would lose courage and turn back.

George Willard found Louise Trunnion in the kitchen of her father's house. She was washing dishes by the light of a kerosene lamp. There she stood behind the screen door in the little shedlike kitchen at the back of the house. George Willard stopped by a picket fence and tried to control the shaking of his body. Only a narrow potato patch separated him from the adventure. Five minutes passed before he felt sure enough of himself to call to her. "Louise! Oh, Louise!" he called. The cry stuck in his throat. His voice became a hoarse whisper.

Louise Trunnion came out across the potato patch holding the dish cloth in her hand. "How do you know I want to go out with you," she said sulkily. "What makes you so sure?"

George Willard did not answer. In silence the two stood in the darkness with the fence between them. "You go on along," she

said. "Pa's in there. I'll come along. You wait by Williams' barn."

The young newspaper reporter had received a letter from Louise Trunnion. It had come that morning to the office of the Winesburg Eagle. The letter was brief. "I'm yours if you want me," it said. He thought it annoying that in the darkness by the fence she had pretended there was nothing between them. "She has a nerve! Well, gracious sakes, she has a nerve," he muttered as he went along the street and passed a row of vacant lots where corn grew. The corn was shoulder high and had been planted right down to the sidewalk.

When Louise Trunnion came out of the front door of her house she still wore the gingham dress in which she had been washing dishes. There was no hat on her head. The boy could see her standing with the doorknob in her hand talking to someone within, no doubt to old Jake Trunnion, her father. Old Jake was half deaf and she shouted. The door closed and everything was dark and silent in the little side street. George Willard trembled more violently than ever.

In the shadows by Williams' barn George and Louise stood, not daring to talk. She was not particularly comely and there was a black smudge on the side of her nose. George thought she must have rubbed her nose with her finger after she had been handling some of the kitchen pots.

The young man began to laugh nervously. "It's warm," he said. He wanted to touch her with his hand. "I'm not very bold," he thought. Just to touch the folds of the soiled gingham

dress would, he decided, be an exquisite pleasure. She began to quibble. "You think you're better than I am. Don't tell me, I guess I know," she said drawing closer to him.

A flood of words burst from George Willard. He remembered the look that had lurked in the girl's eyes when they had met on the streets and thought of the note she had written. Doubt left him. The whispered tales concerning her that had gone about town gave him confidence. He became wholly the male, bold and aggressive. In his heart there was no sympathy for her. "Ah, come on, it'll be all right. There won't be anyone know anything. How can they know?" he urged.

They began to walk along a narrow brick sidewalk between the cracks of which tall weeds grew. Some of the bricks were missing and the sidewalk was rough and irregular. He took hold of her hand that was also rough and thought it delightfully small. "I can't go far," she said and her voice was quiet, unperturbed.

They crossed a bridge that ran over a tiny stream and passed another vacant lot in which corn grew. The street ended. In the path at the side of the road they were compelled to walk one behind the other. Will Overton's berry field lay beside the road and there was a pile of boards. "Will is going to build a shed to store berry crates here," said George and they sat down upon the boards.

* * *

When George Willard got back into Main Street it was past ten o'clock and had begun to rain. Three times he walked up

and down the length of Main Street. Sylvester West's Drug Store was still open and he went in and bought a cigar. When Shorty Crandall the clerk came out at the door with him he was pleased. For five minutes the two stood in the shelter of the store awning and talked. George Willard felt satisfied. He had wanted more than anything else to talk to some man. Around a corner toward the New Willard House he went whistling softly.

On the sidewalk at the side of Winney's Dry Goods Store where there was a high board fence covered with circus pictures, he stopped whistling and stood perfectly still in the darkness, attentive, listening as though for a voice calling his name. Then again he laughed nervously. "She hasn't got anything on me. Nobody knows," he muttered doggedly and went on his way.

GODLINESS

A Tale in Four Parts

There were always three or four old people sitting on the front porch of the house or puttering about the garden of the Bentley farm. Three of the old people were women and sisters to Jesse. They were a colorless, soft voiced lot. Then there was a silent old man with thin white hair who was Jesse's uncle.

The farmhouse was built of wood, a board outer-covering over a framework of logs. It was in reality not one house but a cluster of houses joined together in a rather haphazard manner. Inside, the place was full of surprises. One went up steps from the living room into the dining room and there were always steps to be ascended or descended in passing from one room to another. At meal times the place was like a beehive. At one moment all was quiet, then doors began to open, feet clattered on stairs, a murmur of soft voices arose and people appeared from a dozen obscure corners.

Besides the old people, already mentioned, many others lived in the Bentley house. There were four hired men, a woman named Aunt Callie Beebe, who was in charge of the housekeeping, a dull-witted girl named Eliza Stoughton, who made beds and helped with the milking, a boy who worked in the stables, and Jesse Bentley himself, the owner and overlord of it all.

By the time the American Civil War had been over for twenty years, that part of Northern Ohio where the Bentley farms lay had begun to emerge from pioneer life. Jesse then owned machinery for harvesting grain. He had built modern barns and most of his land was drained with carefully laid tile drain, but in order to understand the man we will have to go back to an earlier day.

The Bentley family had been in Northern Ohio for several generations before Jesse's time. They came from New York State and took up land when the country was new and land could be had at a low price. For a long time they, in common with all the other Middle Western people, were very poor. The land they had settled upon was heavily wooded and covered with fallen logs and underbrush. After the long hard labor of clearing these away and cutting the timber, there were still the stumps to be reckoned with. Plows run through the fields caught on hidden roots, stones lay all about, on the low places water gathered, and the young corn turned yellow, sickened and died.

When Jesse Bentley's father and brothers had come into their ownership of the place, much of the harder part of the work of clearing had been done, but they clung to old traditions and worked like driven animals. They lived as practically all of the farming people of the time lived. In the spring and through most of the winter the highways leading into the town of Winesburg were a sea of mud. The four young men of the family worked hard all day in the fields, they ate heavily of coarse, greasy food, and at night slept like tired beasts on beds of straw. Into their

lives came little that was not coarse and brutal and outwardly they were themselves coarse and brutal. On Saturday afternoons they hitched a team of horses to a three-seated wagon and went off to town. In town they stood about the stoves in the stores talking to other farmers or to the store keepers. They were dressed in overalls and in the winter wore heavy coats that were flecked with mud. Their hands as they stretched them out to the heat of the stoves were cracked and red. It was difficult for them to talk and so they for the most part kept silent. When they had bought meat, flour, sugar, and salt, they went into one of the Winesburg saloons and drank beer. Under the influence of drink the naturally strong lusts of their natures, kept suppressed by the heroic labor of breaking up new ground, were released. A kind of crude and animal-like poetic fervor took possession of them. On the road home they stood up on the wagon seats and shouted at the stars. Sometimes they fought long and bitterly and at other times they broke forth into songs. Once Enoch Bentley, the older one of the boys, struck his father, old Tom Bentley, with the butt of a teamster's whip, and the old man seemed likely to die. For days Enoch lay hid in the straw in the loft of the stable ready to flee if the result of his momentary passion turned out to be murder. He was kept alive with food brought by his mother, who also kept him informed of the injured man's condition. When all turned out well he emerged from his hiding place and went back to the work of clearing land as though nothing had happened.

* * *

The Civil War brought a sharp turn to the fortunes of the Bentleys and was responsible for the rise of the youngest son, Jesse. Enoch, Edward, Harry, and Will Bentley all enlisted and before the long war ended they were all killed. For a time after they went away to the South, old Tom tried to run the place, but he was not successful. When the last of the four had been killed he sent word to Jesse that he would have to come home.

Then the mother, who had not been well for a year, died suddenly, and the father became altogether discouraged. He talked of selling the farm and moving into town. All day he went about shaking his head and muttering. The work in the fields was neglected and weeds grew high in the corn. Old Tom hired men but he did not use them intelligently. When they had gone away to the fields in the morning he wandered into the woods and sat down on a log. Sometimes he forgot to come home at night and one of the daughters had to go in search of him.

When Jesse Bentley came home to the farm and began to take charge of things he was a slight, sensitive-looking man of twenty-two. At eighteen he had left home to go to school to become a scholar and eventually to become a minister of the Presbyterian Church. All through his boyhood he had been what in our country was called an "odd sheep" and had not got on with his brothers. Of all the family only his mother had understood him and she was now dead. When he came home to take charge of the farm, that had at that time grown to more than six hundred acres, everyone on the farms about and in the nearby town of

Winesburg smiled at the idea of his trying to handle the work that had been done by his four strong brothers.

There was indeed good cause to smile. By the standards of his day Jesse did not look like a man at all. He was small and very slender and womanish of body and, true to the traditions of young ministers, wore a long black coat and a narrow black string tie. The neighbors were amused when they saw him, after the years away, and they were even more amused when they saw the woman he had married in the city.

As a matter of fact, Jesse's wife did soon go under. That was perhaps Jesse's fault. A farm in Northern Ohio in the hard years after the Civil War was no place for a delicate woman, and Katherine Bentley was delicate. Jesse was hard with her as he was with everybody about him in those days. She tried to do such work as all the neighbor women about her did and he let her go on without interference. She helped to do the milking and did part of the housework; she made the beds for the men and prepared their food. For a year she worked every day from sunrise until late at night and then after giving birth to a child she died.

As for Jesse Bentley—although he was a delicately built man there was something within him that could not easily be killed. He had brown curly hair and grey eyes that were at times hard and direct, at times wavering and uncertain. Not only was he slender but he was also short of stature. His mouth was like the mouth of a sensitive and very determined child. Jesse Bentley was a fanatic. He was a man born out of his time and place and

for this he suffered and made others suffer. Never did he succeed in getting what he wanted out of life and he did not know what he wanted. Within a very short time after he came home to the Bentley farm he made everyone there a little afraid of him, and his wife, who should have been close to him as his mother had been, was afraid also. At the end of two weeks after his coming, old Tom Bentley made over to him the entire ownership of the place and retired into the background. Everyone retired into the background. In spite of his youth and inexperience, Jesse had the trick of mastering the souls of his people. He was so in earnest in everything he did and said that no one understood him. He made everyone on the farm work as they had never worked before and yet there was no joy in the work. If things went well they went well for Jesse and never for the people who were his dependents. Like a thousand other strong men who have come into the world here in America in these later times, Jesse was but half strong. He could master others but he could not master himself. The running of the farm as it had never been run before was easy for him. When he came home from Cleveland where he had been in school, he shut himself off from all of his people and began to make plans. He thought about the farm night and day and that made him successful. Other men on the farms about him worked too hard and were too tired to think, but to think of the farm and to be everlastingly making plans for its success was a relief to Jesse. It partially satisfied something in his passionate nature. Immediately after he came home he had a wing built on to the

old house and in a large room facing the west he had windows that looked into the barnyard and other windows that looked off across the fields. By the window he sat down to think. Hour after hour and day after day he sat and looked over the land and thought out his new place in life. The passionate burning thing in his nature flamed up and his eyes became hard. He wanted to make the farm produce as no farm in his state had ever produced before and then he wanted something else. It was the indefinable hunger within that made his eyes waver and that kept him always more and more silent before people. He would have given much to achieve peace and in him was a fear that peace was the thing he could not achieve.

All over his body Jesse Bentley was alive. In his small frame was gathered the force of a long line of strong men. He had always been extraordinarily alive when he was a small boy on the farm and later when he was a young man in school. In the school he had studied and thought of God and the Bible with his whole mind and heart. As time passed and he grew to know people better, he began to think of himself as an extraordinary man, one set apart from his fellows. He wanted terribly to make his life a thing of great importance, and as he looked about at his fellow men and saw how like clods they lived it seemed to him that he could not bear to become also such a clod. Although in his absorption in himself and in his own destiny he was blind to the fact that his young wife was doing a strong woman's work even after she had become large with child and that she was killing

herself in his service, he did not intend to be unkind to her. When his father, who was old and twisted with toil, made over to him the ownership of the farm and seemed content to creep away to a corner and wait for death, he shrugged his shoulders and dismissed the old man from his mind.

In the room by the window overlooking the land that had come down to him sat Jesse thinking of his own affairs. In the stables he could hear the tramping of his horses and the restless movement of his cattle. Away in the fields he could see other cattle wandering over green hills. The voices of men, his men who worked for him, came in to him through the window. From the milkhouse there was the steady thump, thump of a churn being manipulated by the half-witted girl, Eliza Stoughton. Jesse's mind went back to the men of Old Testament days who had also owned lands and herds. He remembered how God had come down out of the skies and talked to these men and he wanted God to notice and to talk to him also. A kind of feverish boyish eagerness to in some way achieve in his own life the flavor of significance that had hung over these men took possession of him. Being a prayerful man he spoke of the matter aloud to God and the sound of his own words strengthened and fed his eagerness.

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