

smile fitted over her lips when she recognized how barely perceptible was now that crimson hand which had once blazed forth with such disastrous brilliancy as to scare away all their happiness. But then her eyes sought Aylmer's face with a trouble and anxiety that he could by no means account for.

"My poor Aylmer!" murmured she.

"Poor? Nay, richest, happiest, most favored!" exclaimed he. "My peerless bride, it is successful! You are perfect!"

90 "My poor Aylmer," she repeated, with a more than human tenderness, "you have aimed loftily; you have done nobly. Do not repent that, with so high and pure a feeling, you have rejected the best the earth could offer. Aylmer, dearest Aylmer, I am dying!"

Alas! it was too true! The fatal hand had grappled with the mystery of life, and was the bond by which an angelic spirit kept itself in union with a mortal frame. As the last crimson tint of the birth-mark—that sole token of human imperfection—faded from her cheek, the parting breath of the now perfect woman passed into the atmosphere, and her soul, lingering a moment near her husband, took its heavenward flight. Then a hoarse, chuckling laugh was heard again! Thus ever does the gross fatality of earth exult in its invariable triumph over the immortal essence which, in this dim sphere of half-development, demands the completeness of a higher state. Yet, had Aylmer reached a profounder wisdom, he need not thus have flung away the happiness which would have woven his mortal life of the self-same texture with the celestial. The momentary circumstance was too strong for him; he failed to look beyond the shadowy scope of time, and, living once for all in eternity, to find the perfect future in the present.

1843

QUESTIONS

1. What difference would it make if the mark on Georgiana's cheek were shaped like a fish, a heart, or an irregular oval? Why (and when) does the mark appear redder or more visible or fainter? If the birthmark is explicitly a "symbol of imperfection" (par. 9), what *kinds* of imperfection does it represent?
2. Aylmer says to his wife, "Even Pygmalion, when his sculptured woman assumed life, felt not greater ecstasy than mine will be" (par. 19). How does this literary allusion to the myth of Pygmalion enhance the meaning of "The Birth-Mark"? Is this allusion ironic, given what happens to Aylmer's project to make his wife perfect?
3. Look closely at the setting of the story, from the laboratory to the boudoir. Note the similes, metaphors, and other figures of speech that help characterize these places. How do these different patterns of imagery contribute to the symbolism of the story? to an allegorical reading of the story?

A. S. BYATT

The Thing in the Forest

There were once two little girls who saw, or believed they saw, a thing in a forest. The two little girls were evacuees, who had been sent away from the city by train

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with a large number of other children.¹ They all had their names attached to their coats with safety pins, and they carried little bags or satchels, and the regulation gas mask. They wore knitted scarves and bonnets or caps, and many had knitted gloves attached to long tapes that ran along their sleeves, inside their coats, and over their shoulders and out, so that they could leave their ten woollen fingers dangling, like a spare pair of hands, like a scarecrow. They all had bare legs and scuffed shoes and wrinkled socks. Most had wounds on their knees in varying stages of freshness and scabbiness. They were at the age when children fall often and their knees were unprotected. With their suitcases, some of which were almost too big to carry, and their other impedimenta, a doll, a toy car, a comic, they were like a disorderly dwarf regiment, stomping along the platform.

The two little girls had not met before, and made friends on the train. They shared a square of chocolate, and took alternate bites at an apple. Their names were Penny and Primrose. Penny was thin and dark and taller, possibly older, than Primrose, who was plump and blond and curly. Primrose had bitten nails, and a velvet collar on her dressy green coat. Penny had a bloodless transparent paleness, a touch of blue in her fine lips. Neither of them knew where they were going, nor how long the journey might take. They did not even know why they were going, since neither of their mothers had quite known how to explain the danger to them. How do you say to your child, I am sending you away, because enemy bombs may fall out of the sky, but I myself am staying here, in what I believe may be daily danger of burning, being buried alive, gas, and ultimately perhaps a gray army rolling in on tanks over the suburbs? So the mothers (who did not resemble each other at all) behaved alike, and explained nothing—it was easier. Their daughters, they knew, were little girls, who would not be able to understand or imagine.

The girls discussed whether it was a sort of holiday or a sort of punishment, or a bit of both. Both had the idea that these were all perhaps not very good children, possibly being sent away for that reason. They were pleased to be able to define each other as "nice." They would stick together, they agreed.

The train crawled sluggishly farther and farther away from the city and their homes. It was not a clean train—the upholstery of their carriage had the dank smell of unwashed trousers, and the gusts of hot steam rolling backward past their windows were full of specks of flimsy ash, and sharp grit, and occasionally fiery sparks that pricked face and fingers like hot needles if you opened the window. It was very noisy, too, whenever it picked up a little speed. The windowpanes were both grimy and misted up. The train stopped frequently, and when it stopped they used their gloves to wipe rounds, through which they peered out at flooded fields, furrowed hillsides, and tiny stations whose names were carefully blacked out, whose platforms were empty of life.

The children did not know that the namelessness was meant to baffle or delude an invading army. They felt—they did not think it out, but somewhere inside them the idea sprouted—that the erasure was because of them, because they were not meant to know where they were going or, like Hansel and Gretel, to find the way back. They did not speak to each other of this anxiety, but began the

1. The story takes place during the Blitz—that is, during the period (1940–41) when British cities were frequently bombed by German warplanes. Many children were evacuated from cities to safer locations in the countryside.

kind of conversation children have about things they really dislike, things that upset, or disgust, or frighten them. Semolina pudding with its grainy texture, mushy peas, fat on roast meat. Having your head held roughly back over the basin to have your hair washed, with cold water running down inside your liberty bodice. Gangs in playgrounds. They felt the pressure of all the other alien children in all the other carriages as a potential gang. They shared another square of chocolate, and licked their fingers, and looked out at a great white goose flapping its wings beside an inky pond.

The sky grew dark gray and in the end the train halted. The children got out, and lined up in a crocodile,² and were led to a mud-colored bus. Penny and Primrose managed to get a seat together, although it was over the wheel, and both of them began to feel sick as the bus bumped along snaking country lanes, under whipping branches, with torn strips of thin cloud streaming across a full moon.

They were billeted in a mansion commandeered from its owner. The children were told they were there temporarily, until families were found to take them. Penny and Primrose held hands, and said to each other that it would be wizard if they could go to the same family, because at least they would have each other. They didn't say anything to the rather tired-looking ladies who were ordering them about, because, with the cunning of little children, they knew that requests were most often counterproductive—adults liked saying no. They imagined possible families into which they might be thrust. They did not discuss what they imagined, as these pictures, like the black station signs, were too frightening, and words might make some horror solid, in some magical way. Penny, who was a reading child, imagined Victorian dark pillars of severity, like Jane Eyre's Mr. Brocklehurst, or David Copperfield's Mr. Murdstone. Primrose imagined—she didn't know why—a fat woman with a white cap and round red arms who smiled nicely but made the children wear sacking aprons and scrub the steps and the stove. "It's like we were orphans," she said to Penny. "But we're not." Penny said, "If we manage to stick together. . . ."

The great house had a double flight of imposing stairs to its front door, and carved griffins and unicorns on its balustrade. There was no lighting, because of the blackout. All the windows were shuttered. The children trudged up the staircase in their crocodile, and were given supper (Irish stew and rice pudding with a dollop of blood-red jam) before going to bed in long makeshift dormitories, where once servants had slept. They had camp beds (military issue) and gray shoddy blankets. Penny and Primrose got beds together but couldn't get a corner. They queued³ to brush their teeth in a tiny washroom, and both suffered (again without speaking) suffocating anxiety about what would happen if they wanted to pee in the middle of the night. They also suffered from a fear that in the dark the other children would start laughing and rushing and teasing, and turn themselves into a gang. But that did not happen. Everyone was tired and anxious and orphaned. An uneasy silence, a drift of perturbed sleep, came over them all. The only sounds—from all parts of the great dormitory, it seemed—were suppressed snuffles and sobs, from faces pressed into thin pillows.

2. Group of people lined up two by two. 3. Lined up.

When daylight came, things seemed, as they mostly do, brighter and better. The children were given breakfast in a large vaulted room, at trestle tables, porridge made with water, and a dab of the red jam, heavy cups of strong tea. Then they were told they could go out and play until lunchtime. Children in those days—wherever they came from—were not closely watched, were allowed to come and go freely, and those evacuated children were not herded into any kind of holding pen or transit camp. They were told they should be back for lunch at twelve-thirty, by which time those in charge hoped to have sorted out their provisional future lives. It was not known how they would know when it was twelve-thirty, but it was expected that—despite the fact that few of them had wristwatches—they would know how to keep an eye on the time. It was what they were used to.

Penny and Primrose went out together, in their respectable coats and laced shoes, onto the terrace. The terrace appeared to them to be vast. It was covered with a fine layer of damp gravel, stained here and there bright green, or invaded by mosses. Beyond it was a stone balustrade, with a staircase leading down to a lawn. Across the lawn was a sculpted yew hedge. In the middle of the hedge was a wicket gate, and beyond the gate were trees. A forest, the little girls said to themselves.

"Let's go into the forest," said Penny, as though the sentence were required of her.

Primrose hesitated. Most of the other children were running up and down the terrace. Some boys were kicking a ball on the grass.

"O.K.," said Primrose. "We needn't go far."

"No. I've never been in a forest."

"Nor me."

"We ought to look at it, while we've got the opportunity," said Penny.

There was a very small child—one of the smallest—whose name, she told everyone, was Alys. With a "y," she told those who could spell, and those who couldn't, which surely included herself. She was barely out of nappies.⁴ She was quite extraordinarily pretty, pink and white, with large pale-blue eyes, and sparse little golden curls all over her head and neck, through which her pink skin could be seen. Nobody seemed to be in charge of her, no elder brother or sister. She had not quite managed to wash the tearstains from her dimpled cheeks.

She had made several attempts to attach herself to Penny and Primrose. They did not want her. They were excited about meeting and liking each other. She said now, "I'm coming, too, into the forest."

"No, you aren't," said Primrose.

"You are too little, you must stay here," said Penny.

"You'll get lost," said Primrose.

"You won't get lost. I'll come with you," said the little creature, with an engaging smile, made for loving parents and grandparents.

"We don't want you, you see," said Primrose.

"It's for your own good," said Penny.

Alys went on smiling hopefully, the smile becoming more of a mask.

"It will be all right," said Alys.

"Run," said Primrose.

4. Diapers.

They ran; they ran down the steps and across the lawn, and through the gate, into the forest. They didn't look back. They were long-legged little girls. The trees were silent round them, holding out their branches to the sun.

Primrose touched the warm skin of the nearest saplings, taking off her gloves to feel the cracks and knots. Penny looked into the thick of the forest. There was undergrowth—a mat of brambles and bracken. There were no obvious paths. Dark and light came and went, inviting and mysterious, as the wind pushed clouds across the face of the sun.

30 “We have to be careful not to get lost,” she said. “In stories, people make marks on tree trunks, or unroll a thread, or leave a trail of white pebbles—to find their way back.”

“We needn't go out of sight of the gate,” said Primrose. “We could just explore a little bit.”

They set off, very slowly. They went on tiptoe, making their own narrow passages through the undergrowth, which sometimes came as high as their thin shoulders. They were urban, and unaccustomed to silence. Then they began to hear small sounds. The chatter and repeated lilt and alarm of invisible birds, high up, further in. Rustling in dry leaves. Slitherings, dry coughs, sharp cracks. They went on, pointing out to each other creepers draped with glistening berries, crimson, black, and emerald, little crops of toadstools, some scarlet, some ghostly pale, some a dead-flesh purple, some like tiny parasols—and some like pieces of meat protruding from tree trunks. They met blackberries, but didn't pick them, in case in this place they were dangerous or deceptive. They admired from a safe distance the stiff upright fruiting rods of the lords-and-ladies,⁵ packed with fat red berries.

Did they hear it first or smell it? Both sound and scent were at first infinitesimal and dispersed. They gave the strange impression of moving in—in waves—from the whole perimeter of the forest. Both increased very slowly in intensity, and both were mixed, a sound and a smell fabricated of many disparate sounds and smells. A crunching, a crackling, a crushing, a heavy thumping, combining with threshing and thrashing, and added to that a gulping, heaving, boiling, bursting, steaming sound, full of bubbles and farts, piffs and explosions, swallowings and wallowings. The smell was worse, and more aggressive, than the sound. It was a liquid smell of putrefaction, the smell of maggots at the bottom of untended dustbins, blocked drains, mixed with the smell of bad eggs, and of rotten carpets and ancient polluted bedding. The ordinary forest smells and sounds were extinguished. The two little girls looked at each other, and took each other's hand. Speechlessly and instinctively, they crouched down behind a fallen tree trunk, and trembled, as the thing came into view.

Its head appeared to form, or first become visible in the distance, between the trees. Its face—which was triangular—appeared like a rubbery or fleshy mask over a shapeless sprouting bulb of a head, like a monstrous turnip. Its color was the color of flayed flesh, pitted with wormholes, and its expression was neither wrath nor greed but pure misery. Its most defined feature was a vast mouth, pulled down and down at the corners, tight with a kind of pain. Its lips were thin, and raised, like welts from whip-strokes. It had blind, opaque white eyes, fringed with

5. Wild arum, a flowering perennial common to southern Britain.

fleshy lashes and brows like the feelers of sea anemones. Its face was close to the ground and moved toward the children between its forearms, which were squat, thick, powerful, and akimbo, like a cross between a washer-woman's and a primeval dragon's. The flesh on these forearms was glistening and mottled.

The rest of its very large body appeared to be glued together, like still wet 35 papier-mâché, or the carapace of stones and straws and twigs worn by caddis flies underwater. It had a tubular shape, as a turd has a tubular shape, a provisional amalgam. It was made of rank meat, and decaying vegetation, but it also trailed veils and prostheses of man-made materials, bits of wire netting, foul dishcloths, wire-wool full of pan scrubbings, rusty nuts and bolts. It had feeble stubs and stumps of very slender legs, growing out of it at all angles, wavering and rippling like the suckered feet of a caterpillar or the squirming fringe of a centipede. On and on it came, bending and crushing whatever lay in its path, including bushes, though not substantial trees, which it wound between, awkwardly. The little girls observed, with horrified fascination, that when it met a sharp stone, or a narrow tree trunk, it allowed itself to be sliced through, flowed sluggishly round in two or three smaller worms, convulsed, and reunited. Its progress was apparently very painful, for it moaned and whined among its other burblings and belchings. They thought it could not see, or certainly could not see clearly. It and its stench passed within a few feet of their tree trunk, humping along, leaving behind it a trail of bloody slime and dead foliage.

Its end was flat and blunt, almost transparent, like some earthworms.

When it had gone, Penny and Primrose, kneeling on the moss and dead leaves, put their arms about each other, and hugged each other, shaking with dry sobs. Then they stood up, still silent, and stared together, hand in hand, at the trail of obliteration and destruction, which wound out of the forest and into it again. They went back, hand in hand, without looking behind them, afraid that the wicket gate, the lawn, the stone steps, the balustrade, the terrace, and the great house would be transmogrified, or simply not there. But the boys were still playing football on the lawn, a group of girls were skipping and singing shrilly on the gravel. They let go each other's hand, and went back in.

They did not speak to each other again.

The next day, they were separated and placed with strange families. Their stay in these families—Primrose was in a dairy farm, Penny was in a parsonage—did not in fact last very long, though then the time seemed slow motion and endless. Later, Primrose remembered the sound of milk spurting in the pail, and Penny remembered the empty corsets of the Vicar's wife, hanging bony on the line. They remembered dandelion clocks, but you can remember those from anywhere, any time. They remembered the thing they had seen in the forest, on the contrary, in the way you remember those very few dreams—almost all nightmares—that have the quality of life itself. (Though what are dreams if not life itself?) They remembered too solid flesh, too precise a stink, a rattle and a soughing that thrilled the nerves and the cartilage of their growing ears. In the memory, as in such a dream, they felt, I cannot get out, this is a real thing in a real place.

They returned from evacuation, like many evacuees, so early that they then lived 40 through wartime in the city, bombardment, blitz, unearthly light and roaring, changed landscapes, holes in their world where the newly dead had been. Both lost their fathers. Primrose's father was in the Army, and was killed, very late in

the war, on a crowded troop carrier sunk in the Far East. Penny's father, a much older man, was in the Auxiliary Fire Service, and died in a sheet of flame in the East India Docks on the Thames, pumping evaporating water from a puny coil of hose. They found it hard, after the war, to remember these different men. The claspers of memory could not grip the drowned and the burned. Primrose saw an inane grin under a khaki cap, because her mother had a snapshot. Penny thought she remembered her father, already gray-headed, brushing ash off his boots and trouser cuffs as he put on his tin hat to go out. She thought she remembered a quaver of fear in his tired face, and the muscles composing themselves into resolution. It was not much what either of them remembered.

After the war, their fates were still similar and dissimilar. Penny's widowed mother embraced grief, closed her face and her curtains. Primrose's mother married one of the many admirers she had had before the ship went down, gave birth to another five children, and developed varicose veins and a smoker's cough. She dyed her blond hair with peroxide when it faded. Both Primrose and Penny were only children who now, because of the war, lived in amputated or unreal families. Penny was a good student and in due course went to university, where she chose to study developmental psychology. Primrose had little education. She was always being kept off school to look after the others. She, too, dyed her blond curls with peroxide when they turned mousy and faded. She got fat as Penny got thin. Neither of them married. Penny became a child psychologist, working with the abused, the displaced, the disturbed. Primrose did this and that. She was a barmaid. She worked in a shop. She went to help at various church crèches and Salvation Army gatherings, and discovered she had a talent for storytelling. She became Auntie Primrose, with her own repertoire. She was employed to tell tales to kindergartens and entertain at children's parties. She was much in demand at Halloween, and had her own circle of bright-colored plastic chairs in a local shopping mall, where she kept an eye on the children of burdened women, keeping them safe, offering them just a frisson of fear and terror, which made them wriggle with pleasure.

The house in the country aged differently. During this period of time—while the little girls became women—it was handed over to the nation, which turned it into a living museum. Guided tours took place in it, at regulated times. During these tours, the ballroom and intimate drawing rooms were fenced off with crimson twisted ropes on little brass one-eyed pedestals. The bored and the curious peered in at four-poster beds and pink silk fauteuils,⁶ at silver-framed photographs of wartime royalty, and crackling crazing⁷ Renaissance and Enlightenment portraits. In the room where the evacuees had eaten their rationed meals, the history of the house was displayed, on posters, in glass cases, with helpful notices and opened copies of old diaries and records. There was no mention of the evacuees, whose presence appeared to have been too brief to have left any trace.

The two women met in this room on an autumn day in 1984. They had come with a group, walking in a chattering crocodile behind a guide. They prowled around the room, each alone with herself, in opposite directions, each without acknowledging the other's presence. Their mothers had died that spring, within a week of each other, though this coincidence was unknown to them. It had

6. Armchairs. 7. Sealed with varnish that, with age, has cracked in patterns.

made both of them think of taking a holiday, and both had chosen that part of the world. Penny was wearing a charcoal trouser suit and a black velvet hat. Primrose wore a floral knit long jacket over a shell-pink cashmere sweater, over a rustling long skirt with an elastic waist, in a mustard-colored tapestry print. Her hips and bosom were bulky. Both of them, at the same moment, leaned over an image in a medieval-looking illustrated book. Primrose thought it was a very old book. Penny assumed it was nineteenth-century mock-medieval. It showed a knight, on foot, in a forest, lifting his sword to slay something. The knight shone on the rounded slope of the page, in the light, which caught the gilding on his helmet and sword belt. It was not possible to see what was being slain. This was because, both in the tangled vegetation of the image and in the way the book was displayed in the case, the enemy, or victim, was in shadows.

Neither of them could read the ancient (or pseudo-ancient) black letter of the text beside the illustration. There was a typed description, under the book. They had to lean forward to read it, and to see what was worming its way into, or out of, the deep spine of the book, and that was how each came to see the other's face, close up, in the glass, which was both transparent and reflective. Their transparent reflected faces lost detail—cracked lipstick, pouches, fine lines of wrinkles—and looked both younger and grayer, less substantial. And that is how they came to recognize each other, as they might not have done, plump face to bony face. They breathed each other's names—Penny, Primrose—and their breath misted the glass, obscuring the knight and his opponent. I could have died, I could have wet my knickers, said Penny and Primrose afterward to each other, and both experienced this still moment as pure, dangerous shock. They read the caption, which was about the Loathly Worm, which, tradition held, had infested the countryside and had been killed more than once by scions of that house—Sir Lionel, Sir Boris, Sir Guillem. The Worm, the typewriter had tapped out, was an English worm, not a European dragon, and, like most such worms, was wingless. In some sightings it was reported as having vestigial legs, hands, or feet. In others it was limbless. It had, in monstrous form, the capacity of common or garden worms to sprout new heads or trunks if it was divided, so that two worms, or more, replaced one. This was why it had been killed so often, yet reappeared. It had been reported travelling with a slithering pack of young ones, but these may have been only revitalized segments.

Being English, they thought of tea. There was a tearoom in the great house, in a converted stable at the back. There they stood silently side by side, clutching floral plastic trays spread with briar roses, and purchased scones, superior raspberry jam in tiny jam jars, little plastic tubs of clotted cream. "You couldn't get cream or real jam in the war," said Primrose as they found a corner table. She said wartime rationing had made her permanently greedy, and thin Penny agreed it had—clotted cream was still a treat.

They watched each other warily, offering bland snippets of autobiography in politely hushed voices. Primrose thought Penny looked gaunt, and Penny thought Primrose looked raddled.⁸ They established the skein of coincidences—dead fathers, unmarried status, child-caring professions, recently dead mothers. Circling like beaters,⁹ they approached the covert thing in the forest. They discussed the great house, politely. Primrose admired the quality of the carpets. Penny said it was nice to see the old pictures back on the wall. Primrose said, Funny really,

8. Frazzled. 9. Hunters who beat the bushes to drive out game.

that there was all that history, but no sign that they, the children, that was, had ever been there. Funny, said Penny, that they should meet each other next to that book, with that picture. "Creepy," said Primrose in a light, light cobweb voice, not looking at Penny. "We saw that thing. When we went in the forest."

"Yes, we did," said Penny. "We saw it."

"Did you ever wonder," asked Primrose, "if we really saw it?"

"Never for a moment," said Penny. "That is, I don't know what it was, but I've always been quite sure we saw it."

50 "Does it change—do you remember all of it?"

"It was a horrible thing, and yes, I remember all of it, there isn't a bit of it I can manage to forget. Though I forget all sorts of things," said Penny, in a thin voice, a vanishing voice.

"And have you ever told anyone of it, spoken of it?" asked Primrose more urgently, leaning forward.

"No," said Penny. She had not. She said, "Who would believe it?"

"That's what I thought," said Primrose. "I didn't speak. But it stuck in my mind like a tapeworm in your gut. I think it did me no good."

55 "It did me no good either," said Penny. "No good at all. I've thought about it," she said to the aging woman opposite, whose face quivered under her dyed gold-locks. "I think, I think there are things that are real—more real than we are—but mostly we don't cross their paths, or they don't cross ours. Maybe at very bad times we get into their world, or notice what they are doing in ours."

Primrose nodded energetically. She looked as though sharing was solace, and Penny, to whom it was not solace, grimaced with pain.

"Sometimes I think that thing finished me off," Penny said to Primrose, a child's voice rising in a woman's gullet, arousing a little girl's scared smile, which wasn't a smile on Primrose's face.

Primrose said, "It did finish her off, that little one, didn't it? She got into its path, didn't she? And when it had gone by—she wasn't anywhere," said Primrose. "That was how it was?"

"Nobody ever asked where she was or looked for her," said Penny.

60 "I wondered if we'd made her up," said Primrose. "But I didn't, we didn't."

"Her name was Alys."

"With a 'y.'"

There had been a mess, a disgusting mess, they remembered, but no particular sign of anything that might have been, or been part of, or belonged to, a persistent little girl called Alys.

Primrose shrugged voluptuously, let out a gale of a sigh, and rearranged her flesh in her clothes.

65 "Well, we know we're not mad, anyway," she said. "We've got into a mystery, but we didn't make it up. It wasn't a delusion. So it was good we met, because now we needn't be afraid we're mad, need we—we can get on with things, so to speak?"

They arranged to have dinner together the following evening. They were staying in different bed-and-breakfasts and neither of them thought of exchanging addresses. They agreed on a restaurant in the market square of the local town—Seraphina's Hot Pot—and a time, seven-thirty. They did not even discuss spending the next day together. Primrose went on a local bus tour. Penny took a long solitary walk. The weather was gray, spitting fine rain. Both arrived at their lodg-

ings with headaches, and both made tea with the tea bags and kettle provided in their rooms. They sat on their beds. Penny's had a quilt with blowsy cabbage roses. Primrose's had a black-and-white checked gingham duvet. They turned on their televisions, watched the same game show, listened to the inordinate jolly laughter.

Seven-thirty came and went, and neither woman moved. Both, indistinctly, imagined the other waiting at a table, watching a door open and shut. Neither moved. What could they have said, they asked themselves, but only perfunctorily.

The next day, Penny thought about the wood, put on her walking shoes, and set off obliquely in the opposite direction. Primrose sat over her breakfast, which was English and ample. The wood, the real and imagined wood—both before and after she had entered it with Penny—had always been simultaneously a source of attraction and of discomfort, shading into terror. Without speaking to herself a sentence in her head—"I shall go there"—Primrose decided. And she went straight there, full of warm food, arriving as the morning brightened with the first busload of tourists, and giving them the slip, to take the path they had once taken, across the lawn and through the wicket gate.

The wood was much the same, but denser and more inviting in its new greenness. Primrose's body decided to set off in a rather different direction from the one the little girls had taken. New bracken was uncoiling with snaky force. Yesterday's rain still glittered on limp new hazel leaves and threads of gossamer. Small feathered throats above her whistled and trilled with enchanting territorial aggression and male self-assertion, which were to Primrose simply the chorus. She found a mossy bank, with posies of primroses, which she recognized and took vaguely as a good sign, a personal sign. She was better at flowers than birds, because there had been Flower Fairies in the school bookshelves when she was little, with the flowers painted accurately, accompanied by truly pretty human creatures, all children, clothed in the blues and golds, russets and purples of the flowers and fruits. Here she saw and recognized them, windflower and bryony, self-heal and dead nettle, and had—despite where she was—a lovely lapping sense of invisible, just invisible life swarming in the leaves and along the twigs.

She stopped. She did not like the sound of her own toiling breath. She was not very fit. She saw, then, a whisking in the bracken, a twirl of fur, thin and flaming, quivering on a tree trunk. She saw a squirrel, a red squirrel, watching her from a bough. She had to sit down, as she remembered her mother. She sat on a hummock of grass, rather heavily. She remembered them all, Nutkin and Moldywarp, Brock and Sleepy Dormouse, Natty Newt and Ferdy Frog. Her mother hadn't told stories and hadn't opened gates into imaginary worlds. But she had been good with her fingers. Every Christmas during the war, when toys, and indeed materials, were not to be had, Primrose had woken to find in her stocking a new stuffed creature, made from fur fabric, with button eyes and horny claws. There had been an artistry to them. The stuffed squirrel was the essence of squirrel, the fox was watchful, the newt was slithery. They did not wear anthropomorphic jackets or caps, which made it easier to invest them with imaginary natures. She believed in Father Christmas, and the discovery that her mother had made the toys, the vanishing of magic, had been a breathtaking blow. She could not be grateful for the skill and the imagination, so uncharacteristic of her flirtatious mother. The creatures continued to accumulate. A spider, a Bambi. She told herself stories at night about a girlwoman, an enchantress in a fairy wood, loved and protected by

an army of wise and gentle animals. She slept banked in by stuffed creatures, as the house in the blitz was banked in by inadequate sandbags.

Primrose registered the red squirrel as disappointing—stringier and more ratlike than its plump gray city cousins. But she knew it was special, and when it took off from branch to branch, flicking its extended tail like a sail, gripping with its tiny hands, she set out to follow it. It would take her to the center, she thought. It could easily have leaped out of sight, she thought, but it didn't. She pushed through brambles into denser, greener shadows. Juices stained her skirts and skin. She began to tell herself a story about staunch Primrose, not giving up, making her way to "the center." Her childhood stories had all been in the third person. "She was not afraid." "She faced up to the wild beasts. They cowered." She laddered her rights and muddied her shoes and breathed heavier. The squirrel stopped to clean its face. She crushed bluebells and saw the sinister hoods of arum lilies.

She had no idea how far she had come, but she decided that the clearing where she found herself was the center. The squirrel had stopped, and was running up and down a single tree. There was a mossy mound that could have had a thronelike aspect, if you were being imaginative. So she sat on it. "She came to the center and sat on the mossy chair."

Now what?

She had not forgotten what they had seen, the blank miserable face, the powerful claws, the raggle-taggle train of accumulated decay. She had come neither to look for it nor to confront it, but she had come because it was there. She had known all her life that she, Primrose, had really been in a magic forest. She knew that the forest was the source of terror. She had never frightened the littluns she entertained, with tales of lost children in forests. She frightened them with slimy things that came up the plughole, or swarmed out of the U-bend in the lavatory, and were dispatched by bravery and magic. But the woods in her tales bred glamour. They were places where you used words like "spangles" and "sequins" for real dewdrops on real dock leaves. Primrose knew that glamour and the thing they had seen, brilliance and the ashen stink, came from the same place. She made both things safe for the littluns by restricting them to pantomime flats and sweet illustrations. She didn't look at what she knew, better not, but she did know she knew, she recognized confusedly.

75 Now what?

She sat on the moss, and a voice in her head said, "I want to go home." And she heard herself give a bitter, entirely grownup little laugh, for what was home? What did she know about home?

Where she lived was above a Chinese takeaway. She had a dangerous cupboard-corner she cooked in, a bed, a clothes-rail, an armchair deformed by generations of bottoms. She thought of this place in faded browns and beiges, seen through drifting coils of Chinese cooking steam, scented with stewing pork and a bubbling chicken broth. Home was not real, as all the sturdy twigs and roots in the wood were real. The stuffed animals were piled on the bed and the carpet, their fur rubbed, their pristine stare gone from their scratched eyes. She thought about what one thought was real, sitting there on the moss throne at the center. When Mum had come in, snivelling, to say Dad was dead, Primrose herself had been preoccupied with whether pudding would be tapioca or semolina, whether there would be jam, and, subsequently, how ugly Mum's dripping nose was, how

she looked as though she were putting it on.¹ She remembered the semolina and the rather nasty blackberry jam, the taste and the texture, to this day. So was that real, was that home?

She had later invented a picture of a cloudy aquamarine sea under a gold sun, in which a huge fountain of white curling water rose from a foundering ship. It was very beautiful but not real. She could not remember Dad. She could remember the Thing in the Forest, and she could remember Alys. The fact that the mossy tump had lovely colors—crimson and emerald—didn't mean she didn't remember the Thing. She remembered what Penny had said about "things that are more real than we are." She had met one. Here at the center, the spout of water was more real than the semolina, because she was where such things reign. The word she found was "reign." She had understood something, and did not know what she had understood. She wanted badly to go home, and she wanted never to move. The light was lovely in the leaves. The squirrel flirted its tail and suddenly set off again, springing into the branches. The woman lumbered to her feet and licked the bramble scratches on the back of her hands.

Penny walked very steadily, keeping to hedgerows and field-edge paths. She remembered the Thing. She remembered it clearly and daily. But she walked away, noticing and not noticing that her path was deflected by field forms and the lay of the land into a snaking sickle shape. As the day wore on, she settled into her stride and lifted her eyes. When she saw the wood on the horizon, she knew it was the wood, although she was seeing it from an unfamiliar aspect, from where it appeared to be perched on a conical hillock, ridged as though it had been grasped and squeezed by coils of strength. It was almost dusk. She mounted the slope, and went in over a suddenly discovered stile.²

Once inside, she moved cautiously. She stood stock-still, and snuffed the air for the remembered rottenness: she listened to the sounds of the trees and the creatures. She smelled rottenness, but it was normal rottenness, leaves and stems mulching back into earth. She heard sounds. Not birdsong, for it was too late in the day, but the odd raucous warning croak. She heard her own heartbeat in the thickening brown air.

It was no use looking for familiar tree trunks or tussocks. They had had a lifetime, her lifetime, to alter out of recognition.

She began to think she discerned dark tunnels in the undergrowth, where something might have rolled and slid. Mashed seedlings, broken twigs and fronds, none of it very recent. There were things caught in the thorns, flimsy colorless shreds of damp wool or fur. She peered down the tunnels and noted where the scrapings hung thickest. She forced herself to go into the dark, stooping, occasionally crawling on hands and knees. The silence was heavy. She found threadworms of knitting wool, unravelled dishcloth cotton, clinging newsprint. She found odd sausage-shaped tubes of membrane, containing fragments of hair and bone and other inanimate stuffs. They were like monstrous owl pellets, or the gut-shaped hairballs vomited by cats. Penny went forward, putting aside briars and tough stems with careful fingers. It had been here, but how long ago?

Quite suddenly, she came out at a place she remembered. The clearing was larger, the tree trunks were thicker, but the great log behind which they had

1. Pretending. 2. Set of steps for climbing over a fence or hedge.

hidden still lay there. The place was almost the ghost of a camp. The trees round about were hung with pennants and streamers, like the scorched, hacked, threadbare banners in the chapel of the great house, with their brown stains of earth or blood. It had been here, it had never gone away.

Penny moved slowly and dreamily round, looking for things. She found a mock-tortoiseshell hairslide, and a shoe button with a metal shank. She found a bird skeleton, quite fresh, bashed flat. She found ambivalent shards and several teeth, of varying sizes and shapes. She found—spread around, half hidden by roots, stained green but glinting white—a collection of small bones, finger bones, tiny toes, a rib, and finally what might be a brainpan and brow. She thought of putting them in her knapsack, and then thought she could not. She was not an anatomist. The tiny bones might have been badger or fox.

85 She sat down, with her back against the fallen trunk. She thought, Now I am watching myself as you do in a safe dream, but then, when I saw it, it was one of those dreams where you are inside and cannot get out. Except that it wasn't a dream.

It was the encounter with the Thing that had led her to deal professionally in dreams. Something that resembled unreality had lumbered into reality, and she had seen it. She had been the reading child, but after the sight of the Thing she had not been able to inhabit the customary and charming unreality of books. She had become good at studying what could not be seen. She took an interest in the dead, who inhabited real history. She was drawn to the invisible forces that moved in molecules and caused them to coagulate or dissipate. She had become a psychotherapist "to be useful." That was not quite accurate. The corner of the blanket that covered the unthinkable had been turned back enough for her to catch sight of it. She was in its world. It was not by accident that she had come to specialize in severely autistic children, children who twittered, or banged, or stared, who sat damp and absent on Penny's official lap and told her no dreams. The world they knew was a real world. Often Penny thought it was the real world, from which even their desperate parents were at least partly shielded. Somebody had to occupy themselves with the hopeless. Penny felt she could.

All the leaves of the forest began slowly to quaver and then to clatter. Far away, there was the sound of something heavy, and sluggish, stirring. Penny sat very still and expectant. She heard the old blind rumble, she sniffed the old stink. It came from no direction; it was all around; as though the Thing encompassed the wood, or as though it travelled in multiple fragments, as it was described in the old text. It was dark now. What was visible had no distinct color, only shades of ink and elephant.

Now, thought Penny, and just as suddenly as it had begun the turmoil ceased. It was as though the Thing had turned away; she could feel the tremble of the wood recede and become still. Quite rapidly, over the treetops, a huge disk of white gold mounted and hung. Penny remembered her father, standing in the cold light of the full moon, and saying wryly that the bombers would not come tonight, they were safe under a cloudless full moon. He had vanished in an oven of red-yellow roaring, Penny had guessed, or been told, or imagined. Her mother had sent her away before allowing the fireman to speak, who had come with the news. She had been a creep-mouse on stairs and in cubbyholes, trying to overhear what was being imparted. Her mother didn't, or couldn't, want her company. She caught odd phrases of talk—"nothing really to identify," "absolutely

no doubt." He had been a tired, gentle man with ash in his trouser turnups. There had been a funeral. Penny remembered thinking there was nothing, or next to nothing, in the coffin his fellow-firemen shouldered. It went up so lightly. It was so easy to set down on the crematorium slab.

ii They had been living behind the blackout anyway, but her mother went on living behind drawn curtains long after the war was over.

The moon had released the wood, it seemed. Penny stood up and brushed leaf mold off her clothes. She had been ready for it, and it had not come. She felt disappointed. But she accepted her release and found her way back to the fields and her village along liquid trails of moonlight.

The two women took the same train back to the city, but did not encounter each other until they got out. The passengers scurried and shuffled toward the exit, mostly heads down. Both women remembered how they had set out in the wartime dark, with their twig legs and gas masks. Both raised their heads as they neared the barrier, not in hope of being met, for they would not be, but automatically, to calculate where to go and what to do. They saw each other's faces in the cavernous gloom, two pale, recognizable rounds, far enough apart for speech, and even greetings, to be awkward. In the dimness, they were reduced to similarity—dark eyeholes, set mouth. For a moment or two, they stood and simply stared. On that first occasion the station vault had been full of curling steam, and the air gritty with ash. Now the blunt-nosed sleek diesel they had left was blue and gold under a layer of grime. They saw each other through the black imagined veil that grief or pain or despair hangs over the visible world. Each saw the other's face and thought of the unforgettable misery of the face they had seen in the forest. Each thought that the other was the witness, who made the thing certainly real, who prevented her from slipping into the comfort of believing she had imagined it or made it up. So they stared at each other, blankly, without acknowledgment, then picked up their baggage, and turned away into the crowd.

Penny found that the black veil had somehow become part of her vision. She thought constantly about faces, her father's, her mother's, Primrose's face, the hopeful little girl, the woman staring up at her from the glass case, staring at her conspiratorially over the clotted cream. The blond infant Alys, an ingratiating sweet smile. The half-human face of the Thing. She tried to remember that face completely, and suffered over the detail of the dreadful droop of its mouth, the exact inanity of its blind squinnying.³ Present faces were blank disks, shadowed moons. Her patients came and went. She was increasingly unable to distinguish one from another. The face of the Thing hung in her brain, jealously soliciting her attention, distracting her from dailiness. She had gone back to its place, and had not seen it. She needed to see it. Why she needed it was because it was more real than she was. She would go and face it. What else was there, she asked herself, and answered herself, nothing.

So she made her way back, sitting alone in the train as the fields streaked past, drowsing through a century-long night under the cabbage quilt in the B. and B. This time, she went in the old way, from the house, through the garden gate; she found the old trail quickly, her sharp eye picked up the trace of its detritus, and soon enough she was back in the clearing, where her cairn of tiny bones

3. Squinting.

by the tree trunk was undisturbed. She gave a little sigh, dropped to her knees, and then sat with her back to the rotting wood and silently called the Thing. Almost immediately, she sensed its perturbation, saw the trouble in the branches, heard the lumbering, smelled its ancient smell. It was a grayish, unremarkable day. She closed her eyes briefly as the noise and movement grew stronger. When it came, she would look it in the face, she would see what it was. She clasped her hands loosely in her lap. Her nerves relaxed. Her blood slowed. She was ready.

Primrose was in the shopping mall, putting out her circle of rainbow-colored plastic chairs. She creaked as she bent over them. It was pouring with rain outside, but the mall was enclosed like a crystal palace in a casing of glass. The floor under the rainbow chairs was gleaming dappled marble. They were in front of a dimpling fountain, with lights shining up through the greenish water, making golden rings round the polished pebbles and wishing coins that lay there. The little children collected round her: their mothers kissed them goodbye, told them to be good and quiet and listen to the nice lady. They had little transparent plastic cups of shining orange juice, and each had a biscuit in silver foil. They were all colors—black skin, brown skin, pink skin, freckled skin, pink jacket, yellow jacket, purple hood, scarlet hood. Some grinned and some whimpered, some wriggled, some were still. Primrose sat on the edge of the fountain. She had decided what to do. She smiled her best, most comfortable smile, and adjusted her golden locks. Listen to me, she told them, and I'll tell you something amazing, a story that's never been told before.

95 There were once two little girls who saw, or believed they saw, a thing in a forest. . . .

2000

QUESTIONS

1. Traditional fairy tales often rely on symbolic objects, actions, settings, or characters. How is "The Thing in the Forest" like a fairy tale in this respect? How is it different? Are there figures of speech in this story that you would argue are not symbolic?
2. Is the "loathly worm" supernatural, imaginary, or real? Notice the description of its appearances. Can you identify different *kinds* of literal or physical traits that people see in it? Can you identify three or more concepts, feelings, or historical conditions that it might represent? Is it personified? Does it resemble other monsters in literature, art, or media?
3. Are "Penny" and "Primrose" allegorical names? How do the differences between the characters add to the symbolic meaning of the Thing? How do their different actions in the story help reveal the meanings of that symbolism?