

There are those walking to church on their knees. Some with fat rags tied around their legs and others with pillows, one to kneel on, and one to flop ahead. There are women with black shawls crossing and uncrossing themselves. There are armies of penitents carrying banners and flowered arches while musicians play tinny trumpets and tinny drums.

La Virgen de Guadalupe is waiting inside behind a plate of thick glass. There's also a gold crucifix bent crooked as a mesquite tree when someone once threw a bomb. La Virgen de Guadalupe on the main altar because she's a big miracle, the crooked crucifix on a side altar because that's a little miracle.

But we're outside in the sun. My big brother Junior hunkered against the wall with his eyes shut. My little brother Keeks running around in circles.

Maybe and most probably my little brother is imagining he's a flying feather dancer, like the ones we saw swinging high up from a pole on the Virgin's birthday. I want to be a flying feather dancer too, but when he circles past me he shouts, "I'm a B-Fifty-two bomber, you're a German," and shoots me with an invisible machine gun. I'd rather play flying feather dancers, but if I tell my brother this, he might not play with me at all.

"*Girl*. We can't play with a *girl*." *Girl*. It's my brothers' favorite insult now instead of "sissy." "You *girl*," they yell at each other. "You throw that ball like a *girl*."

I've already made up my mind to be a German when Keeks swoops past again, this time yelling, "I'm Flash Gordon. You're Ming the Merciless and the Mud People." I don't mind being Ming the Merciless, but I don't like being the Mud People. Something wants to come out of the corners of my eyes, but I don't let it. Crying is what *girls* do.

I leave Keeks running around in circles—"I'm the Lone Ranger, you're Tonto." I leave Junior squatting on his ankles and go look for the awful grandmother.

Why do churches smell like the inside of an ear? Like incense and the dark and candles in blue glass? And why does holy water smell of tears? The awful grandmother makes me kneel and fold my hands. The ceiling high and everyone's prayers bumping up there like balloons.

If I stare at the eyes of the saints long enough, they move and wink at me, which makes me a sort of saint too. When I get tired of winking saints, I count the awful grandmother's mustache hairs while she prays for Uncle Old, sick from the worm,⁵ and Auntie Cuca, suffering from a life of troubles that left half her face crooked and the other half sad.

There must be a long, long list of relatives who haven't gone to church. The awful grandmother knits the names of the dead and the living into one long prayer fringed with the grandchildren born in that barbaric country with its barbarian ways.

I put my weight on one knee, then the other, and when they both grow fat as a mattress of pins, I slap them each awake. *Micaela*, you may wait outside with *Alfredito* and *Enrique*. The awful grandmother says it all in Spanish, which I understand when I'm paying attention. "What?" I say, though it's neither proper nor polite. "What?" which the awful grandmother hears as "*¿Güat?*"⁶ But she only gives me a look and shoves me toward the door.

5. I.e., he's suffering from an intestinal parasite.

6. What? (Spanish, phonetic trans.)

After all that dust and dark, the light from the plaza makes me squinch my eyes like if I just came out of the movies. My brother Keeks is drawing squiggly lines on the concrete with a wedge of glass and the heel of his shoe. My brother Junior squatting against the entrance, talking to a lady and man. They're not from here. Ladies don't come to church dressed in pants. And everybody knows men aren't supposed to wear shorts.

"*¿Quieres chicle?*"⁷ the lady asks in a Spanish too big for her mouth.

"*Gracias*."⁸ The lady gives him a whole handful of gum for free, little celophane cubes of Chiclets, cinnamon and aqua and the white ones that don't taste like anything but are good for pretend buck teeth.

"*Por favor*," says the lady. "*¿Un foto?*"⁹ pointing to her camera.

"*Sí*."

She's so busy taking Junior's picture, she doesn't notice me and Keeks.

"Hey, Michele, Keeks. You guys want gum?"

"But you speak English!"

"Yeah," my brother says, "we're Mericans."

We're Mericans, we're Mericans, and inside the awful grandmother prays.

1991

7. Would you like some chewing gum? (Spanish).

8. Thank you (Spanish).

9. Please . . . a photo? (Spanish).

LOUISE ERDRICH

b. 1954

Louise Erdrich grew up in the small town of Wahpeton, North Dakota, just on the Minnesota border. Her mother was French-Chippewa, her maternal grandmother was tribal chairman on the Turtle Mountain Reservation, and both her mother and father worked in the Bureau of Indian Affairs boarding school in Wahpeton. Although she wrote stories as a child, encouraged by her father, who paid her a nickel for each one, Erdrich's growing up was marked by no special awareness of her Chippewa background. She has said that she never thought about "what was Native American and what wasn't. . . . There wasn't a political climate at the time about Indian rights." The eldest of seven children, she "grew up just taking it all in as something that was part of me."

In 1972 she entered Dartmouth College, participating in a native American studies program run by Michael Dorris—himself part American Indian and a writer—whom eventually she would marry (a relationship ending with their separation and his suicide in 1997). In her undergraduate years she won prizes for poetry and fiction and worked at a variety of jobs, such as teaching poetry in prisons, editing a Boston Indian Council newspaper, and flag-signaling on a construction site. Deciding on a career as a writer, she took an M.F.A. degree at Johns Hopkins, for which degree she submitted a number of poems—later to appear in her collection, *Jacklight*—as well as part of a novel. There followed the usual sending out of poems and stories, the rejection slips, eventually the acceptances.

Her first novel, *Love Medicine*, which won the National Book Critics Circle award for 1984, began as a short story. Working closely with her husband, she not only

expanded the story into a novel but planned that novel as the first of a tetralogy, ranging over different periods of time and focusing on the lives of two Chippewa families. Her interest in the interactions between characters and their families and friends lies at the center of her fiction. As Erdrich explained, she and Dorris "continuously plot and continuously talk about who the characters are, what they eat, what clothes they wear, what their favorite colors are and what's going to happen to them. In that way, I think it's a true kind of collaboration."

Successive chapters of *Love Medicine* jump from 1981 to 1934 to 1948, each chapter told through a particular character's point of view (sometimes we see the same event from succeeding points of view). But the individual chapter is more a discrete whole than is the case with a traditional novel, a technique Erdrich uses in many of her novels, including *Tracks* (1988), the second chapter of which was published as the story "Fleur" (printed here). Like many of Erdrich's narratives, *Tracks* draws life from the context of High Plains Dakotas town life, where Anglo and Native American cultures meet (if not mix).

Erdrich's style is easy, offhand, quietly unostentatious, but always with a kick in the language, as in the first paragraph of "The Red Convertible," whose protagonist, Lyman Lamartine, tells us:

I was the first one to drive a convertible on my reservation. And of course, it was red, a red Olds. I owned that car along with my brother Henry Junior. We owned it together until his boots filled with water on a windy night and he bought out my share. Now Henry owns the whole car, and his younger brother (that's myself) Lyman walks everywhere he goes.

Such clarity and directness are only part of the story, however, since her style also calls upon lyric resources, notable in the following sentence from her second novel, *The Beet Queen*:

After the miraculous sheets of black ice came the floods, stranding boards and snaky knots of debris high in the branches, leaving brown leeches to dry like raisins on the sidewalks when the water receded, and leaving the smell of river mud, a rotten sweetness, in the backyards and gutters.

The Beet Queen moves outside the reservation, where the two families in *Love Medicine* lived, to a small town near it called Argus, made up of whites and a few Chippewas. The novel focuses on a sister and brother, abandoned by their mother in 1932, and takes them up through forty years to a time when the family gathers at a town beet festival. Different members of the extended family pick up and lay down the narrative, while an omniscient voice intersperses itself between those of the characters.

As is evident in her novels *The Bingo Palace* (1994), *The Antelope Wife* (1998), and *The Last Report on the Miracles at Little No* (2001) and her story collection *Tales of Burning Love* (1996), Erdrich writes without sentimentality, yet with a real feeling for place and people, for individual lives as they extend themselves over time and space.

The text is from *Esquire* magazine, August 1986.

Fleur

The first time she drowned in the cold and glassy waters of Lake Turcot, Fleur Pillager was only a girl. Two men saw the boat tip, saw her struggle in the waves. They rowed over to the place she went down, and jumped in. When they dragged her over the gunwales, she was cold to the touch and

stiff, so they slapped her face, shook her by the heels, worked her arms back and forth, and pounded her back until she coughed up lake water. She shivered all over like a dog, then took a breath. But it wasn't long afterward that those two men disappeared. The first wandered off and the other, Jean Hat, got himself run over by a cart.

It went to show, my grandma said. It figured to her, all right. By saving Fleur Pillager, those two men had lost themselves.

The next time she fell in the lake, Fleur Pillager was twenty years old and no one touched her. She washed onshore, her skin a dull dead gray, but when George Many Women bent to look closer, he saw her chest move. Then her eyes spun open, sharp black riprock, and she looked at him. "You'll take my place," she hissed. Everybody scattered and left her there, so no one knows how she dragged herself home. Soon after that we noticed Many Women changed, grew afraid, wouldn't leave his house, and would not be forced to go near water. For his caution, he lived until the day that his sons brought him a new tin bathtub. Then the first time he used the tub he slipped, got knocked out, and breathed water while his wife stood in the other room frying breakfast.

Men stayed clear of Fleur Pillager after the second drowning. Even though she was good-looking, nobody dared to court her because it was clear that Misshepesu, the waterman, the monster, wanted her for himself. He's a devil, that one, love-hungry with desire and maddened for the touch of young girls, the strong and daring especially, the ones like Fleur.

Our mothers warn us that we'll think he's handsome, for he appears with green eyes, copper skin, a mouth tender as a child's. But if you fall into his arms, he sprouts horns, fangs, claws, fins. His feet are joined as one and his skin, brass scales, rings to the touch. You're fascinated, cannot move. He casts a shell necklace at your feet, weeps gleaming chips that harden into mica on your breasts. He holds you under. Then he takes the body of a lion or a fat brown worm. He's made of gold. He's made of beach moss. He's a thing of dry foam, a thing of death by drowning, the death a Chippewa cannot survive.

Unless you are Fleur Pillager. We all knew she couldn't swim. After the first time, we thought she'd never go back to lake Turcot. We thought she'd keep to herself, live quiet, stop killing men off by drowning in the lake. After the first time, we thought she'd keep the good ways. But then, after the second drowning, we knew that we were dealing with something much more serious. She was haywire, out of control. She messed with evil, laughed at the old women's advice, and dressed like a man. She got herself into some half-forgotten medicine, studied ways we shouldn't talk about. Some say she kept the finger of a child in her pocket and a powder of unborn rabbits in a leather thong around her neck. She laid the heart of an owl on her tongue so she could see at night, and went out, hunting, not even in her own body. We know for sure because the next morning, in the snow or dust, we followed the tracks of her bare feet and saw where they changed, where the claws sprang out, the pad broadened and pressed into the dirt. By night we heard her chuffing cough, the bear cough. By day her silence and the wide grin she threw to bring down our guard made us frightened. Some thought that Fleur Pillager should be driven off the reservation, but not a single person who spoke like this had the nerve. And finally, when people were just about

to get together and throw her out, she left on her own and didn't come back all summer. That's what this story is about.

During that summer, when she lived a few miles south in Argus, things happened. She almost destroyed that town.

When she got down to Argus in the year of 1920, it was just a small grid of six streets on either side of the railroad depot. There were two elevators, one central, the other a few miles west. Two stores competed for the trade of the three hundred citizens, and three churches quarreled with one another for their souls. There was a frame building for Lutherans, a heavy brick one for Episcopalians, and a long narrow shingled Catholic church. This last had a tall slender steeple, twice as high as any building or tree.

No doubt, across the low, flat wheat, watching from the road as she came near Argus on foot, Fleur saw that steeple rise, a shadow thin as a needle. Maybe in that raw space it drew her the way a lone tree draws lightning. Maybe, in the end, the Catholics are to blame. For if she hadn't seen that sign of pride, that slim prayer, that marker, maybe she would have kept walking.

But Fleur Pillager turned, and the first place she went once she came into town was to the back door of the priest's residence attached to the landmark church. She didn't go there for a handout, although she got that, but to ask for work. She got that too, or the town got her. It's hard to tell which came out worse, her or the men or the town, although the upshot of it all was that Fleur lived.

The four men who worked at the butcher's had carved up about a thousand carcasses between them, maybe half of that steers and the other half pigs, sheep, and game animals like deer, elk, and bear. That's not even mentioning the chickens, which were beyond counting. Pete Kozka owned the place, and employed Lily Veddar, Tor Grunewald, and my stepfather, Dutch James, who had brought my mother down from the reservation the year before she disappointed him by dying. Dutch took me out of school to take her place. I kept house half the time and worked the other in the butcher shop, sweeping floors, putting sawdust down, running a hambone across the street to a customer's bean pot or a package of sausage to the corner. I was a good one to have around because until they needed me, I was invisible. I blended into the stained brown walls, a skinny, big-nosed girl with staring eyes. Because I could fade into a corner or squeeze beneath a shelf, I knew everything, what the men said when no one was around, and what they did to Fleur.

Kozka's Meats served farmers for a fifty-mile area, both to slaughter, for it had a stock pen and chute, and to cure the meat by smoking it or spicing it in sausage. The storage locker was a marvel, made of many thicknesses of brick, earth insulation, and Minnesota timber, lined inside with sawdust and vast blocks of ice cut from Lake Turcot, hauled down from home each winter by horse and sledge.

A ramshackle board building, part slaughterhouse, part store, was fixed to the low, thick square of the lockers. That's where Fleur worked. Kozka hired her for her strength. She could lift a haunch or carry a pole of sausages without stumbling, and she soon learned cutting from Pete's wife, a string-thin blonde who chain-smoked and handled the razor-edged knives with nerveless precision, slicing close to her stained fingers. Fleur and Fritzie

Kozka worked afternoons, wrapping their cuts in paper, and Fleur hauled the packages to the lockers. The meat was left outside the heavy oak doors that were only opened at 5:00 each afternoon, before the men ate supper.

Sometimes Dutch, Tor, and Lily stayed at the lockers, and when they did I stayed too, cleaned floors, restoked the fires in the front smokehouses, while the men sat around the squat cast-iron stove spearing slats of herring onto hardtack bread. They played long games of poker or cribbage on a board made from the planed end of a salt crate. They talked and I listened, although there wasn't much to hear since almost nothing ever happened in Argus. Tor was married, Dutch had lost my mother, and Lily read circulars. They mainly discussed about the auctions to come, equipment, or women.

Every so often, Pete Kozka came out front to make a whist, leaving Fritzie to smoke cigarettes and fry raised doughnuts in the back room. He sat and played a few rounds but kept his thoughts to himself. Fritzie did not tolerate him talking behind her back, and the one book he read was the New Testament. If he said something, it concerned weather or a surplus of sheep stomachs, a ham that smoked green or the markets for corn and wheat. He had a good-luck talisman, the opal-white lens of a cow's eye. Playing cards, he rubbed it between his fingers. That soft sound and the slap of cards was about the only conversation.

Fleur finally gave them a subject.

Her cheeks were wide and flat, her hands large, chapped, muscular. Fleur's shoulders were broad as beams, her hips fishlike, slippery, narrow. An old green dress clung to her waist, worn thin where she sat. Her braids were thick like the tails of animals, and swung against her when she moved, deliberately, slowly in her work, held in and half-tamed, but only half. I could tell, but the others never saw. They never looked into her sly brown eyes or noticed her teeth, strong and sharp and very white. Her legs were bare, and since she padded in beadworked moccasins they never saw that her fifth toes were missing. They never knew she'd drowned. They were blinded, they were stupid, they only saw her in the flesh.

And yet it wasn't just that she was a Chippewa, or even that she was a woman, it wasn't that she was good-looking or even that she was alone that made their brains hum. It was how she played cards.

Women didn't usually play with men, so the evening that Fleur drew a chair to the men's table without being so much as asked, there was a shock of surprise.

"What's this," said Lily. He was fat, with a snake's cold pale eyes and precious skin, smooth and lily-white, which is how he got his name. Lily had a dog, a stumpy mean little bull of a thing with a belly drum-tight from eating pork rinds. The dog liked to play cards just like Lily, and straddled his barrel thighs through games of stud, rum poker, vingt-un.¹ The dog snapped at Fleur's arm that first night, but cringed back, its snarl frozen, when she took her place.

"I thought," she said, her voice soft and stroking, "you might deal me in." There was a space between the heavy bin of spiced flour and the wall where I just fit. I hunkered down there, kept my eyes open, saw her black hair swing over the chair, her feet solid on the wood floor. I couldn't see up

1. Twenty-one (French); a card game.

on the table where the cards slapped down, so after they were deep in their game I raised myself up in the shadows, and crouched on a sill of wood.

I watched Fleur's hands stack and ruffle, divide the cards, spill them to each player in a blur, rake them up and shuffle again. Tor, short and scrappy, shut one eye and squinted the other at Fleur. Dutch screwed his lips around a wet cigar.

"Gotta see a man," he mumbled, getting up to go out back to the privy. The others broke, put their cards down, and Fleur sat alone in the lamplight that glowed in a sheen across the push of her breasts. I watched her closely, then she paid me a beam of notice for the first time. She turned, looked straight at me, and grinned the white wolf grin a Pillager turns on its victims, except that she wasn't after me.

"Pauline there," she said. "How much money you got?"

We had all been paid for the week that day. Eight cents was in my pocket.

"Stake me," she said, holding out her long fingers. I put the coins in her palm and then I melted back to nothing, part of the walls and tables. It was a long time before I understood that the men would not have seen me no matter what I did, how I moved. I wasn't anything like Fleur. My dress hung loose and my back was already curved, an old woman's. Work had roughened me, reading made my eyes sore, caring for my mother before she died had hardened my face. I was not much to look at, so they never saw me.

When the men came back and sat around the table, they had drawn together. They shot each other small glances, stuck their tongues in their cheeks, burst out laughing at odd moments, to rattle Fleur. But she never minded. They played their vint-un, staying even as Fleur slowly gained. Those pennies I had given her drew nickels and attracted dimes until there was a small pile in front of her.

Then she hooked them with five card draw, nothing wild. She dealt, discarded, drew, and then she sighed and her cards gave a little shiver. Tor's eye gleamed, and Dutch straightened in his seat.

"I'll pay to see that hand," said Lily Veddar.

Fleur showed, and she had nothing there, nothing at all.

Tor's thin smile cracked open, and he threw his hand in too.

"Well, we know one thing," he said, leaning back in his chair, "the squaw can't bluff."

With that I lowered myself into a mound of swept sawdust and slept. I woke up during the night, but none of them had moved yet, so I couldn't either. Still later, the men must have gone out again, or Fritzie come out to break the game, because I was lifted, soothed, cradled in a woman's arms and rocked so quiet that I kept my eyes shut while Fleur rolled me into a closet of grimy ledgers, oiled paper, balls of string, and thick files that fit beneath me like a mattress.

The game went on after work the next evening. I got my eight cents back five times over, and Fleur kept the rest of the dollar she'd won for a stake. This time they didn't play so late, but they played regular, and then kept going at it night after night. They played poker now, or variations, for one week straight, and each time Fleur won exactly one dollar, no more and no less, too consistent for luck.

By this time, Lily and the other men were so lit with suspense that they got Pete to join the game with them. They concentrated, the fat dog sitting

tense in Lily Veddar's lap, Tor suspicious, Dutch stroking his huge square brow, Pete steady. It wasn't that Fleur won that hooked them in so, because she lost hands too. It was rather that she never had a freak hand or even anything above a straight. She only took on her low cards, which didn't sit right. By chance, Fleur should have gotten a full or a flush by now. The irritating thing was she beat with pairs and never bluffed, because she couldn't, and still she ended each night with exactly one dollar. Lily couldn't believe, first of all, that a woman could be smart enough to play cards, but even if she was, that she would then be stupid enough to cheat for a dollar a night. By day I watched him turn the problem over, his hard white face dull, small fingers probing at his knuckles, until he finally thought he had Fleur figured as a bit-time player, caution her game. Raising the stakes would throw her.

More than anything now, he wanted Fleur to come away with something but a dollar. Two bits less or ten more, the sum didn't matter, just so he broke her streak.

Night after night she played, won her dollar, and left to stay in a place that just Fritzie and I knew about. Fleur bathed in the slaughtering tub, then slept in the unused brick smokehouse behind the lockers, a windowless place tarred on the inside with scorched fats. When I brushed against her skin I noticed that she smelled of the walls, rich and woody, slightly burnt. Since that night she put me in the closet I was no longer afraid of her, but followed her close, stayed with her, became her moving shadow that the men never noticed, the shadow that could have saved her.

August, the month that bears fruit, closed around the shop, and Pete and Fritzie left for Minnesota to escape the heat. Night by night, running, Fleur had won thirty dollars, and only Pete's presence had kept Lily at bay. But Pete was gone now, and one payday, with the heat so bad no one could move but Fleur, the men sat and played and waited while she finished work. The cards sweat, limp in their fingers, the table was slick with grease, and even the walls were warm to the touch. The air was motionless. Fleur was in the next room boiling heads.

Her green dress, drenched, wrapped her like a transparent sheet. A skin of lakeweed. Black snarls of veining clung to her arms. Her braids were loose, half unraveled, tied behind her neck in a thick loop. She stood in steam, turning skulls through a vat with a wooden paddle. When scraps boiled to the surface, she bent with a round tin sieve and scooped them out. She'd filled two dishpans.

"Ain't that enough now?" called Lily. "We're waiting." The stump of a dog trembled in his lap, alive with rage. It never smelled me or noticed me above Fleur's smoky skin. The air was heavy in my corner, and pressed me down. Fleur sat with them.

"Now what do you say?" Lily asked the dog. It barked. That was the signal for the real game to start.

"Let's up the ante," said Lily, who had been stalking this night all month. He had a roll of money in his pocket. Fleur had five bills in her dress. The men had each saved their full pay.

"Ante a dollar then," said Fleur, and pitched hers in. She lost, but they let her scrape along, cent by cent. And then she won some. She played unevenly,

as if chance were all she had. She reeled them in. The game went on. The dog was stiff now, poised on Lily's knees, a ball of vicious muscle with its yellow eyes slit in concentration. It gave advice, seemed to sniff the lay of Fleur's cards, twitched and nudged. Fleur was up, then down, saved by a scratch. Tor dealt seven cards, three down. The pot grew, round by round, until it held all the money. Nobody folded. Then it all rode on one last card and they went silent. Fleur picked hers up and drew a long breath. The heat lowered like a bell. Her card shook, but she stayed in.

Lily smiled and took the dog's head tenderly between his palms.

"Say Fatso," he said, crooning the words. "You reckon that girl's bluffing?"

The dog whined and Lily laughed. "Me too," he said, "let's show." He swept his bills and coins into the pot and then they turned their cards over.

Lily looked once, looked again, then he squeezed the dog like a fist of dough and slammed it on the table.

Fleur threw out her arms and drew the money over, grinning that same wolf grin that she'd used on me, the grin that had them. She jammed the bills in her dress, scooped the coins up in waxed white paper that she tied with string.

"Let's go another round," said Lily, his voice choked with burrs. But Fleur opened her mouth and yawned, then walked out back to gather slops for the one big hog that was waiting in the stock pen to be killed.

The men sat still as rocks, their hands spread on the oiled wood table. Dutch had chewed his cigar to damp shreds, Tor's eye was dull. Lily's gaze was the only one to follow Fleur. I didn't move. I felt them gathering, saw my stepfather's veins, the ones in his forehead that stood out in anger. The dog rolled off the table and curled in a knot below the counter, where none of the men could touch it.

Lily rose and stepped out back to the closet of ledgers where Pete kept his private stock. He brought back a bottle, uncorked and tipped it between his fingers. The lump in his throat moved, then he passed it on. They drank, quickly felt the whiskey's fire, and planned with their eyes things they couldn't say aloud.

When they left, I followed. I hid out back in the clutter of broken boards and chicken crates beside the stock pen, where they waited. Fleur could not be seen at first, and then the moon broke and showed her, slipping cautiously along the rough board chute with a bucket in her hand. Her hair fell, wild and coarse, to her waist, and her dress was a floating patch in the dark. She made a pig-calling sound, rang the tin pail lightly against the wood, froze suspiciously. But too late. In the sound of the ring Lily moved, fat and nimble, stepped right behind Fleur and put out his creamy hands. At his first touch, she whirled and doused him with the bucket of sour slops. He pushed her against the big fence and the package of coins split, went clinking and jumping, winked against the wood. Fleur rolled over once and vanished into the yard.

The moon fell behind a curtain of ragged clouds, and Lily followed into the dark muck. But he tripped, pitched over the huge flank of the pig, who lay mired to the snout, heavily snoring. I sprang out of the weeds and climbed the side of the pen, stuck like glue. I saw the sow rise to her neat, knobby knees, gain her balance and sway, curious, as Lily stumbled forward. Fleur had backed into the angle of rough wood just beyond, and when Lily tried

to jostle past, the sow tipped up on her hind legs and struck, quick and hard as a snake. She plunged her head into Lily's thick side and snatched a mouthful of his shirt. She lunged again, caught him lower, so that he grunted in pained surprise. He seemed to ponder, breathing deep. Then he launched his huge body in a swimmer's dive.

The sow screamed as his body smacked over hers. She rolled, striking out with her knife-sharp hooves, and Lily gathered himself upon her, took her foot-long face by the ears and scraped her snout and cheeks against the trestles of the pen. He hurled the sow's tight skull against an iron post, but instead of knocking her dead, he merely woke her from her dream.

She reared, shrieked, drew him with her so that they posed standing upright. They bowed jerkily to each other, as if to begin. Then his arms swung and flailed. She sank her black fangs into his shoulder, clasping him, dancing him forward and backward through the pen. Their steps picked up pace, went wild. The two dipped as one, box-stepped, tripped one another. She ran her split foot through his hair. He grabbed her kinked tail. They went down and came up, the same shape and then the same color until the men couldn't tell one from the other in that light and Fleur was able to launch herself over the gates, swing down, hit gravel.

The men saw, yelled, and chased her at a dead run to the smokehouse. And Lily too, once the sow gave up in disgust and freed him. That is where I should have gone to Fleur, saved her, thrown myself on Dutch. But I went stiff with fear and couldn't unlatch myself from the trestles or move at all. I closed my eyes and put my head in my arms, tried to hide, so there is nothing to describe but what I couldn't block out, Fleur's hoarse breath, so loud it filled me, her cry in the old language, and my name repeated over and over among the words.

The heat was still dense the next morning when I came back to work. Fleur was gone but the men were there, slack-faced, hung over. Lily was paler and softer than ever, as if his flesh had steamed on his bones. They smoked, took pulls off a bottle. It wasn't noon yet. I worked awhile, waiting shop and sharpening steel. But I was sick, I was smothered, I was sweating so hard that my hands slipped on the knives, and I wiped my fingers clean of the greasy touch of the customers' coins. Lily opened his mouth and roared once, not in anger. There was no meaning to the sound. His boxer dog, sprawled limp beside his foot, never lifted its head. Nor did the other men.

They didn't notice when I stepped outside, hoping for a clear breath. And then I forgot them because I knew that we were all balanced, ready to tip, to fly, to be crushed as soon as the weather broke. The sky was so low that I felt the weight of it like a yoke. Clouds hung down, witch teats, a tornado's probing thumb. Even as I picked up my heels and ran back inside, the wind blew suddenly, cold, and then came rain.

Inside, the men had disappeared already and the whole place was trembling as if a huge hand was pinched at the rafters, shaking it. I ran straight through, screaming for Dutch or for any of them, and then I stopped at the heavy doors of the lockers, where they had surely taken shelter. I stood there a moment. Everything went still. Then I heard a cry building in the wind, faint at first, a whistle and then a shrill scream that tore through the walls

and gathered around me, spoke plain so I understood that I should move, put my arms out, and slam down the great iron bar that fit across the hasp and lock.

Outside, the wind was stronger, like a hand held against me. I struggled forward. The bushes tossed, the awnings flapped off storefronts, the rails of porches rattled. The odd cloud became a fat snout that nosed along the earth and sniffled, jabbed, picked at things, sucked them up, blew them apart, rooted around as if it was following a certain scent, then stopped behind me at the butcher shop and bored down like a drill.

I went flying, landed somewhere in a ball. When I opened my eyes and looked, stranger things were happening.

A herd of cattle flew through the air like giant birds, dropping dung, their mouths opened in stunned bellows. A candle, still lighted, blew past, and tables, napkins, garden tools, a whole school of drifting eyeglasses, jackets on hangers, hams, a checkerboard, a lampshade, and at last the sow from behind the lockers, on the run, her hooves a blur, set free, swooping, diving, screaming as everything in Argus fell apart and got turned upside down, smashed, and thoroughly wrecked.

Days passed before the town went looking for the men. They were bachelors, after all, except for Tor, whose wife had suffered a blow to the head that made her forgetful. Everyone was occupied with digging out, in high relief because even though the Catholic steeple had been torn off like a peaked cap and sent across five fields, those huddled in the cellar were unhurt. Walls had fallen, windows were demolished, but the stores were intact and so were the bankers and shop owners who had taken refuge in their safes or beneath their cash registers. It was a fair-minded disaster, no one could be said to have suffered much more than the next, at least not until Pete and Fritzie came home.

Of all the businesses in Argus, Kozka's Meats had suffered worst. The boards of the front building had been split to kindling, piled in a huge pyramid, and the shop equipment was blasted far and wide. Pete paced off the distance the iron bathtub had been flung—a hundred feet. The glass candy case went fifty, and landed without so much as a cracked pane. There were other surprises as well, for the back rooms where Fritzie and Pete lived were undisturbed. Fritzie said the dust still coated her china figures, and upon her kitchen table, in the ashtray, perched the last cigarette she'd put out in haste. She lit and finished it, looking through the window. From there, she could see that the old smokehouse Fleur had slept in was crushed to a reddish sand and the stockpens were completely torn apart, the rails stacked helter-skelter. Fritzie asked for Fleur. People shrugged. Then she asked about the others and, suddenly, the town understood that three men were missing.

There was a rally of help, a gathering of shovels and volunteers. We passed boards from hand to hand, stacked them, uncovered what lay beneath the pile of jagged splinters. The lockers, full of meat that was Pete and Fritzie's investment, slowly came into sight, still intact. When enough room was made for a man to stand on the roof, there were calls, a general urge to hack through and see what lay below. But Fritzie shouted that she wouldn't allow it because the meat would spoil. And so the work continued, board by board,

until at last the heavy oak doors of the freezer were revealed and people pressed to the entry. Everyone wanted to be the first, but since it was my stepfather lost, I was let go in when Pete and Fritzie wedged through into the sudden icy air.

Pete scraped a match on his boot, lit the lamp Fritzie held, and then the three of us stood still in its circle. Light glared off the skinned and hanging carcasses, the crates of wrapped sausages, the bright and cloudy blocks of lake ice, pure as winter. The cold bit into us, pleasant at first, then numbing. We must have stood there a couple of minutes before we saw the men, or more rightly, the humps of fur, the iced and shaggy hides they wore, the bearskins they had taken down and wrapped about themselves. We stepped closer and Fritzie tilted the lantern beneath the flaps of fur into their faces. The dog was there, perched among them, heavy as a doorstep. The three had hunched around a barrel where the game was still laid out, and a dead lantern and an empty bottle too. But they had thrown down their last hands and hunkered tight, clutching one another, knuckles raw from beating at the door they had also attacked with hooks. Frost stars gleamed off their eyelashes and the stubble of their beards. Their faces were set in concentration, mouths open as if to speak some careful thought, some agreement they'd come to in each other's arms.

Power travels in the bloodlines, handed out before birth. It comes down through the hands, which in the Pillagers were strong and knotted, big, spidery, and rough, with sensitive fingertips good at dealing cards. It comes through the eyes, too, belligerent, darkest brown, the eyes of those in the bear clan, impolite as they gaze directly at a person.

In my dreams, I look straight back at Fleur, at the men. I am no longer the watcher on the dark sill, the skinny girl.

The blood draws us back, as if it runs through a vein of earth. I've come home and, except for talking to my cousins, live a quiet life. Fleur lives quiet too, down on Lake Turcot with her boat. Some say she's married to the waterman, Misshepesu, or that she's living in shame with white men or windigos, or that she's killed them all. I'm about the only one here who ever goes to visit her. Last winter, I went to help out in her cabin when she bore the child, whose green eyes and skin the color of an old penny made more talk, as no one could decide if the child was mixed blood or what, fathered in a smokehouse, or by a man with brass scales, or by the lake. The girl is bold, smiling in her sleep, as if she knows what people wonder, as if she hears the old men talk, turning the story over. It comes up different every time and has no ending, no beginning. They get the middle wrong too. They only know they don't know anything.