



## Violet Revised

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Violet Revised

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Violet/ July 11, 1989

Violet Revised

I know that woman. She used to live on Lenox Avenue with her husband, a tall quiet man who worked in a warehouse and cried all the time. He fell for an eighteen year old girl with ~~a love that~~ <sup>one of those deep, spooky</sup> made him so sad and happy he shot her just to keep the feeling going. The woman, her name is Violet, went to the funeral to see the girl and to cut her dead face, but they threw her to the floor and out of the church. She ran, then, through all that snow, back to her apartment on Lenox Avenue where she let the birds out of their cages and out the windows, including the parrot that said, "I love you." But the snow she ran through was so windswept she left no footprints in it, so for a time nobody knew exactly where on Lenox Avenue she lived. But they knew who she was, who she had to be, because they knew her husband, Joe Trace, was the one who shot the girl. There was never anyone to prosecute him because nobody actually saw him do it, and the dead girl's aunt didn't want to throw money to helpless lawyers or laughing cops when she knew the expense wouldn't improve anything. Besides, she probably knew that the man who killed her neice cried all day and for him and for Violet that is as bad as jail.

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Violet/ June 23, 1989

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She was awfully skinny, Violet, but still good looking although she must have been butting fifty when she broke up the funeral. You'd think that being thrown out the church would be the end of it--the shame and all--but it wasn't. Violet was <sup>hot</sup>mad enough and good looking enough to think that even without hips or youth she could punish Joe by getting herself a boyfriend and letting him visit in her own house while her husband cried in the parlour. She thought it would dry the tears up and give her some satisfaction as well. It could have worked, I suppose, but the children of suicides are hard to please and quick to believe no one loves them because they are not really here. Whether she sent the boyfriend away or whether he quit her, I can't say. He may have come to feel that Violet's rewards were poor measured against his sympathy for the heaving man in the next room. But I do know that mess didn't last two weeks. Violet's next plan--to fall in love with her husband--exhausted her before it got on a good footing. Washing his handkerchiefs and putting food on the table before him was the most she could manage. The days of tears and sobbing nights wore her down. So she decided to love--well, find out about--the eighteen year old whose face she tried to cut open even though nothing would have come out but straw. Violet didn't know anything about the girl at first except her name, her former beauty, and that she was very well thought of in the licensed beauty parlor. She started going around gathering the rest of the information. Maybe she thought she could solve the mystery of love that way. Good luck and let me know. She questioned everybody starting with Melvonne,



an upstairs neighbor whose apartment Joe and the girl used as a love nest. From Melvonne she learned the girl's address and whose child she was. From the licensed beauticians she found out more: what kind of lip rouge the girl wore; saw the marcelling iron they used on her (though I suspect that girl didn't need to straighten her hair); listened to the band the girl liked best (Slim Bates' Ebony Keys which is pretty good except for his vocalist); and when she was shown how, she did the dance steps the girl used to do. All that. But when she had the steps down pat--her knees just so--everybody [I?] got disgusted with her. It was like watching an old street pigeon pecking the crust of a sardine sandwich the cats had left behind. But Violet was nothing but persistent and no crack or ugly-eyed look stopped her. She haunted PS12 to talk to teachers who knew the girl. De Witt Clinton High School too, because the girl had quit there in the eleventh grade. And for a long time she pestered the girl's aunt, a lonesome woman who worked as a seamstress in the garment district, until the aunt broke down and began talking to relieve her own sorrow. Then she began to look forward to Violet's visits for a chat about youth and misbehavior. The aunt showed all the dead girl's things to Violet and it was clear that this niece had been hard-headed as well as pretty. One particular thing the aunt showed her, and eventually let Violet keep for a few weeks, was a picture of the girl's face. Not smiling, but alive at least and very bold. Violet had the nerve to put it on the fireplace mantle in her own

parlour and both she and Joe looked at it and cried--for the same reasons: to hang on to what they had lost.

It promised to be a mighty bleak household, what with the birds gone and the two of them wiping their cheeks all day, but when spring came to the city Violet saw, coming into the building with an OKEH record under her arm and carrying some stewmeat wrapped in butcher paper, another girl with four marcelled waves on each side of her head. Violet invited her in to hear the record and that is how that unlikely threesome on Lenox Avenue began. What turned out different was who shot whom.

Whatever you hear tell, the City wasn't so sure of itself in 1926. It was looking around at the world instead of its own face. It was a port, after all, surrounded by deep water to cross over if you wanted to get in or out. So it looked across and down into its deep waters and worked its loud harbors without a touch of smugness. What went on in its streets and neighborhoods was anything the strong could think of and the weak could admire. Armistice was half a dozen years old the winter when Violet disrupted the funeral, and veterans on Lenox Avenue wore their army issue greatcoats, because nothing they could pay for was as sturdy or hid so well what they could not boast of. When snow came, it sat where it fell on Lexington and Park Avenue too, and waited for horse drawn wagons to tamp it down when they delivered coal for the furnaces cooling down in the cellars. Up in the apartments and



between the stone houses people knocked on each others doors to see if anything was needed or could be had. A bar of soap? A little kerosene? Some fat, chicken or pork, to brace the soup one more time? Whose husband was getting ready to go to the store with a list drawn up by the wives? And if there were problems [tk] they put up with them because it was worth anything to be on Lenox Avenue where the sidewalks, snow-covered or not, were wider than the main roads of the towns where they were born and perfectly ordinary people could stand at the stop, get on the streetcar, give the man the nickel, and ride anywhere you damned well pleased, although you didn't please to go many places because everything you wanted was right where you were: the church, the store, the party, the women, the men, the postbox (but no high schools, no hospital), the furniture store, street newspaper vendors, the bootleg houses (but no banks), the beauty parlors, the barber shops, the ice wagons, the rag collectors, the pool halls, the open food markets, the number runner, and every club, organization, group, order, union, society, brotherhood, sisterhood, or association imaginable. The City was not citified then. It was a clutch of islands, sporting villages (called neighborhoods) cheek and jowl, with unencumbered, if infrequent, trespass among them. The service trails, of course, were worn, and there were paths that got slick from the foray of villagers into the territory of another where it was believed something curious or thrilling lay. Some gleaming, cracking scarey stuff. Where you could pop the cork and put the cold glass mouth right up to your own. Knock any sort of danger

away with another and laugh at the knife when it missed and when it didn't. It would make you wonderful just to see it. And just as wonderful to know that back in one's own building there were lists drawn up by the wives to give to the husband braving the snow to get to an open market, and that sheets impossible to hang out in snowfall draped kitchens like the [change!] wings of angels drowned at sea.

The young were not so young then, and there was no such thing as mid-life. Sixty years, forty, even, was as much as anybody felt like being bothered with. If they reached that, they sat around looking at goings on as though it were a five cent triple feature on Saturday. Otherwise they found themselves butting in the business of people whose names they couldn't remember and whose business was none of theirs. Just to hear themselves talk and the joy of watching the distressed faces of those listening. There were some exceptions. Some old people didn't slap the children for being slappable; they saved that strength in case it was needed for something important. A last courtship full of smiles and little presents. Or the dedicated care of an old friend who might not make it through without them. Sometimes just making sure the person they had shared their long lives with had cheerful company and the necessary things for the night.

Over there on Lenox, in Violet and Joe Trace's apartment, the nights for the most part were like the empty birdcages wrapped in cloth. Occasionally though, one of them raises up from the sagging mattress and tip toes into the parlour to gaze at what



seems like the only living presence in the house: the photograph of a bold unsmiling girl staring from the mantle piece. If the tip toer is Joe, driven by loneliness from his wife's side, then the face stares at him without hope or regret and it is the absence of accusation that wakes him from his sleep hungry for her company. No finger points. Her lips don't turn down in judgement or approbation. Her face is calm, generous and sweet. But if the tip toer is Violet the photograph is not that at all. The girl's face looks greedy, haughty and very lazy. The face of someone who will never work for anything; some one who picks up things lying on other people's dresser's and is not embarrassed when found out. It is a face of a sneak who glides over to your sink to rinse the fork you have given her. An inward face--whatever it sees is its own self. You are there , it says, because I am looking at you, and what you think about me is what I think about you.

Two or three times during the night, they took turns to go look at that picture, and sometimes one of them would say her name. Dorcus.