



"Trust me."

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"Trust me."

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Trust me. There is nothing to be
afraid of. These kinds of stories
appear all over the world. I am
telling them to you ^{precisely} because they are
as familiar as ~~refinery~~.

Don't be afraid.

These ^{stories} are soft

stories

meant to land softly

don't be afraid. These

stories ~~are~~ ^{will} lie quietly on the

page - weeping, sometimes ^{occasionally} or ~~even~~
^{exposing} ~~hiding~~ a shimmer of ~~fear~~ ^{restful} ~~they~~
But ~~never~~ ^{after all} ~~unfolding~~

(their limbs) to rise up ~~and~~

baring teeth. They are ^{restful} peaceful

for the most part, ^{because they are about other people} and familiar in
dreams and ^{during} those nano
seconds when a glimpse of ~~a~~ pirate

2006
1968
38

saunders of the
~~breaks~~ into
teapot, steam

→ Play in the steam of a teapot

You know, when ^{seeing} A child ~~sees~~ X for
the first time opens its mouth
wide, wide enough to ~~take~~
swallow the gorgeously whole

~~or~~ A doll splayed in the corner
of a room one minute sits ~~up~~
~~one~~ on a shelf the next and
it's ^{not} clear ^{how it got} ~~who put it~~ there.
Interesting but

A ~~lot~~ (too) important, and certainly
not disturbing enough to halt
the day's routine or ^{after} ~~turn~~ an
ocean liner's course.

No. ~~There~~ people here

Post black *
 Modern "presentational" } body in dental
 *** Only black } hollow
 persecution / escape } merge in
 ** Pre-black } Coda
 seeking man - fleeing } which is the
 witch hunt } "mercy"

* will receive "mercy" from woman she wronged
and grant it to - X (another)

** witness "witch hunting" as version of 'racial
lynching' that will follow - abandons victim
to find man.

*** escapes lynching by betraying ^{female} friend.

~~Once~~ I have learned to
Like them in spite of
grief
The harm they have caused.

& yet I wonder

I know they have common
Cause. Something infected
each one I just don't know what
it was.

Meeting Algonquin girls bathing
Bear - girls still - see her -
touching skin AND Hair - AMAZED

Arrival of with hunter and citizens

noticing black girl
IS she the deamon's
NO ORPHAN

Her fire has seared her skin to coal

Stripped naked for examination
by the two women who report to
the men.

Memories -

man holding her face in his hands

Summer heat - [Swimming hole]
Re: INDIAN girls

letter saves her, man reading it
puts finger under each word one at a
time - moving his lips. Then
removes Spectacles and reads it
aloud

"The signatory of this
letter, Muckees X J X HALL XX,
vouches for the girl person
into whose hands it has been
placed. She is a Black

identified by a ~~small~~ burn ^{owned by me and can} in the palm of her left
hand. Allow her the courtesy
of safe passage and with all she
may need to ~~at~~ complete her errand.

10/10/10
Rt 303
West Hack
TAPPAN
High School
618
Blauvelt

Our life on this earth depends on ~~it~~
her speedy return.
Seal - Signature

quarrel - whether to believe letter
or skin
↓
instinct or information

They look at the letter they can not
read! Then the skin they can
read ~~clearly~~ very well.
and
they weigh.

A.b. after her "crime" - The trees look at her

fresh blood and brass - fall colors
when man is there

winter - fights ^{between} among the girls

" She tripped me when I entered the barn
And when I got up she slapped my mouth.

- no one can complain because she
is related to Misters, Lily says
(blood

a bastard niece - and
we do must show the difference
between her place and ours.

Speaker

She moves through the trees
like a shadow - slow, now
quickly

Dec. 9th

2/22

Charles Mann
"1491"

Draft

Susan

Restaurant
KLS

Chris E-MAIL

Emerency Tavern
42 E 20th

MOON X
the
PATTERNS

I am going to describe a class
I am teaching this spring
as an example of my own
passions about the ~~so~~ value
of art (instruction - performance
and exhibition) on campuses
in general — but Princeton especially

First let me identify

the conventional
(albeit to me fundamentally
unsatisfactory) reasons
for art ^{instruction and support}

- ① better person
moral
- ② better life
(enriched)
joyful, profound
- ③ cultural / educational
benefits - ability
to "play well with
others" (understanding
others)

I believe these are
offshoots - not the root
of — artistic production.

what students
may discover
- how to shape
metaphoric
language ^{into} meaning

- power of
their own
imagination

- relationships
among genres & between

- body of
knowledge
will have experienced
- art as critical
thinking
the essence of
any intellectual
pursuit

TR.

I (green Wery tired) became
exhausted following 19 years in
publishing (trying to make ^{reading} \$?)

6 year at the N.E. National
Endowment for the Arts Council
Speaking at ^{seemingly} endless organizations
for ~~or~~ support of art ^{ists} and their

income
funding
for

 projects

Some part of that activity was
helpful. But decisions about
what to fund, why, whom etc.

(The real work of arts managers)
became not just limiting but
almost beside the point. Rather
than get entangled in what or
which art was worthy I wanted
to turn my attention to the "idea"

art and its ~~non~~ un-labored
for, a-political (which is not un-
political)
~~the~~ existence as a ~~the~~ birth
~~source~~ of
and repository of
meaning. In other words,
art as an intellectual pursuit.

(a chase of meaning [rather than
~~pleasure~~ ~~from~~ to which pleasure
was incidental - art but awe
was not)

~~Exhaustion and despair~~

Rather than wait for another
critic to say so, or another

committee to imply it, I

~~tried to~~ decided to see if

in fact my views were legitimate:

Could the act of creating art
not just flourish in a campus
environment, but invade the

is a good
book one
that makes
us feel
good?

become a central ^{and critical} pillar in
21st century education?

Obviously it would more than
the 10[?] years I've been at
it here at Princeton to find
out - but the effort to do so
has been one of the most
gratifying experiences of my
teaching life, and a reinforcement of
the value of my original inquiry.

The class I am offering
this spring - probably the
very last one I will conduct
at Princeton - is part of
that ^{inquiry} ~~conviction~~

The course is called "Bodies
in Evidence" and it embraces
two genre fiction and visual art.

The students enrolled will be asked to abandon ^{two} ~~several~~ clichés ~~in writing~~ (1) write what you know and (2) paint what you feel or see

Students will be required to invent a character - based on no one they know - in situation or site ^{with which} they have no personal experience. The ^{narrative} development of their character will be critiqued - word by word, sentence by sentence - by me and the class - revised (as often as it takes) until a fully realized figure surfaces. Once the figure emerges, he or she will (enter a studio) and

and produce make an art object that includes text from the narrative. and is signed by the figure.

Along the way^{we} will examine:

techniques, and facility
and with guest ^{visual artists}
~~is~~ representations of art with text (Basquiat, Motherwell, Outsider art, Raymond,

Samples, [Illuminated Bibles],

if ^{the process is} successful (not the mess or the object but the process.

The students will visit the American Visionary Museum in Baltimore.

The students will ~~dis~~ have discovered (see earlier)

We have at done this before - students have converted

to
Am. Visionary
Museum

Trustee
Spencer
their poetry into lyrics for and
with student composers required
to set those lyrics to music
~~and~~ all of which was overseen
by professional ~~com~~ musicians
and poets.

We have had acting students
collaborate with ^{film} scriptwriters.

We have had non-acting
students develop

Trustee's
Speech

develop of related and
to whom lyrics reflecting
expressing that oppression
Please add this letter of
recommendation to those
you ^{may be} collecting for Rada

Although I ^{have no} ~~any~~ knowledge of Miss
X's ^{specific} abilities in your area (discipline)

vis ~~vis~~, I am pleased to ^{provide} ~~describe~~
~~her~~ ^{my own} ~~my~~ ^{views of her} ~~acquaintance~~
based on myriad conversations and
class participation in a class I taught.
She ^{is} ~~was~~ an active, talented

deeply insightful student in an
studio class I ^{led} ~~taught~~. The
goal ^{of the class} was to develop lyrics (I
and collaborate with a composer
by producing lyrics ~~that could~~
~~for~~ ^{be perfor.} for a performance

She chose to research the
condition of "slaves" under Ottoman
Rule and

Nellie
McKay
NPR

on a
specific
historical
topic

#10
to develop of related and
write a series ~~of papers~~
expressive lyrics. ~~reflecting~~
expressing that oppression.
In addition to her facility with languages,
I found her perceptions original,
her work habits ^{superlative} dedicated and

her grasp of history - ~~its~~ ^{in its} nuances
as well as ~~the~~ ^{the} breadth of its
scholarship -
~~to be~~ ^{quite} impressive.
Her energy ~~and~~ ^{apparently boundless}

I should think ^h coupled with ~~her~~ ^{her} Keen ~~understanding~~ ^{understanding}

of contemporary political discourse
would make her an ideal

candidate for your (program/
department.)

Like ~~every~~ ^{all things} truly valuable
priceless

#10

Neither one will want your brother. I know their tastes. Breasts provide the pleasure. more than simpler things. You will rise soon enough and become irritated by the cloth covering your chest.

And they will see and I will see them see. No good ~~that~~ follows even if I offered you to one of the boys in the quarter. Figs. You remember him. He ^{was} ~~is~~ the gentle one with the horses and smiled when we passed in the yard. I saved the rinds for him and sweet bread to ~~take away~~ ^{take away} for the others. He never thought

~~Is~~ I you as anything ^{more} ~~but~~
~~than~~ a playmate? ~~made~~ ^{Bess his} ~~the~~

mother. Know my mind. She

watched her son ^{over} like a hawk

as I did. ^{over you} But it never

does any ^{lasting} good, my love. There
was ~~is~~ no protection. None.

Certainly not with your
appetite for shoes. It was
as though you were hurrying
^{up} your breasts and hurrying
also the lips of an old
married couple.

Understand me. There was no
protection and nothing in
the catechism to tell them no.

I tried to tell Reverend Father

I believed if we could
learn our letters somehow
someday you could make
your way. Reverend Father
was full of bravery and
said it was what God wanted
no matter if they ^{jailed} ~~hunted~~ him
or ~~hunted~~ ^{down} ~~and~~ with gunfire
~~and~~ ^{others of} ~~jailed~~ him for it as they
did his faith. He believed
God ^(we would love) ~~would~~ more if we
knew the ~~letters~~ letters to
read. I don't know that.

What I ~~do~~ know is there is
magic in knowing.

When the tall man came
again, I saw he hated the
food and I saw things in his
eyes that said he did not

Senor Senora
trust ~~master or mistress~~
or their sons. His way

I thought, is another way.

His country far from here.

~~He~~ There was no animal
in his heart. He never
looked at me the way ^{Senor} ~~master~~
looked. He did not want.

I don't know who is your father

It was ~~dark~~ too to see any of

them. They came and took

three of us including Ben.

They were told,

to break us in. ~~They said~~

~~Every female is a wound~~

No protection

To be female is to be

~~an~~ an open ^{in this place}
& wound that cannot heal.

Even if
Scars form ~~that~~ there is the
^{is an answer}
festering below.

One chance, I thought, ^{??}
You stood there in the
this is mercy shoes and the tall
man laughed and

~~they~~
→ ~~the tall man in that~~
~~offered~~ to take us
to close the debt.

^{Sense}
I knew ~~master~~ would
not allow it. Ah. I

said you. Take you, my
love. The tall one was
laughing, restless
sneaking, ~~nervous~~. But he
said yes. ~~He broke my~~
heart, ^{but it} this mercy.

It was
Not a miracle. It was mercy.
I dropped to my knees.

* * * There is
no protection
but there is
difference

Lila

20

They fought a little. Sledad
bigger, meaner, tripping the
new ^{girl} ~~one~~ when she ~~walked~~ ^{stepped}
into the barn. Pride of
place she wants to be sure.
Florens ~~is in~~ loves ~~with~~ the smithy





