



"Some must see in order to believe..."

No Known Copyright

Princeton University Library reasonably believes that the Item is not restricted by copyright or related rights, but a conclusive determination could not be made.

You are free to use this Item in any way that is permitted by the copyright and related rights legislation that applies to your use.

Princeton University Library Disclaimer

Princeton University Library claims no copyright governing this digital resource. It is provided for free, on a non-commercial, open-access basis, for fair-use academic and research purposes only. Anyone who claims copyright over any part of these resources and feels that they should not be presented in this manner is invited to contact Princeton University Library, who will in turn consider such concerns and make every effort to respond appropriately. We request that users reproducing this resource cite it according the guidelines described at <http://rbcs.princeton.edu/policies/forms-citation>.

Citation Information

Morrison, Toni. 1931-

"Some must see in order to believe..."

1 folder

Contact Information

Download Information

Date Rendered: 2019-09-05 12:54:45 PM UTC

Available Online at: <http://arks.princeton.edu/ark:/88435/w66348202>

p. 257 = 50
divine

✓ Some must see ^{in order} to believe
I say (to you) you must believe
in order to see.

1. Into the house: Gigi to bathe and set her hair;
Mavis to change clothes and cook (and each A w/ Connie)

1974 2. Since as 5 Pallas to see Connie in cellar
Connie's room: nasany, ^{polishes} min shoes, knife, Virgin, ^{some thing ta-} jar of ^{water}

3. Pallas tries to speak - saying what
happened to her

Drew Pearson
m.
11 hour
4th

Scott Ryn.
Reinboth
609 397 2216
Enroll
22 572 2564

Larry
Chock

Voro mail
609 683
7558
Ray

At their knees and both
Nails broken, of course, but something might be
as dislodged eye, a broken nose, previous might
show up to me now, though. It was the big swallow of blood
that troubled her. (A flow)

with the broken-
glass eyes
and a head
thick with
curly
hair.

The white ^{labours} ~~workers~~ (Lad) laughed among themselves - A
big stone house in the middle of nothing. The Indian
had not.

Whatever the heat outside
inside was cool - the problem was the winter
The rains had occasionally been removed to cow sheds
but mostly they relied on their ^{endurance and} exquisitely made clothes (habits?)

^{beating} Mavis to ^{available} bath water.
They raced upstairs to the bathroom, hoping there was
enough water to ~~bathe~~ ^{bathe}. She ~~stripped~~ ^{stripped}

and looked at herself in the one large unpainted mirror.
While the plumbing coughed. She ~~stripped~~ ^{stripped}
put rollers in her hair. ^{Water trickled} She

got down on her stomach to examine again
the progress she had made with the ~~tile~~ ^{tile}
under the tub. The tile ^{above it} was completely dis-

lodged, but the metal box seemed to be
cemented in place. Reaching under ^{the tub} was
the problem. May If she'd told K. D. he

would have helped her, but then she would
have to share with the doctors. Good maybe,
diamonds, great packets of cash.

Whatever it was ^{it was} her and Connie's if
she wanted ~~money~~ ^{money}. But no one else.

Seneca wouldn't
want it and this ^{is} latest ^{girl} - who knew
who or what she was? Grog sat in the tub

gazing at her ~~reflections~~ ^{reflections}. Connie, she thought.
Connie.

with the broken-
glass eyes
and a head
thick with
curly
hair.

Cut off
passage
East and
west.

1. The first part of the paper is a review of the literature on the topic of the paper.

~~Start~~ on the
fresh green
lawns.

Held

20

Over a hundred is given. The newspaper said
but no mention of ^{any} ~~guinea~~ ^{gold} or of a kid shot.
No mention of the great little boy carrying
his blood in his hands.

Maui cleaned up at the ^{sink in the} end bathroom, ~~and~~
changed her clothes and headed for the
Kitchen to make supper. Left over chicken
chopped w/ peppers onion, a sauce of some kind
cheese and wrapped in that ~~flat~~ ^{large} pancake Connie had
~~stung~~ ^{taught} her to make. That would please her. She would take
a plate of it down to her and tell her what happened. Stung
by Gigi's. Not the fight. That wasn't important.
In fact she had enjoyed it. Pounding, pounding,
even biting Gigi was exhilarating, just as cooking
was. It was ~~all part of her new self~~ more
proof that the old Maui was dead. The one
who couldn't defend herself from an eleven
year old girl. Let alone her husband. Who
couldn't figure out or manage a simple meal
now created delicacies without shopping everyday.

But she was stung by Gigi's reference to her
sexlessness - which was funny in a way.

When she and Frank were first married - she did
like it. ^{Sort of. Then.} ~~but very soon however she hated it~~

it ^{became} a required torture not much different
from ~~torture~~ ^{slapped out of her chair} being ~~tortured~~. Worse. ^{Still} ^{when} the thing
came at night she didn't fight it anymore. ^{upon a time} Once it

had been ^{an} occasional nightmare - a ^{took another form - human and} cub lion that
gnawed her throat. Now it ^{lay on top}, or approached
from the rear. "Incubus," Connie said. "Fight it with
everything at your feet," she said. But Maui couldn't - or wouldn't.

Now she needed to know if what Gigi said about her - ~~not~~
druid up, no sex in 10 years ~~was~~ was the reason
she welcomed it. She still heard Merle and
Pearl laughing. Felt their happiness in the
Connex.

With the night warts, ^{and} laughing children ^{at}
was ~~like~~ a happy family. ^{She just needed to know about the right} ^{visits}
Butter. ^{Connie} ^{She wanted} ^{what to do}

who refused to
delip and
druid through

the Connex
she was fine
of all that
torture to
druid

(and a
"prolla" like
found her)

Norma Fox's Cashmere sweater came in handy once more. Seneca wrapped it tightly around Pallas and asked if she wanted anything. Water? Something to eat? ~~Pallas shook her head~~ ^{signalled no.} She can't cry, thought Seneca. ~~Whatever heart~~ ^{The pain} was down too far. When it came up the tears would follow and Seneca wanted Connie to be there when it happened. So she warned the girl up as best she could, ^{tried to smooth the} ~~smoothed~~ the curly hair, ^{carrying a candle} and led her down the cellar steps.

Part of the cellar, ^a ~~large~~ ^{cold room} with ^a domed ceiling, was lined ~~on one side~~ with racks of bottles. Vines almost as old as Connie. The vines seldom touched it - ^{Connie had tied her} only when they came get a print out there to say ^{the} mass they were starved for. And ^{on} some Christmases they made a ^{moist} ~~moist~~ cake with soaked in ^a 1915 ^{Cligot} ~~Vine~~ ^{instead of rum}. In the shadows ^{disguised} ~~the~~ ^{broken} the shapes of trunks, wooden boxes, furniture. ^{So they knew was the} ~~Before that~~ a door to Connie's room. ^{It was} built for a maid, as Maria said. ~~Its original~~ ^{purpose} was unclear, but Connie used it, liked it for its ^{darkness.} ~~lightness.~~ ^{were} ~~Surpluses~~ irrelevant here.

Seneca knocked, got no answer and pushed open the door. Connie was sitting in a wicker rocking chair ^{snooze} ~~asleep~~. When Seneca entered she woke ^{instantly}.

"Who's carrying ^{that} a light?"

"It's me, Seneca. And a friend."

"Set ^{it} ~~the~~ ^{down} ~~light~~ over there" - She motioned to a chest of drawers behind her head.

"This is Pallas. She came Couple days ago. She wanted to meet you."

"No she didn't," said Connie.

Candle flame made it difficult to see, but I recognized the Virgin Mary, the pair of Sherry - new shoes, the rosary and on the dresser something ~~glistening~~ ^{taking} root in a jar of water.

"Who hurt you, little one?" asked Connie

Seneca sat down on the floor. She had little hope that ~~this~~ Pallas would say much if anything at all. ^{but} Connie was magic. She just stretched out her hand and Pallas went to her, sat on her lap talk - crying at first, then just crying. While Connie said "Drink ~~the~~ a little of this," and "Pretty earrings," and "Poor little one, poor poor little one." "Who hurt my poor little one."

fingered
a strand
of Connie's

It was mine - soaked and took an hour; it was backwards ^{& punctured and incomplete} ~~and confused~~ but ^{part of} ~~came out~~ ^{for} ~~the~~ story of who had hurt the little one's story of who hurt her.

② She had no shoes so ^{at first} nobody would stop for her. ~~For~~ ^{the} Indian ^{in a fedora} ~~warrior~~ ^{side} Or rather a truckful of Indians stopped for her as she ^{drove. Next to him} ~~A man, woman and~~ ^{the} ~~sat~~ ^{the} ~~back of the~~ ^{offer of a lift} ~~truck.~~ ^{Sheet gray} ~~It was the woman who~~ ^{the} ~~made it possible to see~~ ^{the} ~~large and expressive~~ ^{among} ~~but her presence~~ ^{the} ~~the men civilized them - as did the~~ ^{Child} ~~social~~

in her lap

"Where you hurt?" She asked.

walked
barefoot in
shirts by
the side of
the road.

Pallas, ~~for the first time~~ ^{than that} discovered her vocal chords didn't work. ~~So she pointed in the direction the truck was heading. She wouldn't~~

That for sound-
making power, she
couldn't handle the
strong winds of
creating behind
her.

of Indians

The truck rock put her to sleep ~~for~~ off and on, each time she woke a dream of black water seeping into her mouth, her nose.

They passed ~~over~~ two places
Finally they got to a town.

with
a few
houses
and
gas stations
but did
not stop
until
they
reached
a
sizeable
town

The boys helped her out and the truck drove off.

Terminex

9216777

There were no
houses that she
could see &

Pallas waited on the Church steps. No one
was in the street. The soles of her feet burned.

As the sun dipped,
the air turned cold. Finally she heard
an engine and looked up to see the
Indian warren again - but alone this
time driving the same truck.

Get in she said. And drove
Pallas to ^{the Deming County} ~~a hospital~~ Clinic. In there
she said, "I don't know if you was raped.
You look like it to me. Like a raped girl.
But don't tell them in there. I don't
know if it's true but don't mention it,
you hear? Better not to. Just say you
was beat up or thrown out or something."
~~She wanted her a blue and white~~
~~headed thing. "Go on"~~

Your hair's
full of grass
Keep! she said

She smiled then - tho' her eye were very
grave ^{then} ~~and~~ took off her hat and
placed it on Pallas' head. "Go on,"
she said.

Pallas sat in the ^{reception room} clinic's lobby with
~~other patients~~ ^{as silent as she} This very old woman with headscarves,
some feverish baby ~~and~~ in the arms of
its sleeping mother. The receptionist looked
at her, but didn't say anything. It was dark
when ~~two men~~ ^{one} came in with a severed
hand. ~~Only~~ ^{one} of the old women was left - but
the man ~~dropping~~ ^{to the attendant} sleeping blood wrote a final
~~took precedence~~ took precedence.

Pallas ~~waited~~ ~~and~~ ran as quickly as she

Could put the front door ^{around} and to the
side of the building, ~~where cars were~~
where she lost the ~~snout~~ and ~~dialogue~~.

Retching violently she heard, before she
saw, two women ^{approach}. Both wore shower caps
and green uniforms.

Look at that / They treat you

You pregnant? asked one.

Pallas managed to shake her head.
We better take her back to Margaret

She don't have no shoes on. Lord.

You take her, Billie Delia I got to
go.

Hot but no shoes

~~Billie Delia~~

See you tomorrow.

Go head then, ~~Clinic's Clinic~~

~~What they call you?~~ Where you
purse? What they call you?"

Pallas held her throat - & made a
sound like ~~an ill-fitting~~ ^a key in the wrong
lock. Then she drew her name
in the dirt with her toe. Billie-Delia
took off her shower-cap and ~~laughed~~
looked in Pallas' eyes.

Quickly Pallas kicked her name away,
covering it completely with red dirt.

"You

Come with me," ^{girl.} said Billie Delia

You a ^{piti}ful case if I ever ^{seen} one."

Listen.
Clinic's
Closing
has you
an
emergency.
You sure you
aint
pregnant?
Pallas
shuddered.

The candle had gone out.