

# Ethan Frome

Edith Wharton



THE EMC MASTERPIECE SERIES

Access Editions

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EMC/Paradigm Publishing  
St. Paul, Minnesota

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ISBN 0-8219-1649-1

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Published by EMC/Paradigm Publishing  
875 Montreal Way  
St. Paul, Minnesota 55102

Printed in the United States of America.  
10 9 8 7 6 5 4 xxx 09 10 11 12

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## Edith Wharton



*Edith Wharton*

**Edith Wharton (1862–1937).** In 1862, Edith Newbold Jones was born into a wealthy and distinguished New York family. Her family traveled to Europe when she was three years old to escape the inflation that followed the Civil War. There they remained for eight years. Her private education by a governess was supplemented by her own voracious reading. At the age of seventeen, Wharton made her debut into society. Her first engagement was broken by her fiancé’s mother, who was angered by the cold reception she received from the Jones family. Shortly after this incident, Wharton met Walter Berry and, although they did not meet again for several years, the two became lifelong friends. In 1885, she married Edward (Teddy) Robbins Wharton, a rich Boston banker twelve years her senior.

In the early 1890s, Wharton began to suffer from severe depression. After a series of rest cures, she recovered only to discover her husband’s mental illness. In 1901, she designed and built *The Mount*, a country house in Lenox, Massachusetts, which served as a retreat from society where she could work steadily. Concern for her husband’s ill health kept her from making *The Mount* her permanent home, but for several years the Whartons spent summer and autumn there. Teddy Wharton’s condition grew worse; beginning in the spring of 1908, he had several affairs and used his wife’s money to support his social interests. Wharton had an affair as well, with Morton Fullerton, also a writer. A stay in a sanitarium seemed to help Teddy’s condition, but Wharton’s marriage did not improve. She decided to sell *The Mount* and move permanently to France. Wharton’s unhappy and unsatisfying marriage to Teddy Wharton ended in divorce in 1913.

Wharton lived as an expatriate in France for the rest of her life. During World War I she dedicated four years to the war effort, serving as the head of the American committee of an organization called the *Accueil Franco-American*, which distributed meals, clothing, and information. When asked by the queen of Belgium to aid 650 orphans, she established the *Children of Flanders Rescue Committee* to care for the children

and place them in homes; she took six children into her own home. To support the cause, Wharton organized *The Book of the Homeless*, a compilation of works donated by musicians, such as Igor Stravinsky; artists, including Claude Monet and Auguste Rodin; and writers, including Henry James, Joseph Conrad, and William Butler Yeats. Wharton translated the works that were not written in English.

Wharton's war efforts taxed her health considerably. She spent her last winters at Pavillon Colombe, an eighteenth-century house outside of Paris that she began restoring in 1918, and her last summers at a restored monastery at Hyères. She maintained contact with her homeland through correspondence with the people she knew in the United States. She returned to her country rarely, on one occasion in 1923 for only a few days to receive an honorary doctorate from Yale University. She was the first woman to be so honored. In 1924, she also became the first woman to receive the Gold Medal of the American Society of Arts and Letters. When Wharton died in 1937, she was buried in Cimetière des Gonards at Versailles next to the ashes of Walter Berry.

From childhood, Wharton had a passion for words and writing. Her efforts were not taken seriously, however, and were often referred to as "scribbling." When she was sixteen, she wrote a volume of poetry which her parents, despite their disapproval of her literary activity, had published privately. Wharton struggled with the expectations of her social role as a woman of the upper class and her own literary aspirations for many years. During her early years as a writer, she had little encouragement other than from Berry, who greatly influenced her work and aided in the editing and revising process. Her husband did not share her literary and creative interests, but the two did share a passion for travel. After a trip to Europe with her husband in 1888, Wharton's productivity began to escalate. She published poetry and short stories in magazines such as *Scribner's* and *Harper's*. Critics called her stories of this period Jamesian in reference to qualities they shared with the writings of American writer Henry James. After reading several of Wharton's short stories, James wrote to her, and they met in 1903 in London. James visited Wharton at The Mount and in Paris; they also traveled together. The two authors shared an interest in literary theory and in examining the craft of fiction. Wharton was only beginning her career when she met James, who had already published several distinguished works. She was, however, not his disciple; her work is not derivative of his. Rather, each author supported the other.

During her early career, Wharton distinguished herself with nonfiction writing as well as with short stories. An interest in order and aesthetics and her desire to improve her home in Newport, Rhode Island, led Wharton to collaborate with architect Ogden Codman, Jr. on a book entitled *The Decoration of Houses*, which was published in 1897. Other nonfiction works include *Italian Villas and Their Gardens* and *Italian Backgrounds*. Throughout her career, Wharton wrote about both European and American subjects and settings. Her first novellas, *The Touchstone* and *Sanctuary*, were not as well polished as her short stories. They were followed by several novels which established her as one of America's great writers. Her first novel, *Valley of Decision*, addresses a recurring theme in her work, the struggle between individual freedom and the role of society, a struggle Wharton herself knew well. *The House of Mirth*, published in 1905, established Wharton's fame and is still considered one of her best works. Two years later, *Madame de Treymes* and *The Fruit of the Tree* were published.

*Ethan Frome* was published in 1911, first serially in *Scribner's Magazine*, and then in book form. The novella, now perhaps Wharton's best known and most widely read work, did not achieve wide commercial or critical success until the 1920s. Wharton's other novels include *The Reef*; *The Buccaneers*; *The Custom of the Country*, which critics deem one of her highest achievements; and *The Age of Innocence*, another critically acclaimed novel, for which she won the Pulitzer Prize in 1921. Wharton's complete works include other novels; several collections of short stories; collections of poetry; many reviews and articles; *The Writing of Fiction*, Wharton's ideas about the craft of writing; and *A Backward Glance*, her autobiography.

*Echoes:*  
*Quotations from Edith Wharton*

My poor little group of hungry, lonely New England villagers will live again for a while on their stony hill-side before finally joining their forebears under the village headstones.

—from Wharton’s introduction to the dramatic adaptation of *Ethan Frome*

Another unsettling element in modern art is that common symptom of immaturity, the dread of doing what has been done before.

—from *The Art of Writing Fiction*

The New York of Newland Archer’s day was a small and slippery pyramid, in which, as yet, hardly a fissure had been made or a foothold gained. At its base was a firm foundation of what Mrs. Archer called “plain people”; an honorable but obscure majority of respectable families who . . . had been raised above their level by marriage with one of the ruling clans. People, Mrs. Archer always said, were not as particular as they used to be; and with old Catherine Spicer ruling one end of Fifth Avenue, and Julius Beaufort the other, you couldn’t expect the old traditions to last much longer.

—from *The Age of Innocence*

She was so evidently the victim of the civilization which had produced her, that the links of her bracelet seemed like manacles chaining her to her fate.

—from *The House of Mirth*

Mrs. Ballinger is one of the ladies who pursue Culture in bands, as though it were dangerous to meet it alone.

—from *Xingu*

There are two ways of spreading light—to be the candle or the mirror that reflects the candle.

Life is the saddest thing, next to death.

If only we’d stop trying to be happy, we could have a pretty good time.

Life is the only real counselor; wisdom unfiltered through personal experience does not become a part of the moral issue.

## Time Line of Wharton's Life

- 1862 Edith (Newbold Jones) Wharton is born on January 24 in New York.
- 1865–1872 Wharton lives in Europe with her family.
- 1872–1879 Wharton spends winters in New York and summers at the family home in Newport, Rhode Island.
- 1879 Wharton makes her social debut.
- 1880–1882 Wharton travels in France and Italy.
- 1882 Wharton's father dies, and Wharton lives with her mother in New York City and Newport.
- 1884 Wharton meets Walter Berry, who becomes a dear friend.
- 1885 Edith marries Edward (Teddy) Robbins Wharton.
- 1888 Wharton and her husband cruise the Aegean for three months. They return to Land's End in Newport.
- early 1890s Wharton suffers from depression.
- 1891–1893 Wharton writes "Bunner Sisters."
- 1897 Wharton publishes *The Decoration of Houses*, a book that she wrote with architect Ogden Codman, Jr.
- 1900 Wharton publishes her first novella, *The Touchstone*.
- 1901 Wharton builds The Mount in Lenox, Massachusetts.
- 1902 Wharton publishes her first novel, *Valley of Decision*.
- 1903 Wharton meets fellow author Henry James. Teddy Wharton begins to show signs of mental illness.
- 1904 Wharton publishes *Descent of Man and Other Stories* and *Italian Villas and Their Gardens*.
- 1905 *Italian Backgrounds* and *The House of Mirth* are published.
- 1907 Wharton travels in France with her husband and Henry James. She publishes *Madam de Treymes*, *A Motor Flight Through France*, *The Greater Inclination*, and *The Fruit of the Tree*. Teddy Wharton has a severe mental breakdown. The Whartons take a winter home in Paris.
- 1909 Wharton moves to a new home in France where she will live until 1920. *Artemis to Actaeon*, a collection of poetry, is published.
- 1910 Teddy Wharton has continued mental health problems.
- 1911 *Ethan Frome* is published. Wharton separates from her husband and sells The Mount.

*The Reef* is published.

Wharton divorces her husband. She travels in Germany with Bernard Berenson. *The Custom of the Country* is published.

Wharton travels in northern Africa with Percy Lubbock and Gaillard Lapsley and in Majorca with Walter Berry. She returns to Paris and organizes war relief.

*Fighting France* is published.

*The Book of the Homeless* is published. Wharton takes charge of more than six hundred Belgian orphans. Henry James dies.

*Summer* and *Xingu and Other Stories* are published. Belgium awards Wharton the Order of Leopold. She is made a member of the French Legion of Honor.

Wharton buys Pavillon Colombe, a house near Paris.

*In Morocco* and *The Age of Innocence* are published. Wharton restores a medieval monastery on the Riviera as a summer home.

Wharton receives the Pulitzer Prize for *The Age of Innocence*.

Wharton is the first woman to be awarded an honorary Doctor of Letters by Yale University. She makes her last trip to the United States to receive it.

*The Mother's Recompense* and *The Writing of Fiction* are published.

*Twelve Poems* and *Here and Beyond* are published. Wharton charts a yacht to repeat her Aegean cruise of 1888.

*Twilight Sleep* is published. Walter Berry dies.

Teddy Wharton dies.

*Hudson River Bracketed* is published. Wharton is seriously ill.

*Certain People* is published. Wharton is elected to the American Academy of Arts and Letters.

Wharton's autobiography, *A Backward Glance*, is published.

*Ghosts* and *Buccaneers* are published. Wharton dies on August 11, following a stroke. She is buried in Cimetière des Gonards at Versailles next to the ashes of Walter Berry.

1912

1913

1914

1915

1916

1917

1918

1920

1921

1923

1925

1926

1927

1928

1929

1930

1934

1937

## *Ethan Frome*

### **Sources of *Ethan Frome* and Wharton's Literary Background**

Edith Wharton first wrote the seed of the story that would become *Ethan Frome* as part of an exercise given to her by her French tutor. The French story is a mere skeleton and differs greatly from the final version of *Ethan Frome*; in the final version, Wharton introduces a more complex structure and delves deeper into the emotional despair of the relationships Ethan Frome has with his wife and with Mattie Silver. The idea of the dramatic “smash-up,” mentioned early in the story, may have come from a newspaper account of an actual sledding accident in western Massachusetts (see Selections for Additional Reading, page 111).

Wharton read widely and liked to examine the technical aspects of writing, including how books are structured. The structure of *Ethan Frome*, in which a first-person narrator opens a frame for the central story, can be compared to Emily Brontë's masterpiece *Wuthering Heights*. In Wharton's introduction to *Ethan Frome*, she tells the reader that she has chosen a form used by Honoré de Balzac in *La Grande Bretèche* and by Robert Browning in *The Ring and the Book* (see page xvi). Both of these works explore different versions of a single story and struggle to find truth amid the various details; in the same way, the narrator of *Ethan Frome* tries to satisfy his own curiosity by collecting the pieces of Frome's story and putting them together.

### **Local-Color Writing and Wharton's New England**

The literature of the early nineteenth century in America was dominated by Romanticism and centered in New England. Romantic writers usually wrote sentimental, nostalgic, and idealistic pieces, designed to inspire lofty emotions. In the latter part of the century, regional local-color writing became increasingly popular. As the United States expanded, interest in other areas of the growing country increased, and writers such as Brett Harte and Mark Twain vividly depicted the unique dialect and social customs of the West or along the Mississippi. During the post-Civil War period, local-color writing, which was often nostalgic in nature, also served to

celebrate a past way of life and to glorify the far-flung regions of the newly united country. Local-color writers combined elements of Romanticism and Realism to create a detailed, though often idealistic, view of a region. Wharton shunned the sentimentality of many New England local-color writers, noting, "I had had an uneasy sense that the New England of fiction bore little—except a vague botanical and dialectical—resemblance to the harsh and beautiful land as I had seen it." She believed that the work of such writers as Harriet Beecher Stowe, Mary E. Wilkins Freeman, and Sarah Orne Jewett denied the substance of the New England experience. Wharton's often hard-edged and bleak depictions of New England earned her a great deal of criticism.

Unlike many of Wharton's novels, including *The House of Mirth* and *The Age of Innocence*, which focus on the lives of the wealthy and socially powerful people of turn-of-the-century New York, *Ethan Frome* is set in a rural New England village and addresses the lives of the destitute inhabitants of this isolated area. One critic mistakenly called the novella "an interesting example of a successful New England story written by someone who knew nothing of New England." In fact, Wharton did know New England, living for several years at The Mount in Lenox, Massachusetts. During this time she often drove through the countryside, examining the landscape and the people of the region she toured. In the late nineteenth century, many small communities in rural New England declined, presenting Wharton with a starkness she later depicted in her fiction. Wharton also notes the devastation and grimness of the winters that made life there even more difficult and added to its isolation.

## The Growth of Cities and Westward Expansion

The declining population in rural New England can be attributed to several causes, including an exodus to urban areas and the lure of the West. By 1900, 40 percent of the American population lived in urban areas. Many who lost hope in the crowded cities of the East set out for a new life in the West. The Homestead Act of 1862, which, for a small fee, granted 160 acres of land in the Western Territories to anyone who would live on the land for five years, as well as gold rushes prompted many to seek their fortunes in the West. The lure of the West continued in the following decades.

*Ethan Frome* is set in Starkfield, an isolated village, during a time when cities were preeminent. Ethan continues to farm as the economy shifts to industry, but like many people of the period, when he finally seeks a way out of the life he knows, he looks to the West for a new start.

## Characters in *Ethan Frome*

### Main Characters

**Ethan Frome.** The title character of the novel, Ethan Frome is first presented as a broken man, aged beyond his years. His disfiguration and tragic appearance catch the attention of the narrator, who offers a “vision” of the story that led to his “smash-up.”

**Zenobia (Zeena) Frome.** Zeena is Ethan’s wife. She came to Starkfield to nurse his ailing mother. She often complains of being sickly herself.

**Mattie Silver.** Mattie Silver is a cousin to Zeena. After the death of her parents, she was left without home or money. Zeena takes her in to help around the house.

**Narrator.** The narrator’s name is never revealed. He is an outsider who has been sent to the small town of Starkfield to work on an engineering project. He is fascinated by the story of Ethan Frome, some of which he learns from Harmon Gow, some from Mrs. Ned Hale with whom he is staying, and some when he is thrust into the Frome house.

### Minor Characters

**Harmon Gow.** Harmon Gow works at the post office and shares stories and local information with the narrator.

**Ruth Varnum (Mrs. Ned Hale).** The narrator stays with Mrs. Ned Hale, whose maiden name was Ruth Varnum. As young women, Ruth and Mattie were close friends. She was one of the first to see Mattie after the “smash-up.”

**Ned Hale.** Ned Hale is a young man of about Mattie Silver’s age. He marries Ruth Varnum.

**Andrew Hale.** Andrew Hale is a friendly and happy-go-lucky builder to whom Ethan sells lumber. He is Ned’s father.

**Denis Eady.** Denis Eady is the son of a merchant. He is infatuated with Mattie Silver.

**Jotham Powell.** Jotham Powell sometimes works as a handyman on Ethan’s farm. He is often glad of a free meal.



*"The sled started with a bound, and they flew on through the dusk, gathering smoothness and speed as they went, with the hollow night opening out below them and the air singing by like an organ."*

## INTRODUCTION

by Edith Wharton

I had known something of New England village life long before I made my home in the same county as my imaginary Starkfield; though, during the years spent there, certain of its aspects became much more familiar to me.

Even before that final initiation, however, I had had an uneasy sense that the New England of fiction bore little—except a vague botanical and dialectical—resemblance to the harsh and beautiful land as I had seen it. Even the abundant enumeration of sweet-fern, asters and mountain-laurel, and the conscientious reproduction of the vernacular, left me with the feeling that the outcropping granite had in both cases been overlooked. I give the impression merely as a personal one; it accounts for *Ethan Frome*, and may, to some readers, in a measure justify it.

So much for the origin of the story; there is nothing else of interest to say of it, except as concerns its construction.

The problem before me, as I saw in the first flash, was this: I had to deal with a subject of which the dramatic climax, or rather the anti-climax, occurs a generation later than the first acts of the tragedy. This enforced lapse of time would seem to anyone persuaded—as I have always been—that every subject (in the novelist's sense of the term) implicitly *contains its own form and dimensions*, to mark Ethan Frome as the subject for a novel. But I never thought this for a moment, for I had felt, at the same time, that the theme of my tale was not one on which many variations could be played. It must be treated as starkly and summarily as life had always presented itself to my protagonists; any attempt to elaborate and complicate their sentiments would necessarily have falsified the whole. They were, in truth, these figures, my *granite outcroppings*; but half-emerged from the soil, and scarcely more articulate.

This incompatibility between subject and plan would perhaps have seemed to suggest that my "situation" was after all one to be rejected. Every novelist has been visited by the insinuating wraiths of false "good situations," siren-subjects luring his cockle-shell to the rocks; their voice is oftenest heard, and their mirage-sea beheld, as he traverses the

waterless desert which awaits him half-way through whatever work is actually in hand. I knew well enough what song those sirens sang, and had often tied myself to my dull job until they were out of hearing—perhaps carrying a lost masterpiece in their rainbow veils. But I had no such fear of them in the case of Ethan Frome. It was the first subject I had ever approached with full confidence in its value, for my own purpose, and a relative faith in my power to render at least a part of what I saw in it.

Every novelist, again, who “intends upon” his art, has lit upon such subjects, and been fascinated by the difficulty of presenting them in the fullest relief, yet without an added ornament, or a trick of drapery or lighting. This was my task, if I were to tell the story of Ethan Frome; and my scheme of construction—which met with the immediate and unqualified disapproval of the few friends to whom I tentatively outlined it—I still think justified in the given case. It appears to me, indeed, that, while an air of artificiality is lent to a tale of complex and sophisticated people which the novelist causes to be guessed at and interpreted by any mere looker-on, there need be no such drawback if the looker-on is sophisticated, and the people he interprets are simple. If he is capable of seeing all around them, no violence is done to probability in allowing him to exercise this faculty; it is natural enough that he should act as the sympathizing intermediary between his rudimentary characters and the more complicated minds to whom he is trying to present them. But this is all self-evident, and needs explaining only to those who have never thought of fiction as an art of composition.

The real merit of my construction seems to me to lie in a minor detail. I had to find means to bring my tragedy, in a way at once natural and picture-making, to the knowledge of its narrator. I might have sat him down before a village gossip who would have poured out the whole affair to him in a breath, but in doing this I should have been false to two essential elements of my picture: first, the deep rooted reticence and inarticulateness of the people I was trying to draw, and secondly the effect of “roundness” (in the plastic sense) produced by letting their case be seen through eyes as different as those of Harmon Gow and Mrs. Ned Hale. Each of my chroniclers contributes to the narrative just so much as he or she is capable of understanding of what, to them, is a complicated and mysterious case; and only the narrator of the tale has scope enough to see it all, to resolve it back into simplicity, and to put it in its rightful place among his larger categories.

I make no claim for originality in following a method of which *La Grande Bretèche* and *The Ring and the Book* had set me the magnificent example; my one merit is, perhaps to have guessed that the proceeding there employed was also applicable to my small tale.

I have written this brief analysis—the first I have ever published of any of my books—because, as an author's introduction to his work, I can imagine nothing of any value to his readers except a statement as to why he decided to attempt the work in question, and why he selected one form rather than another for its embodiment. These primary aims, the only ones that can be explicitly stated, must, by the artist, be almost instinctively felt and acted upon before there can pass into his creation that imponderable something more which causes life to circulate in it, and preserves it for a little from decay.

EDITH WHARTON.

## PROLOGUE

I had the story, bit by bit, from various people, and, as generally happens in such cases, each time it was a different story.

If you know Starkfield, Massachusetts, you know the post office. If you know the post office you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay<sup>1</sup> and drag himself across the brick pavement to the white colonnade:<sup>2</sup> and you must have asked who he was.

It was there that, several years ago, I saw him for the first time; and the sight pulled me up sharp. Even then he was the most striking figure in Starkfield, though he was but the ruin of a man. It was not so much his great height that marked him, for the “natives” were easily singled out by their lank longitude<sup>3</sup> from the stockier foreign breed: it was the careless powerful look he had, in spite of a lameness checking each step like the jerk of a chain. There was something bleak and unapproachable in his face, and he was so stiffened and grizzled that I took him for an old man and was surprised to hear that he was not more than fifty-two. I had this from Harmon Gow, who had driven the stage from Bettsbridge to Starkfield in pre-trolley<sup>4</sup> days and knew the chronicle of all the families on his line.

“He’s looked that way ever since he had his smash-up; and that’s twenty-four years ago come next February,” Harmon threw out between reminiscent pauses.

The “smash-up” it was—I gathered from the same informant—which besides drawing the red gash across Ethan Frome’s forehead, had so shortened and warped his right side that it cost him a visible effort to take the few steps from his buggy to the post office window. He used to drive in from his farm every day at about noon, and as that was my own hour for fetching my mail I often passed him in the porch or stood beside him while we waited on the motions of the

◀ *Why is Ethan Frome a striking figure? What else does the narrator notice about his figure? What surprises the narrator?*

◀ *What effect has the “smash-up” had on Ethan?*

1. **bay.** Reddish-brown horse
2. **colonnade.** Set of columns supporting a roof
3. **longitude.** Length. Here, height
4. **pre-trolley.** Before the coming of trolleys, electric streetcars that got their power from overhead wires

Words  
For  
Everyday  
Use

**stri • king** (striˈkiː) *adj.*, outstanding, impressive

**lank** (lāk) *adj.*, long and slender

**griz • zled** (grizˈzɛld) *adj.*, gray-haired

**chron • i • cle** (kränˈi kəl) *n.*, historical

record of facts and events in the order in which they happened

**rem • i • nis • cent** (remˈə nisˈənt) *adj.*, characterized by recall of the past

► What does Ethan usually receive in the mail? How does he react to what he receives?

distributing hand behind the grating. I noticed that, though he came so punctually, he seldom received anything but a copy of the *Bettsbridge Eagle*, which he put without a glance into his sagging pocket. At intervals, however, the postmaster would hand him an envelope addressed to Mrs. Zenobia—or Mrs. Zeena—Frome, and usually bearing conspicuously in the upper left-hand corner the address of some manufacturer of patent medicine and the name of his specific.<sup>5</sup> These documents my neighbor would also pocket without a glance, as if too much used to them to wonder at their number and variety, and would then turn away with a silent nod to the postmaster.

Everyone in Starkfield knew him and gave him a greeting tempered to his own grave mien; but his taciturnity was respected and it was only on rare occasions that one of the older men of the place detained him for a word. When this happened he would listen quietly, his blue eyes on the speaker's face, and answer in so low a tone that his words never reached me; then he would climb stiffly into his buggy, gather up the reins in his left hand and drive slowly away in the direction of his farm.

"It was a pretty bad smash-up?" I questioned Harmon, looking after Frome's retreating figure, and thinking how gallantly his lean brown head, with its shock of light hair, must have sat on his strong shoulders before they were bent out of shape.

"Wust<sup>6</sup> kind," my informant assented. "More'n enough to kill most men. But the Fromes are tough. Ethan'll likely touch a hundred."

"Good God!" I exclaimed. At the moment Ethan Frome, after climbing to his seat, had leaned over to assure himself of the security of a wooden box—also with a druggist's label on it—which he had placed in the back of the buggy, and I saw his face as it probably looked when he thought himself alone. "That man touch a hundred? He looks as if he was dead and in hell now!"

Harmon drew a slab of tobacco from his pocket, cut off a wedge and pressed it into the leather pouch of his cheek.

5. **specific.** Medicine having a specific effect on a disease

6. **Wust.** Worst

Words  
For  
Everyday  
Use

**con • spic • u • ous • ly** (kən spik' yōō əs lē) *adv.*, noticeably

**tem • pered** (tem' pərd) *adj.*, adjusted

**grave** (grāv) *adj.*, serious

**mien** (mēn) *n.*, way of looking, appearance

**ta • ci • turn • i • ty** (tas' ə tər' nə tē) *n.*,  
silence, dislike of much conversation

“Guess he’s been in Starkfield too many winters. Most of the smart ones get away.”

“Why didn’t he?”

“Somebody had to stay and care for the folks. There warn’t ever anybody but Ethan. Fust<sup>7</sup> his father—then his mother—then his wife.”

“And then the smash-up?”

Harmon chuckled sardonically. “That’s so. He had to stay then.”

“I see. And since then they’ve had to care for him?”

Harmon thoughtfully passed his tobacco to the other cheek. “Oh, as to that: I guess it’s always Ethan done the caring.”

Though Harmon Gow developed the tale as far as his mental and moral reach permitted there were perceptible gaps between his facts, and I had the sense that the deeper meaning of the story was in the gaps. But one phrase stuck in my memory and served as the nucleus<sup>8</sup> about which I grouped my subsequent inferences: “Guess he’s been in Starkfield too many winters.”

Before my own time there was up I had learned to know what that meant. Yet I had come in the degenerate day of trolley, bicycle and rural delivery,<sup>9</sup> when communication was easy between the scattered mountain villages, and the bigger towns in the valleys, such as Bettsbridge and Shadd’s Falls, had libraries, theaters and YMCA halls to which the youth of the hills could descend for recreation. But when winter shut down on Starkfield, and the village lay under a sheet of snow perpetually renewed from the pale skies, I began to see what life there—or rather its negation—must have been in Ethan Frome’s young manhood.

I had been sent up by my employers on a job connected with the big power-house at Corbury Junction, and a long-drawn carpenters’ strike had so delayed the work that I found myself anchored at Starkfield—the nearest habitable spot—for the best part of the winter. I chafed at first, and then, under the hypnotizing effect of routine, gradually began to find a grim satisfaction in the life. During the early part of my stay I had been struck by the contrast between the

◀ *What effect does Harmon suggest the winters in Starkfield have had on Ethan? Why didn’t Ethan get away?*

◀ *What does the narrator realize about the winters in Starkfield during Ethan’s youth?*

◀ *In what way does the weather contrast with the life in the community?*

7. **Fust.** First

8. **nucleus.** Center around which other things are grouped

9. **rural delivery.** Mail delivery to those in remote farm areas

Words  
For  
Everyday  
Use

**sub • se • quent** (sub’si kwənt) *adj.*, following

**in • fer • ence** (in’fər əns) *n.*, conclusion based on direct evidence

**de • gen • er • ate** (dē jən’ə rit) *adj.*, having

sunk below a previous or normal condition

**ne • ga • tion** (ni gā’shən) *n.*, lack or opposite of some positive trait

**chafe** (chāf) *vt.*, rebel

vitality of the climate and the deadness of the community. Day by day, after the December snows were over, a blazing blue sky poured down torrents of light and air on the white landscape, which gave them back in an intenser glitter. One would have supposed that such an atmosphere must quicken the emotions as well as the blood; but it seemed to produce no change except that of retarding still more the sluggish pulse of Starkfield. When I had been there a little longer, and had seen this phase of crystal clearness followed by long stretches of sunless cold; when the storms of February had pitched their white tents about the devoted village and the wild cavalry of March winds had charged down to their support; I began to understand why Starkfield emerged from its six months' siege like a starved garrison capitulating without quarter.<sup>10</sup> Twenty years earlier the means of resistance must have been far fewer, and the enemy in command of almost all the lines of access between the beleaguered villages; and, considering these things, I felt the sinister force of Harmon's phrase: "Most of the smart ones get away." But if that were the case, how could any combination of obstacles have hindered the flight of a man like Ethan Frome?

During my stay at Starkfield I lodged with a middle-aged widow colloquially known as Mrs. Ned Hale. Mrs. Hale's father had been the village lawyer of the previous generation, and "lawyer Varnum's house," where my landlady still lived with her mother, was the most considerable mansion in the village. It stood at one end of the main street, its classic portico<sup>11</sup> and small-paned windows looking down a flagged path between Norway spruces to the slim white steeple of the Congregational church. It was clear that the Varnum fortunes were at the ebb,<sup>12</sup> but the two women did what they could to preserve a decent dignity; and Mrs. Hale, in particular, had a certain wan refinement not out of keeping with her pale old-fashioned house.

In the "best parlor," with its black horsehair<sup>13</sup> and

10. **pitched white tents . . . without quarter.** Extended metaphor in which the storms of February set up camp for battle, are aided by the winds of March, and the town comes out of a period of being attacked and held prisoner, after six months of winter, like a hungry group of soldiers who surrender without receiving mercy

11. **portico.** Covered porch, its roof supported by columns

12. **ebb.** Low point

13. **horsehair.** Stiff, upholstery cloth made of the hair from a horse's mane or tail

Words  
For  
Everyday  
Use

**re • tard • ing** (rē tār´dī) *n.*, slowing

**slug • gish** (slug´ish) *adj.*, unwilling to  
move, slow

**be • lea • guered** (bē lē´gərd) *adj.*, attacked

**sin • i • ster** (sin´is tər) *adj.*, threatening evil

**wan** (wän) *adj.*, weak, pale

mahogany weakly illuminated by a gurgling Carcel lamp, I listened every evening to another and more delicately shaded version of the Starkfield chronicle. It was not that Mrs. Ned Hale felt, or affected, any social superiority to the people about her; it was only that the accident of a finer sensibility and a little more education had put just enough distance between herself and her neighbors to enable her to judge them with detachment. She was not unwilling to exercise this faculty, and I had great hopes of getting from her the missing facts of Ethan Frome's story, or rather such a key to his character as should coordinate the facts I knew. Her mind was a storehouse of innocuous anecdote and any question about her acquaintances brought forth a volume of detail; but on the subject of Ethan Frome I found her unexpectedly reticent. There was no hint of disapproval in her reserve; I merely felt in her an insurmountable reluctance to speak of him or his affairs, a low "Yes, I knew them both . . . it was awful . . ." seeming to be the utmost concession that her distress could make to my curiosity.

So marked was the change in her manner, such depths of sad initiation did it imply, that, with some doubts as to my delicacy, I put the case anew to my village oracle,<sup>14</sup> Harmon Gow; but got for my pains only an uncomprehending grunt.

"Ruth Varnum was always as nervous as a rat; and, come to think of it, she was the first one to see 'em after they was picked up. It happened right below lawyer Varnum's, down at the bend of the Corbury road, just round about the time that Ruth got engaged to Ned Hale. The young folks was all friends, and I guess she just can't bear to talk about it. She's had troubles enough of her own."

All the dwellers in Starkfield, as in more notable communities, had had troubles enough of their own to make them comparatively indifferent to those of their neighbors, and though all conceded that Ethan Frome's had been beyond the common measure, no one gave me an explanation of the look in his face which, as I persisted in thinking, neither poverty nor physical suffering could have put there. Nevertheless, I might have contented myself with the story pieced together from these hints had it not been for the

◀ From whom does the narrator receive a second version of the story of Ethan Frome? In what way does this story differ from the story told by Harmon Gow?

◀ Is the narrator satisfied with the answers to his questions about Ethan Frome? Why, or why not?

◀ What reason does Harmon suggest for Ruth's reticence?

14. **oracle.** Person of great knowledge

Words  
For  
Everyday  
Use

**sen • si • bil • i • ty** (sen'sə bil'ē tē) *n.*, ability to feel or notice things

**de • tach • ment** (dē tach'mənt) *n.*, distance

**in • noc • u • ous** (in nək'yōō əs) *adj.*, harmless

**ret • i • cent** (ret'ə sint) *adj.*, holding back

**in • sur • mount • a • ble** (in'sər mount'ə bəl) *adj.*, unbeatable

**in • i • ti • a • tion** (in ish'ē ā'shən) *n.*, privileged information

► Under what conditions does the narrator meet Ethan?

provocation of Mrs. Hale's silence, and—a little later—for the accident of personal contact with the man.

On my arrival at Starkfield, Denis Eady, the rich Irish grocer who was the proprietor of Starkfield's nearest approach to a livery stable,<sup>15</sup> had entered into an agreement to send me over daily to Corbury Flats, where I had to pick up my train for the Junction. But about the middle of the winter Eady's horses fell ill of a local epidemic. The illness spread to the other Starkfield stables and for a day or two I was put to it to find a means of transport. Then Harmon Gow suggested that Ethan Frome's bay was still on his legs and that his owner might be glad to drive me over.

I stared at the suggestion. "Ethan Frome? But I've never even spoken to him. Why on earth should he put himself out for me?"

Harmon's answer surprised me still more. "I don't know as he would; but I know he wouldn't be sorry to earn a dollar."

I had been told that Frome was poor, and that the sawmill and the arid acres of his farm yielded scarcely enough to keep his household through the winter; but I had not supposed him to be in such want as Harmon's words implied, and I expressed my wonder.

"Well, matters ain't gone any too well with him," Harmon said. "When a man's been setting round like a hulk for twenty years or more, seeing things that want doing, it eats inter him, and he loses his grit. That Frome farm was always 'bout as bare's a milk pan when the cat's been round; and you know what one of them old watermills is wuth nowadays. When Ethan could sweat over 'em both from sun-up to dark he kinder choked a living out of 'em; but his folks ate up most everything, even then, and I don't see how he makes out now. Fust his father got a kick, out haying,<sup>16</sup> and went soft in the brain, and gave away money like Bible texts afore he died. Then his mother got queer<sup>17</sup> and dragged along for years as weak as a baby; and his wife Zeena, she's always been the greatest hand at doctoring in the county. Sickness and trouble: that's what Ethan's had his plate full up with, ever since the very first helping."

► What troubles have plagued the Frome family?

15. **livery stable.** Place where horses could be rented

16. **got a kick, out haying.** Was kicked by a horse while cutting hay in the fields

17. **queer.** Mentally unstable

Words  
For  
Everyday  
Use

**pro • vo • ca • tion** (prāv'ə kā'shin) *n.*, that which excites action or feeling

**a • rid** (ar'id) *adj.*, dry and barren

The next morning, when I looked out, I saw the hollow-backed bay between the Varnum spruces, and Ethan Frome, throwing back his worn bearskin, made room for me in the sleigh at his side. After that, for a week, he drove me over every morning to Corbury Flats, and on my return in the afternoon met me again and carried me back through the icy night to Starkfield. The distance each way was barely three miles, but the old bay's pace was slow, and even with firm snow under the runners we were nearly an hour on the way. Ethan Frome drove in silence, the reins loosely held in his left hand, his brown seamed profile, under the helmet-like peak of the cap, relieved against the banks of snow like the bronze image of a hero. He never turned his face to mine, or answered, except in monosyllables, the questions I put, or such slight pleasantries as I ventured. He seemed a part of the mute melancholy landscape, an incarnation of its frozen woe, with all that was warm and sentient in him fast bound below the surface; but there was nothing unfriendly in his silence. I simply felt that he lived in a depth of moral isolation too remote for casual access, and I had the sense that his loneliness was not merely the result of his personal plight, tragic as I guessed that to be, but had in it, as Harmon Gow had hinted, the profound accumulated cold of many Starkfield winters.

Only once or twice was the distance between us bridged for a moment; and the glimpses thus gained confirmed my desire to know more. Once I happened to speak of an engineering job I had been on the previous year in Florida, and of the contrast between the winter landscape about us and that in which I had found myself the year before; and to my surprise Frome said suddenly, "Yes: I was down there once, and for a good while afterward I could call up the sight of it in winter. But now it's all snowed under."

He said no more, and I had to guess the rest from the inflection of his voice and his sharp relapse into silence.

Another day, on getting into my train at the Flats, I missed a volume of popular science—I think it was on some recent discoveries in biochemistry—which I had carried with me to read on the way. I thought no more about it till I got into the sleigh again that evening, and saw the book in Frome's hand.

"I found it after you were gone," he said.

◀ *Where had Ethan once visited? What does his comment about his memory of this place suggest about the winters in Starkfield?*

Words  
For  
Everyday  
Use

**ven • ture** (ven'chər) *vt.*, undertake the risk of  
**mute** (myōōt) *adj.*, silent  
**mel • an • cho • ly** (mel'ən kā'lē) *adj.*, sad  
**in • car • na • tion** (in kār nā'shən) *n.*,

example in human form of a quality  
**sen • tient** (sen'shənt) *adj.*, capable of feeling  
**in • flec • tion** (in flek'shən) *n.*, change in tone or pitch of the voice

► What tone does the narrator note in Ethan's voice when he talks about the content of the book the narrator had left in the sleigh? Why might Ethan have such a reaction?

I put the volume into my pocket and we dropped back into our usual silence; but as we began to crawl up the long hill from Corbury Flats to the Starkfield ridge I became aware in the dusk that he had turned his face to mine.

"There are things in that book that I didn't know the first word about," he said.

I wondered less at his words than at the queer note of resentment in his voice. He was evidently surprised and slightly aggrieved at his own ignorance.

"Does that sort of thing interest you?" I asked.

"It used to."

"There are one or two rather new things in the book: there have been some big strides lately in that particular line of research." I waited a moment for an answer that did not come; then I said, "If you'd like to look the book through I'd be glad to leave it with you."

He hesitated, and I had the impression that he felt himself about to yield to a stealing tide of inertia; then, "Thank you—I'll take it," he answered shortly.

I hoped that this incident might set up some more direct communication between us. Frome was so simple and straightforward that I was sure his curiosity about the book was based on a genuine interest in its subject. Such tastes and acquirements in a man of his condition made the contrast more poignant between his outer situation and his inner needs, and I hoped that the chance of giving expression to the latter might at least unseal his lips. But something in his past history, or in his present way of living, had apparently driven him too deeply into himself for any casual impulse to draw him back to his kind. At our next meeting he made no allusion to the book, and our intercourse seemed fated to remain as negative and one-sided as if there had been no break in his reserve.

Frome had been driving me over to the Flats for about a week when one morning I looked out of my window into a thick snowfall. The height of the white waves massed against the garden fence and along the wall of the church showed that the storm must have been going on all night, and that the drifts were likely to be heavy in the open. I thought it probable that my train would be delayed; but I had to be at the power-house for an hour or two that afternoon, and I

Words  
For  
Everyday  
Use

**ag • griev**ed (ə grēvd') *adj.*, offended

**in • er • tia** (in ər'shə) *n.*, state of being resistant to action or change

**ac • quire • ment** (ə kwī'r'ment) *n.*, learned

skill or knowledge

**poign • ant** (poin'yənt) *adj.*, sadly affecting or touching

**al • lu • sion** (ə lō'shin) *n.*, reference

decided, if Frome turned up, to push through to the Flats and wait there till my train came in. I don't know why I put it in the conditional, however, for I never doubted that Frome would appear. He was not the kind of man to be turned from his business by any commotion of the elements; and at the appointed hour his sleigh glided up through the snow like a stage apparition behind thickening veils of gauze.

I was getting to know him too well to express either wonder or gratitude at his keeping his appointment; but I exclaimed in surprise as I saw him turn his horse in a direction opposite to that of the Corbury road.

"The railroad's blocked by a freight-train that got stuck in a drift below the Flats," he explained, as we jogged off into the stinging whiteness.

"But look here—where are you taking me, then?"

"Straight to the Junction, by the shortest way," he answered, pointing up School House Hill with his whip.

"To the Junction—in this storm? Why, it's a good ten miles!"

"The bay'll do it if you give him time. You said you had some business there this afternoon. I'll see you get there."

He said it so quietly that I could only answer, "You're doing me the biggest kind of a favor."

"That's all right," he rejoined.

Abreast<sup>18</sup> of the schoolhouse the road forked, and we dipped down a lane to the left, between hemlock boughs bent inward to their trunks by the weight of the snow. I had often walked that way on Sundays, and knew that the solitary roof showing through bare branches near the bottom of the hill was that of Frome's sawmill. It looked exanimate<sup>19</sup> enough, with its idle wheel looming above the black stream dashed with yellow-white spume, and its cluster of sheds sagging under their white load. Frome did not even turn his head as we drove by, and still in silence we began to mount the next slope. About a mile farther, on a road I had never traveled, we came to an orchard of starved apple trees writhing over a hillside among outcroppings of slate that nuzzled up through the snow like animals pushing out their noses to breathe. Beyond the orchard lay a field or two, their

18. **Abreast**. Next to

19. **exanimate**. Dead, without spirit or movement

◀ *What does the narrator recognize about Ethan? Why is he surprised when Ethan turns? What does Ethan's action suggest about his character?*

Words  
For  
Everyday  
Use

**ap • pa • ri • tion** (ap'ə rish'ən) *n.*, ghost;  
strange figure

**loom** (lōm) *vi.*, appear large and threatening  
**writhe** (rīth) *vi.*, twist and turn

**out • crop • ping** (out'krā pi') *n.*, exposed  
rock

**nuz • zle** (nuz'əl) *vi.*, rub with the nose

► *What effect does Ethan's house have on the landscape?*

boundaries lost under drifts; and above the fields, huddled against the white immensities of land and sky, one of those lonely New England farmhouses that make the landscape lonelier.

"That's my place," said Frome, with a sideways jerk of his lame elbow; and in the distress and oppression of the scene I did not know what to answer. The snow had ceased, and a flash of watery sunlight exposed the house on the slope above us in all its plaintive ugliness. The black wraith of a deciduous creeper flapped from the porch, and the thin wooden walls, under their worn coat of paint, seemed to shiver in the wind that had risen with the ceasing of the snow.

"The house was bigger in my father's time: I had to take down the 'L,' a while back," Frome continued, checking with a twitch of the left rein the bay's evident intention of turning in through the broken-down gate.

I saw then that the unusually forlorn and stunted look of the house was partly due to the loss of what is known in New England as the "L": that long deep-roofed adjunct<sup>20</sup> usually built at right angles to the main house, and connecting it, by way of storerooms and toolhouse, with the woodshed and cowbarn. Whether because of its symbolic sense, the image it presents of a life linked with the soil, and enclosing in itself the chief sources of warmth and nourishment, or whether merely because of the consolatory thought that it enables the dwellers in that harsh climate to get to their morning's work without facing the weather, it is certain that the "L" rather than the house itself seems to be the center, the actual hearthstone of the New England farm. Perhaps this connection of ideas, which had often occurred to me in my rambles about Starkfield, caused me to hear a wistful note in Frome's words, and to see in the diminished dwelling the image of his own shrunken body.

"We're kinder side-tracked here now," he added, "but there was considerable passing before the railroad was carried through to the Flats." He roused the lagging bay with another twitch; then, as if the mere sight of the house had let me too deeply into his confidence for any farther pretense of reserve, he went on slowly, "I've always set down the

20. **adjunct.** Addition of secondary importance

► *What makes Ethan's house look especially forlorn?*

► *What effect has the train had on the Fromes? In what way did the railroad especially affect Ethan's mother?*

Words  
For  
Everyday  
Use

con • so • la • to • ry (kan sǎ' lə tōr' ē) *adj.*, comforting

worst of mother's trouble to that. When she got the rheumatism so bad she couldn't move around she used to sit up there and watch the road by the hour; and one year, when they was six months mending the Bettsbridge pike after the floods, and Harmon Gow had to bring his stage round this way, she picked up so that she used to get down to the gate most days to see him. But after the trains begun running nobody ever come by here to speak of, and mother never could get it through her head what had happened, and it preyed on her right along till she died."

As we turned into the Corbury road the snow began to fall again, cutting off our last glimpse of the house; and Frome's silence fell with it, letting down between us the old veil of reticence. This time the wind did not cease with the return of the snow. Instead, it sprang up to a gale which now and then, from a tattered sky, flung pale sweeps of sunlight over a landscape chaotically tossed. But the bay was as good as Frome's word, and we pushed on to the Junction through the wild white scene.

In the afternoon the storm held off, and the clearness in the west seemed to my inexperienced eye the pledge of a fair evening. I finished my business as quickly as possible, and we set out for Starkfield with a good chance of getting there for supper. But at sunset the clouds gathered again, bringing an earlier night, and the snow began to fall straight and steadily from a sky without wind, in a soft universal diffusion more confusing than the gusts and eddies of the morning. It seemed to be a part of the thickening darkness, to be the winter night itself descending on us layer by layer.

The small ray of Frome's lantern was soon lost in this smothering medium, in which even his sense of direction, and the bay's homing instinct, finally ceased to serve us. Two or three times some ghostly landmark sprang up to warn us that we were astray, and then was sucked back into the mist; and when we finally regained our road the old horse began to show signs of exhaustion. I felt myself to blame for having accepted Frome's offer, and after a short discussion I persuaded him to let me get out of the sleigh and walk along through the snow at the bay's side. In this way we struggled on for another mile or two, and at last reached a point where Frome, peering into what seemed to me formless night, said,

Words  
For  
Everyday  
Use

**cha • ot • ic • al • ly** (kā ô't'ik lē) *adv.*, in a wild, meaningless manner

**pledge** (plej) *n.*, promise

**dif • fu • sion** (di fyōō'zhen) *n.*, scattering; spread

► What does Ethan do on account of the severity of the storm?

“That’s my gate down yonder.”

The last stretch had been the hardest part of the way. The bitter cold and the heavy going had nearly knocked the wind out of me, and I could feel the horse’s side ticking like a clock under my hand.

“Look here, Frome,” I began, “there’s no earthly use in your going any farther—” but he interrupted me: “Nor you neither. There’s been about enough of this for anybody.”

I understood that he was offering me a night’s shelter at the farm, and without answering I turned into the gate at his side, and followed him to the barn, where I helped him to unharness and bed down the tired horse. When this was done he unhooked the lantern from the sleigh, stepped out again into the night, and called to me over his shoulder, “This way.”

Far off above us a square of light trembled through the screen of snow. Staggering along in Frome’s wake I floundered toward it, and in the darkness almost fell into one of the deep drifts against the front of the house. Frome scrambled up the slippery steps of the porch, digging a way through the snow with his heavily booted foot. Then he lifted his lantern, found the latch, and led the way into the house. I went after him into a low unlit passage, at the back of which a ladder-like staircase rose into obscurity. On our right a line of light marked the door of the room which had sent its ray across the night; and behind the door I heard a woman’s voice droning querulously.

Frome stamped on the worn oilcloth to shake the snow from his boots, and set down his lantern on a kitchen chair which was the only piece of furniture in the hall. Then he opened the door.

“Come in,” he said; and as he spoke the droning voice grew still. . . .

It was that night that I found the clue to Ethan Frome, and began to put together this vision of his story.

Words  
For  
Everyday  
Use

**ob • scur • i • ty** (əb skyōōr’ə tē) *n.*, darkness  
**quer • u • lous • ly** (kwer’ə ləs lē) *adv.*, complainingly,  
peevishly

## Responding to the Selection

Harmon Gow says about Ethan, “Guess he’s been in Starkfield too many winters.” What does Harmon’s comment imply about the effect of winters in Starkfield? In what way can weather, especially when it lasts for a long time, affect people’s moods? Write about a time when the weather affected your mood.

## Reviewing the Selection

### Recalling and Interpreting

1. **R:** What characteristics of Ethan Frome attract the narrator’s attention? What does the narrator learn about Ethan Frome that surprises him?

2. **I:** What besides the physical effects of the “smash-up” might have caused Ethan to age so much and to look “as if he was dead and in hell now”?

3. **R:** What does Harmon say about Starkfield winters? What does the narrator think winters must have been like during Ethan’s youth?

4. **I:** Why might too many winters have such a powerful, negative effect?

5. **R:** What event allows the narrator to make the acquaintance of Ethan? What tone does the narrator recognize in Ethan’s voice when they discuss the narrator’s book?

6. **I:** What do the two men have in common? What feelings does the narrator have toward Ethan? What feelings do you think Ethan has toward the narrator? Explain your responses.

7. **R:** What does Ethan do because of the severity of the storm and the difficulty of traveling in it? What does the narrator hear as the door is opened? What does the narrator discover about Ethan Frome?

8. **I:** Why might the narrator be able to learn more about Ethan’s story in this latest situation than he did during their sleigh rides?

## Synthesizing

9. Why is the narrator so interested in Ethan Frome? Why is the fact that the narrator is an outsider important to the story?

10. Edith Wharton grew up with money and spent much of her life in the high society of cosmopolitan areas, yet she has created a convincing picture of village life and poverty. Identify several details that create this vivid picture.

## Understanding Literature (QUESTIONS FOR DISCUSSION)

1. **Narrator.** A **narrator** is someone who tells a story. The narrator says, "I had the story, bit by bit, from various people, and, as generally happens in such cases, each time it was a different story." What effect does this statement have on your perception of the story the narrator is about to tell? What does the narrator claim he has done with the bits he has gathered? Do you think the narrator is reliable? Explain.

2. **Setting and Symbol.** The **setting** of a literary work is the time and place in which it occurs, together with all the details used to create a sense of a particular time and place. In fiction, setting is most often revealed by means of description of such elements as landscape, scenery, buildings, furniture, clothing, the weather, and the season. Where is *Ethan Frome* set? In what season is the story set? A **symbol** is a thing that stands for or represents both itself and something else. In what way is the name of the village in which the story is set symbolic? What mood does it create? What does it suggest about Ethan's life? Why is the season also symbolic?

The village lay under two feet of snow, with drifts at the windy corners. In a sky of iron the points of the Dipper hung like icicles and Orion<sup>1</sup> flashed his cold fires. The moon had set, but the night was so transparent that the white house-front between the elms looked gray against the snow, clumps of bushes made black stains on it, and the basement windows of the church sent shafts of yellow light far across the endless undulations.

Young Ethan Frome walked at a quick pace along the deserted street, past the bank and Michael Eady's new brick store and Lawyer Varnum's house with the two black Norway spruces at the gate. Opposite the Varnum gate, where the road fell away toward the Corbury valley, the church reared its slim white steeple and narrow peristyle.<sup>2</sup> As the young man walked toward it the upper windows drew a black arcade along the side wall of the building, but from the lower openings, on the side where the ground sloped steeply down to the Corbury road, the light shot its long bars, illuminating many fresh furrows in the track leading to the basement door, and showing, under an adjoining shed, a line of sleighs with heavily blanketed horses.

The night was perfectly still, and the air so dry and pure that it gave little sensation of cold. The effect produced on Frome was rather of a complete absence of atmosphere, as though nothing less tenuous than ether<sup>3</sup> intervened between the white earth under his feet and the metallic dome overhead. "It's like being in an exhausted receiver,"<sup>4</sup> he thought. Four or five years earlier he had taken a year's course at a technological college at Worcester, and dabbled in the laboratory with a friendly professor of physics: and the images supplied by that experience still cropped up, at unexpected moments, through the totally different associations of thought in which he had since been living. His father's death, and the misfortunes following it, had put a premature

◀ *What conditions in the village are similar to those on the night through which Ethan and the narrator traveled? How do you know that the narrator is now telling about an earlier time?*

◀ *What subjects had Ethan studied in Worcester? Why has he stopped his studies? What effect have his studies had on him?*

1. **Dipper . . . Orion.** The Big Dipper and Orion the Hunter; constellations of stars in the winter sky
2. **peristyle.** Row of columns supporting a roof
3. **ether.** Theoretical or imagined substance that fills empty space
4. **exhausted receiver.** Empty receptacle through which chemical distillations pass

Words  
For  
Everyday  
Use

**un • du • la • tion** (un'dyōō lā'shən) *n.*, wavelike form  
**ten • u • ous** (ten'yōō əs) *adj.*, not substantial, flimsy  
**in • ter • vene** (in'tər vēn') *vi.*, come between  
**pre • ma • ture** (prē mā chər') *adj.*, too early

end to Ethan's studies; but though they had not gone far enough to be of much practical use they had fed his fancy and made him aware of huge cloudy meanings behind the daily face of things.

As he strode along through the snow the sense of such meanings glowed in his brain and mingled with the bodily flush produced by his sharp tramp. At the end of the village he paused before the darkened front of the church. He stood there a moment, breathing quickly, and looking up and down the street, in which not another figure moved. The pitch of the Corbury road, below lawyer Varnum's spruces, was the favorite coasting ground of Starkfield, and on clear evenings the church corner rang till late with the shouts of the coasters, but tonight not a sled darkened the whiteness of the long declivity.<sup>5</sup> The hush of midnight lay on the village, and all its waking life was gathered behind the church windows, from which strains of dance music flowed with the broad bands of yellow light.

The young man, skirting the side of the building, went down the slope toward the basement door. To keep out of range of the revealing rays from within he made a circuit through the untrodden snow and gradually approached the farther angle of the basement wall. Thence, still hugging the shadow, he edged his way cautiously forward to the nearest window, holding back his straight spare body and craning his neck till he got a glimpse of the room.

Seen thus, from the pure and frosty darkness in which he stood, it seemed to be seething in a mist of heat. The metal reflectors of the gas jets sent crude waves of light against the whitewashed walls, and the iron flanks of the stove at the end of the hall looked as though they were heaving with volcanic fires. The floor was thronged with girls and young men. Down the side wall facing the window stood a row of kitchen chairs from which the older women had just risen. By this time the music had stopped, and the musicians—a fiddler, and the young lady who played the harmonium<sup>6</sup> on Sundays—were hastily refreshing themselves at one corner of the supper table which aligned its devastated pie dishes and ice cream saucers on the platform at the end of the hall. The

► *What activity do people usually enjoy on the Corbury road?*

► *What event is Ethan watching from the window? What is happening as he arrives?*

- 
5. **declivity.** Downward slope  
6. **harmonium.** Small organ

**Words  
For  
Everyday  
Use**

**flank** (flāk) *n.*, side, usually the fleshy part of a person or animal from the ribs to the hip

guests were preparing to leave, and the tide had already set toward the passage where coats and wraps were hung, when a young man with a sprightly foot and a shock of black hair shot into the middle of the floor and clapped his hands. The signal took instant effect. The musicians hurried to their instruments, the dancers—some already half-muffled for departure—fell into line down each side of the room, the older spectators slipped back to their chairs, and the lively young man, after diving about here and there in the throng, drew forth a girl who had already wound a cherry-colored “fascinator” about her head, and, leading her up to the end of the floor, whirled her down its length to the bounding tune of a Virginia reel.

Frome’s heart was beating fast. He had been straining for a glimpse of the dark head under the cherry-colored scarf and it vexed him that another eye should have been quicker than his. The leader of the reel, who looked as if he had Irish blood in his veins, danced well, and his partner caught his fire. As she passed down the line, her light figure swinging from hand to hand in circles of increasing swiftness, the scarf flew off her head and stood out behind her shoulders, and Frome, at each turn, caught sight of her laughing panting lips, the cloud of dark hair about her forehead, and the dark eyes which seemed the only fixed points in a maze of flying lines.

The dancers were going faster and faster, and the musicians, to keep up with them, belabored their instruments like jockeys lashing their mounts on the homestretch; yet it seemed to the young man at the window that the reel would never end. Now and then he turned his eyes from the girl’s face to that of her partner, which, in the exhilaration of the dance, had taken on a look of almost impudent ownership. Denis Eady was the son of Michael Eady, the ambitious Irish grocer, whose suppleness and effrontery had given Starkfield its first notion of “smart” business methods, and whose new brick store testified to the success of the attempt. His son seemed likely to follow in his steps, and was meanwhile applying the same arts to the conquest of the Starkfield maidenhood. Hitherto Ethan Frome had been content to think him a mean fellow, but now he positively invited a horse-whipping. It was strange that the girl did not seem aware of it: that she could lift her rapt face to her dancer’s,

◀ *Why is Ethan vexed?*

◀ *What expression does Ethan see on the face of Denis Eady? What earlier opinion had Ethan held of Denis? What does he now think? What might cause him to have this reaction to what he sees?*

Words  
For  
Everyday  
Use

**im • pu • dent** (im'pyʊdənt) *adj.*, bold, saucy  
**sup • ple • ness** (sʊp'pəl nes) *n.*, ability to bend; here, implying a shady twistiness of character  
**ef • fron • te • ry** (e frunt'ər ē) *n.*, unashamed boldness

► *Who is Mattie Silver? Why has she come to Starkfield?*

► *What was Ethan's first reaction to giving Mattie a night out? In what way have his feelings changed?*

► *Why has Ethan taken so strongly to Mattie?*

and drop her hands into his, without appearing to feel the offense of his look and touch.

Frome was in the habit of walking into Starkfield to fetch home his wife's cousin, Mattie Silver, on the rare evenings when some chance of amusement drew her to the village. It was his wife who had suggested, when the girl came to live with them, that such opportunities should be put in her way. Mattie Silver came from Stamford, and when she entered the Fromes' household to act as her cousin Zeena's aid it was thought best, as she came without pay, not to let her feel too sharp a contrast between the life she had left and the isolation of a Starkfield farm. But for this—as Frome sardonically reflected—it would hardly have occurred to Zeena to take any thought for the girl's amusement.

When his wife first proposed that they should give Mattie an occasional evening out he had inwardly demurred at having to do the extra two miles to the village and back after his hard day on the farm; but not long afterward he had reached the point of wishing that Starkfield might give all its nights to revelry.

Mattie Silver had lived under his roof for a year, and from early morning till they met at supper he had frequent chances of seeing her; but no moments in her company were comparable to those when, her arm in his, and her light step flying to keep time with his long stride, they walked back through the night to the farm. He had taken to the girl from the first day, when he had driven over to the Flats to meet her, and she had smiled and waved to him from the train, crying out, "You must be Ethan!" as she jumped down with her bundles, while he reflected, looking over her slight person: "She don't look much on housework, but she ain't a fretter, anyhow." But it was not only that the coming to his house of a bit of hopeful young life was like the lighting of a fire on a cold hearth. The girl was more than the bright serviceable creature he had thought her. She had an eye to see and an ear to hear: he could show her things and tell her things, and taste the bliss of feeling that all he imparted left long reverberations and echoes he could wake at will.

It was during their night walks back to the farm that he felt most intensely the sweetness of this communion. He had always been more sensitive than the people about him to the

Words  
For  
Everyday  
Use

**sar • don • ic • al • ly** (sār dān' ik lē) *adv.*,  
bitterly, sarcastically  
**de • mur** (dē mūr') *vi.*, hesitate  
**re • vel • ry** (rev' əl rē) *n.*, partygoing

**ser • vice • a • ble** (sər' vis ə bəl) *adj.*, useful  
**com • mun • ion** (kə myŋ' yən) *n.*, shar-  
ing of thoughts and emotions

appeal of natural beauty. His unfinished studies had given form to this sensibility and even in his unhappiest moments field and sky spoke to him with a deep and powerful persuasion. But hitherto the emotion had remained in him as a silent ache, veiling with sadness the beauty that evoked it. He did not even know whether anyone else in the world felt as he did, or whether he was the sole victim of this mournful privilege. Then he learned that one other spirit had trembled with the same touch of wonder: that at his side, living under his roof and eating his bread, was a creature to whom he could say, “That’s Orion down yonder; the big fellow to the right is Aldebaran, and the bunch of little ones—like bees swarming—they’re the Pleiades . . .”<sup>7</sup> or whom he could hold entranced before a ledge of granite thrusting up through the fern while he unrolled the huge panorama of the ice age, and the long dim stretches of succeeding time. The fact that admiration for his learning mingled with Mattie’s wonder at what he taught was not the least part of his pleasure. And there were other sensations, less definable but more exquisite, which drew them together with a shock of silent joy: the cold red of sunset behind winter hills, the flight of cloud-flocks over slopes of golden stubble, or the intensely blue shadows of hemlocks<sup>8</sup> on sunlit snow. When she said to him once, “It looks just as if it was painted!” it seemed to Ethan that the art of definition could go no farther, and that words had at last been found to utter his secret soul. . . .

As he stood in the darkness outside the church these memories came back with the poignancy of vanished things. Watching Mattie whirl down the floor from hand to hand he wondered how he could ever have thought that his dull talk interested her. To him, who was never gay but in her presence, her gaiety seemed plain proof of indifference. The face she lifted to her dancers was the same which, when she saw him, always looked like a window that has caught the sunset. He even noticed two or three gestures which, in his fatuity,<sup>9</sup> he had thought she kept for him: a way of throwing her

◀ *What pleasure does Ethan take in talking to and teaching Mattie?*

◀ *How does Ethan feel as he watches Mattie through the window?*

7. **Orion . . . Pleiades.** Orion and the Pleiades are constellations. Aldebaran is a bright star whose name means “the following” because it follows the Pleiades across the sky

8. **hemlocks.** Evergreen trees

9. **fatuity.** Smug foolishness

Words  
For  
Everyday  
Use

**e • voke** (ē vōk') *vt.*, call forth

**en • tranced** (en tranc't) *adj.*, filled with wonder

**pan • o • ram • a** (pan ə ram'ə) *n.*, grand, expansive view

head back when she was amused, as if to taste her laugh before she let it out, and a trick of sinking her lids slowly when anything charmed or moved her.

The sight made him unhappy, and his unhappiness roused his latent fears. His wife had never shown any jealousy of Mattie, but of late she had grumbled increasingly over the housework and found oblique ways of attracting attention to the girl's inefficiency. Zeena had always been what Starkfield called "sickly," and Frome had to admit that, if she were as ailing as she believed, she needed the help of a stronger arm than the one which lay so lightly in his during the night walks to the farm. Mattie had no natural turn for housekeeping, and her training had done nothing to remedy the defect. She was quick to learn, but forgetful and dreamy, and not disposed to take the matter seriously. Ethan had an idea that if she were to marry a man she was fond of the dormant instinct would wake, and her pies and biscuits become the pride of the county; but domesticity in the abstract did not interest her. At first she was so awkward that he could not help laughing at her; but she laughed with him and that made them better friends. He did his best to supplement her unskilled efforts, getting up earlier than usual to light the kitchen fire, carrying in the wood overnight, and neglecting the mill for the farm that he might help her about the house during the day.

He even crept down on Saturday nights to scrub the kitchen floor after the women had gone to bed; and Zeena, one day, had surprised him at the churn<sup>10</sup> and had turned away silently, with one of her queer looks.

Of late there had been other signs of her disfavor, as intangible but more disquieting. One cold winter morning, as he dressed in the dark, his candle flickering in the draught of the ill-fitting window, he had heard her speak from the bed behind him.

"The doctor don't want I should be left without anybody to do for me," she said in her flat whine.

He had supposed her to be asleep and the sound of her voice had startled him, though she was given to abrupt explosions of speech after long intervals of secretive silence.

10. **churn.** Device for making cream into butter

► *Why isn't Mattie very helpful to Zeena? What does Ethan do to address this problem? Why might he act in this way?*

Words  
For  
Everyday  
Use

**la • tent** (lāt'nt) *adj.*, present but inactive

**ob • lique** (ə blēk') *adj.*, indirect

**dor • mant** (dôr'mant) *adj.*, sleeping, inactive

**in • tan • gi • ble** (in tan'jə bəl) *adj.*, not easily defined or grasped

**dis • qui • et • ing** (dis kwī'ə tī) *adj.*, disturbing

He turned and looked at her where she lay indistinctly outlined under the dark calico quilt, her high-boned face taking a greyish tinge from the whiteness of the pillow.

"Nobody to do for you?" he repeated.

"If you say you can't afford a hired girl when Mattie goes."

Frome turned away again, and taking up his razor stooped to catch the reflection of his stretched cheek in the blotched looking glass above the wash-stand.

"Why on earth should Mattie go?"

"Well, when she gets married, I mean," his wife's drawl came from behind him.

"Oh, she'd never leave us as long as you needed her," he returned, scraping hard at his chin.

"I wouldn't ever have it said that I stood in the way of a poor girl like Mattie marrying a smart fellow like Denis Eady," Zeena answered in a tone of plaintive self-effacement.

Ethan, glaring at his face in the glass, threw his head back to draw the razor from ear to chin. His hand was steady, but the attitude was an excuse for not making an immediate reply.

"And the doctor don't want I should be left without anybody," Zeena continued. "He wanted I should speak to you about a girl he's heard about, that might come—"

Ethan laid down the razor and straightened himself with a laugh.

"Denis Eady! If that's all, I guess there's no such hurry to look round for a girl."

"Well, I'd like to talk to you about it," said Zeena obstinately.

He was getting into his clothes in fumbling haste. "All right. But I haven't got the time now; I'm late as it is," he returned, holding his old silver turnip-watch<sup>11</sup> to the candle.

Zeena, apparently accepting this as final, lay watching him in silence while he pulled his suspenders over his shoulders and jerked his arms into his coat; but as he went toward the door she said, suddenly and incisively, "I guess you're always late, now you shave every morning."

That thrust had frightened him more than any vague insinuations about Denis Eady. It was a fact that since Mattie Silver's coming he had taken to shaving every day; but his wife always seemed to be asleep when he left her side in the

◀ *What comment does Zeena make as Ethan is leaving? Why is Ethan surprised by this comment?*

11. **turnip-watch.** Pocket watch

Words  
For  
Everyday  
Use

**plain • tive** (plān' tiv) *adj.*, mournful, sorrowful

**self-ef • face • ment** (self' i fās' mənt) *n.*, act of putting oneself in the background

**in • ci • sive • ly** (in si' sāv lē) *adv.*, in a manner that cuts to the heart of the matter

**in • sin • u • a • tion** (in sin' yōō ā shən) *n.*, sly hint or suggestion

winter darkness, and he had stupidly assumed that she would not notice any change in his appearance. Once or twice in the past he had been faintly disquieted by Zenobia's way of letting things happen without seeming to remark them, and then, weeks afterward, in a casual phrase, revealing that she had all along taken her notes and drawn her inferences. Of late, however, there had been no room in his thoughts for such vague apprehensions. Zeena herself, from an oppressive reality, had faded into an insubstantial shade. All his life was lived in the sight and sound of Mattie Silver, and he could no longer conceive of its being otherwise. But now, as he stood outside the church, and saw Mattie spinning down the floor with Denis Eady, a throng of disregarded hints and menaces wove their cloud about his brain. . . .

**Words  
For  
Everyday  
Use**

**ap • pre • hen • sion** (ap' rē hen' shən) *n.*, anxious feeling about the future

**op • press • ive** (ə pres' səv) *adj.*, weighing heavily on the spirits

**in • sub • stan • tial** (in' sub stan' shəl) *adj.*, not real; weak or flimsy

**con • ceive** (kän sēv') *vt.*, hold as one's idea

As the dancers poured out of the hall Frome, drawing back behind the projecting stormdoor, watched the segregation of the grotesquely muffled groups, in which a moving lantern ray now and then lit up a face flushed with food and dancing. The villagers, being afoot, were the first to climb the slope to the main street, while the country neighbors packed themselves more slowly into the sleighs under the shed.

“Ain’t you riding, Mattie?” a woman’s voice called back from the throng about the shed, and Ethan’s heart gave a jump. From where he stood he could not see the persons coming out of the hall till they had advanced a few steps beyond the wooden sides of the storm-door; but through its cracks he heard a clear voice answer, “Mercy no! Not on such a night.”

She was there, then, close to him, only a thin board between. In another moment she would step forth into the night, and his eyes, accustomed to the obscurity, would discern her as clearly as though she stood in daylight. A wave of shyness pulled him back into the dark angle of the wall, and he stood there in silence instead of making his presence known to her. It had been one of the wonders of their intercourse that from the first, she, the quicker, finer, more expressive, instead of crushing him by the contrast, had given him something of her own ease and freedom; but now he felt as heavy and loutish as in his student days, when he had tried to “jolly” the Worcester girls at a picnic.

He hung back, and she came out alone and paused within a few yards of him. She was almost the last to leave the hall, and she stood looking uncertainly about her as if wondering why he did not show himself. Then a man’s figure approached, coming so close to her that under their formless wrappings they seemed merged in one dim outline.

“Gentleman friend gone back on you? Say, Matt, that’s tough! No, I wouldn’t be mean enough to tell the other girls. I ain’t as lowdown as that.” (How Frome hated his cheap banter!) “But look a here, ain’t it lucky I got the old man’s cutter down there waiting for us?”

◀ Why doesn’t Ethan show or announce his presence to Mattie?

Words  
For  
Everyday  
Use

**seg • re • ga • tion** (seg´rə gā´shən) *n.*, separation

**gro • tesque • ly** (grō tesk´lē) *adv.*, in a strange, distorted manner

**dis • cern** (də sərn´) *vt.*, separate mentally from others

**lout • ish** (lout´ash) *adj.*, clumsy and brutish

Frome heard the girl's voice, gaily incredulous, "What on earth's your father's cutter doin' down there?"

"Why, waiting for me to take a ride. I got the roan colt<sup>1</sup> too. I kinder knew I'd want to take a ride tonight," Eady, in his triumph, tried to put a sentimental note into his bragging voice.

The girl seemed to waver, and Frome saw her twirl the end of her scarf irresolutely about her fingers. Not for the world would he have made a sign to her, though it seemed to him that his life hung on her next gesture.

"Hold on a minute while I unhitch the colt," Denis called to her, springing toward the shed.

She stood perfectly still, looking after him, in an attitude of tranquil expectancy torturing to the hidden watcher. Frome noticed that she no longer turned her head from side to side, as though peering through the night for another figure. She let Denis Eady lead out the horse, climb into the cutter and fling back the bearskin to make room for her at his side, then, with a swift motion of flight, she turned about and darted up the slope toward the front of the church.

"Good-bye! Hope you'll have a lovely ride!" she called back to him over her shoulder.

Denis laughed, and gave the horse a cut that brought him quickly abreast of her retreating figure.

"Come along! Get in quick! It's as slippery as thunder on this turn," he cried, leaning over to reach out a hand to her.

She laughed back at him, "Goodnight! I'm not getting in."

By this time they had passed beyond Frome's earshot and he could only follow the shadowy pantomime<sup>2</sup> of their silhouettes<sup>3</sup> as they continued to move along the crest of the slope above him. He saw Eady, after a moment, jump from the cutter and go toward the girl with the reins over one arm. The other he tried to slip through hers; but she eluded him nimbly, and Frome's heart, which had swung out over a black void, trembled back to safety. A moment later he heard the jingle of departing sleigh bells and discerned a figure advancing along toward the empty expanse of snow before the church.

1. **roan colt.** Young male horse with a coat of solid color sprinkled with white hairs

2. **pantomime.** Actions and gestures without words

3. **silhouettes.** Dark shapes outlined against a light background

► What does Denis want Mattie to do? What is Mattie's reaction?

Words  
For  
Everyday  
Use

**in • cred • u • lous** (in kred'yōō lās) *adj.*, expressing disbelief

**wa • ver** (wā'vər) *vi.*, show doubt or indecision

**ir • res • o • lute • ly** (ir rez'ə lōōt'lē) *adv.*, indecisively

**nim • bly** (nim'blē) *adv.*, quickly and skillfully  
**void** (void) *n.*, total emptiness

In the black shade of the Varnum spruces he caught up with her and she turned with a quick “Oh!”

“Think I’d forgotten you, Matt?” he asked with sheepish glee.

She answered seriously, “I thought maybe you couldn’t come back for me.”

“Couldn’t? What on earth could stop me?”

“I knew Zeena wasn’t feeling any too good today.”

“Oh, she’s in bed long ago.” He paused, a question struggling in him. “Then you meant to walk home all alone?”

“Oh, I ain’t afraid!” she laughed.

They stood together in the gloom of the spruces, an empty world glimmering about them wide and grey under the stars. He brought his question out.

“If you thought I hadn’t come, why didn’t you ride back with Denis Eady?”

“Why, where *were* you? How did you know? I never saw you!”

Her wonder and his laughter ran together like spring rills<sup>4</sup> in a thaw. Ethan had the sense of having done something arch and ingenious. To prolong the effect he groped for a dazzling phrase, and brought out, in a growl of rapture, “Come along.”

He slipped an arm through hers, as Eady had done, and fancied it was faintly pressed against her side; but neither of them moved. It was so dark under the spruces that he could barely see the shape of her head beside his shoulder. He longed to stoop his cheek and rub it against her scarf. He would have liked to stand there with her all night in the blackness. She moved forward a step or two and then paused again above the dip of the Corbury road. Its icy slope, scored by innumerable runners, looked like a mirror scratched by travelers at an inn.

“There was a whole lot of them coasting before the moon set,” she said.

“Would you like to come in and coast with them some night?” he asked.

“Oh, *would* you, Ethan? It would be lovely!”

“We’ll come tomorrow if there’s a moon.”

She lingered, pressing closer to his side. “Ned Hale and

◀ How does Ethan feel when Mattie expresses her wonder? What does he want to do to prolong this effect? What does he say?

◀ What had Mattie seen as she watched the sledgers?

4. **rills.** Little brooks

Words  
For  
Everyday  
Use

**sheep • ish** (shēp´əsh) *adj.*, embarrassed  
**in • gen • ious** (in gēn´yəs) *adj.*, clever  
**rap • ture** (rap´chər) *n.*, great joy; ecstasy

► According to Ethan, what caused the near accident? What does Mattie say about the tree?

Ruth Varnum came just as *near* running into the big elm at the bottom. We were all sure they were killed.” Her shiver ran down his arm. “Wouldn’t it have been too awful? They’re so happy!”

“Oh, Ned ain’t much at steering. I guess I can take you down all right!” he said disdainfully.

He was aware that he was “talking big,” like Denis Eady; but his reaction of joy had unsteadied him, and the inflection with which she had said of the engaged couple “They’re so happy!” made the words sound as if she had been thinking of herself and him.

“The elm *is* dangerous, though. It ought to be cut down,” she insisted.

“Would you be afraid of it, with me?”

“I told you I ain’t the kind to be afraid,” she tossed back almost indifferently; and suddenly she began to walk on with a rapid step.

These alterations of mood were the despair and joy of Ethan Frome. The motions of her mind were as incalculable as the flit of a bird in the branches. The fact that he had no right to show his feelings, and thus provoke the expression of hers, made him attach a fantastic importance to every change in her look and tone. Now he thought she understood him, and feared; now he was sure she did not, and despaired. Tonight the pressure of accumulated misgivings sent the scale drooping toward despair and her indifference was the more chilling after the flush of joy into which she had plunged him by dismissing Denis Eady. He mounted School House Hill at her side and walked on in silence till they reached the lane leading to the sawmill; then the need of some definite assurance grew too strong for him.

“You’d have found me right off if you hadn’t gone back to have that last reel with Denis,” he brought out awkwardly. He could not pronounce the name without a stiffening of the muscles of his throat.

“Why, Ethan, how could I tell you were there?”

“I suppose what folks say is true,” he jerked out at her, instead of answering.

She stopped short, and he felt, in the darkness, that her face was lifted quickly to his. “Why, what do folks say?”

“It’s natural enough you should be leaving us,” he floundered on, following his thought.

► What effect does saying Denis Eady’s name have on Ethan? Why does it have this effect?

Words  
For  
Everyday  
Use

in • cal • cul • a • ble (in kal’kyōō lə bəl) *adj.*, impossible to figure out

“Is that what they say?” she mocked back at him then, with a sudden drop of her sweet treble:<sup>5</sup> “You mean that Zeena—ain’t suited with me anymore?” she faltered.

Their arms had slipped apart and they stood motionless, each seeking to distinguish the other’s face.

“I know I ain’t anything like as smart as I ought to be,” she went on, while he vainly struggled for expression. “There’s lots of things a hired girl could do that come awkward to me still— and I haven’t got much strength in my arms. But if she’d only tell me I’d try. You know she hardly ever says anything, and sometimes I can see she ain’t suited, and yet I don’t know why.” She turned on him with a sudden flash of indignation. “You’d ought to tell me, Ethan Frome—you’d ought to! Unless *you* want me to go too—”

Unless he wanted her to go too! The cry was balm to his raw wound. The iron heavens seemed to melt and rain down sweetness. Again he struggled for the all-expressive word, and again, his arm in hers, found only a deep “Come along.”

They walked on in silence through the blackness of the hemlock-shaded lane, where Ethan’s sawmill gloomed through the night, and out again into the comparative clearness of the fields. On the farther side of the hemlock belt the open country rolled away before them grey and lonely under the stars. Sometimes their way led them under the shade of an overhanging bank or through the thin obscurity of a clump of leafless trees. Here and there a farmhouse stood far back among the fields, mute and cold as a gravestone. The night was so still that they heard the frozen snow crackle under their feet. The crash of a loaded branch falling far off in the woods reverberated like a musket-shot, and once a fox barked, and Mattie shrank closer to Ethan, and quickened her steps.

At length they sighted the group of larches at Ethan’s gate, and as they drew near it the sense that the walk was over brought back his words.

“Then you don’t want to leave us, Matt?”

He had to stoop his head to catch her stifled whisper: “Where’d I go if I did?”

◀ Why are Mattie’s words a “balm to his wound”? What does Ethan say?

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5. **treble.** High-pitched voice

Words  
For  
Everyday  
Use

**balm** (bām) *n.*, something healing or soothing  
**sti • fled** (stī ‘fəld) *adj.*, held in check; muffled

► How does Mattie's answer make Ethan feel?

► To Ethan, what do the Frome gravestones seem to mock? What words does he imagine written on every headstone? What thought had he once had upon seeing the graves? Now what does this sight inspire in him?

► In what way do Ethan's feelings contrast with the wintry setting?

The answer sent a pang through him but the tone suffused him with joy. He forgot what else he had meant to say and pressed her against him so closely that he seemed to feel her warmth in his veins.

"You ain't crying are you, Matt?"

"No, of course I'm not," she quavered.

They turned in at the gate and passed under the shaded knoll<sup>6</sup> where, enclosed in a low fence, the Frome gravestones slanted at crazy angles through the snow. Ethan looked at them curiously. For years that quiet company had mocked his restlessness, his desire for change and freedom. "We never got away—how should you?" seemed to be written on every headstone; and whenever he went in or out of his gate he thought with a shiver, "I shall just go on living here till I join them." But now all desire for change had vanished, and the sight of the little enclosure gave him a warm sense of continuance and stability.

"I guess we'll never let you go, Matt," he whispered, as though even the dead, lovers once, must conspire with him to keep her; and brushing by the graves, he thought: "We'll always go on living here together, and someday she'll lie there beside me."

He let the vision possess him as they climbed the hill to the house. He was never so happy with her as when he abandoned himself to these dreams. Halfway up the slope Mattie stumbled against some unseen obstruction and clutched his sleeve to steady herself. The wave of warmth that went through him was like the prolongation of his vision. For the first time he stole his arm about her, and she did not resist. They walked on as if they were floating on a summer stream.

Zeena always went to bed as soon as she had had her supper, and the shutterless windows of the house were dark. A dead cucumber vine dangled from the porch like the crape<sup>7</sup> streamer tied to the door for a death, and the thought flashed through Ethan's brain: "If it was there for Zeena—" Then he had a distinct sight of his wife lying in their bedroom asleep, her mouth slightly open, her false teeth in a tumbler by the bed . . .

6. **knoll**. Small mound of earth

7. **crape**. Thin crinkled black ribbon used as a sign of mourning

Words  
For  
Everyday  
Use

**pang** (pā) *n.*, sharp, sudden feeling of distress

**qua • ver** (kwā'vər) *vi.*, tremble in voice

**con • spire** (kən spi'r) *vi.*, plan and act secretly together

**pro • long • a • tion** (prō' lô~ gā'shən) *n.*, extension in time

They walked around to the back of the house, between the rigid gooseberry bushes. It was Zeena's habit, when they came back late from the village, to leave the key of the kitchen door under the mat. Ethan stood before the door, his head heavy with dreams, his arm still about Mattie. "Matt—" he began, not knowing what he meant to say.

She slipped out of his hold without speaking, and he stooped down and felt for the key.

"It's not there!" he said, straightening himself with a start.

They strained their eyes at each other through the icy darkness. Such a thing had never happened before.

"Maybe she's forgotten it," Mattie said in a tremulous whisper; but both of them knew that it was not like Zeena to forget.

"It might have fallen off into the snow," Mattie continued, after a pause during which they had stood intently listening.

"It must have been pushed off, then," he rejoined in the same tone. Another wild thought tore through him. What if tramps had been there—what if . . .

Again he listened, fancying he heard a distant sound in the house; then he felt in his pocket for a match, and kneeling down, passed its light slowly over the rough edges of snow about the doorstep.

He was still kneeling when his eyes, on a level with the lower panel of the door, caught a faint ray beneath it. Who could be stirring in that silent house? He heard a step on the stairs, and again for an instant the thought of tramps tore through him. Then the door opened and he saw his wife.

Against the dark background of the kitchen she stood up tall and angular, one hand drawing a quilted counterpane to her flat breast, while the other held a lamp. The light, on a level with her chin, drew out of the darkness her puckered throat and the projecting wrist of the hand that clutched the quilt, and deepened fantastically the hollows and prominences of her high-boned face under its ring of crimping-pins.<sup>8</sup> To Ethan, still in the rosy haze of his hour with Mattie, the sight came with the intense precision of the last dream before waking. He felt as if he had never before known what his wife looked like.

◀ *Whom does Ethan see when the door opens? What is strange about his perception of this scene?*

---

8. **crimping-pins.** Devices to curl the hair

Words  
For  
Everyday  
Use

**puck • ered** (puk'urd) *adj.*, gathered into wrinkles  
**prom • i • nence** (präm'ə nəns) *n.*, part that sticks out or up

She drew aside without speaking, and Mattie and Ethan passed into the kitchen, which had the deadly chill of a vault after the dry cold of the night.

“Guess you forgot about us, Zeena,” Ethan joked, stamping the snow from his boots.

“No. I just felt so mean<sup>9</sup> I couldn’t sleep.”

Mattie came forward, unwinding her wraps, the color of the cherry scarf in her fresh lips and cheeks. “I’m so sorry, Zeena! Isn’t there anything I can do?”

“No; there’s nothing.” Zeena turned away from her. “You might ‘a’ shook off that snow outside,” she said to her husband.

She walked out of the kitchen ahead of them and pausing in the hall raised the lamp at arm’s-length, as if to light them up the stairs.

Ethan paused also, affecting to fumble for the peg on which he hung his coat and cap. The doors of the two bedrooms faced each other across the narrow upper landing, and tonight it was peculiarly repugnant to him that Mattie should see him follow Zeena.

“I guess I won’t come up yet awhile,” he said, turning as if to go back to the kitchen.

Zeena stopped short and looked at him. “For the land’s sake—what you going to do down here?”

“I’ve got the mill accounts to go over.”

She continued to stare at him, the flame of the unshaded lamp bringing out with microscopic cruelty the fretful lines of her face.

“At this time o’ night? You’ll ketch your death. The fire’s out long ago.”

Without answering he moved away toward the kitchen. As he did so his glance crossed Mattie’s and he fancied that a fugitive warning gleamed through her lashes. The next moment they sank to her flushed cheeks and she began to mount the stairs ahead of Zeena.

“That’s so. It is powerful cold down here,” Ethan assented and with lowered head he went up in his wife’s wake, and followed her across the threshold of their room.

---

9. **mean.** Bad; ill

► *Why does Ethan say that he will stay downstairs for a while?*

Words  
For  
Everyday  
Use

**vault** (vôlt) *n.*, burial chamber  
**re • pug • nant** (rē pug nant) *adj.*, disgusting  
**as • sent** (ə sent) *vi.*, accept an opinion

There was some hauling to be done at the lower end of the wood lot, and Ethan was out early the next day.

The winter morning was as clear as crystal. The sunrise burned red in a pure sky, the shadows on the rim of the wood lot were darkly blue, and beyond the white and scintillating fields patches of far-off forest hung like smoke.

It was in the early morning stillness, when his muscles were swinging to their familiar task and his lungs expanding with long draughts of mountain air, that Ethan did his clearest thinking. He and Zeena had not exchanged a word after the door of their room had closed on them. She had measured out some drops from a medicine bottle on a chair by the bed and, after swallowing them, and wrapping her head in a piece of yellow flannel, had lain down with her face turned away. Ethan undressed hurriedly and blew out the light so that he should not see her when he took his place at her side. As he lay there he could hear Mattie moving about in her room, and her candle, sending its small ray across the landing, drew a scarcely perceptible line of light under his door. He kept his eyes fixed on the light till it vanished. Then the room grew perfectly black, and not a sound was audible but Zeena's asthmatic breathing. Ethan felt confusedly that there were many things he ought to think about, but through his tingling veins and tired brain only one sensation throbbed: the warmth of Mattie's shoulder against his. Why had he not kissed her when he held her there? A few hours earlier he would not have asked himself the question. Even a few minutes earlier, when they had stood alone outside the house, he would not have dared to think of kissing her. But since he had seen her lips in the lamplight he felt that they were his.

Now, in the bright morning air, her face was still before him. It was part of the sun's red and of the pure glitter on the snow. How the girl had changed since she had come to Starkfield! He remembered what a colorless slip of a thing she had looked the day he had met her at the station. And all the first winter, how she had shivered with cold when the northerly gales shook the thin clapboards and the snow beat like hail against the loose hung windows!

◀ How do Ethan and Zeena act when the door to their room shuts? What holds Ethan's attention after he is in bed?

Words  
For  
Everyday  
Use

**scin • til • la • ting** (sint'1l ā ti~) *adj.*, giving off sparkles  
**per • cep • ti • ble** (pər sep'tə bəl) *adj.*, able to be noticed by the senses  
**au • di • ble** (ō'də bəl) *adj.*, able to be heard

► How does Zeena explain Mattie's good-natured, uncomplaining attitude? Why is her explanation inadequate?

He had been afraid that she would hate the hard life, the cold and loneliness; but not a sign of discontent escaped her. Zeena took the view that Mattie was bound to make the best of Starkfield since she hadn't any other place to go to; but this did not strike Ethan as conclusive. Zeena, at any rate, did not apply the principle in her own case.

He felt all the more sorry for the girl because misfortune had, in a sense, indentured<sup>1</sup> her to them. Mattie Silver was the daughter of a cousin of Zenobia Frome's, who had inflamed his clan with mingled sentiments of envy and admiration by descending from the hills to Connecticut, where he had married a Stamford girl and succeeded to her father's thriving "drug"<sup>2</sup> business. Unhappily Orin Silver, a man of far-reaching aims, had died too soon to prove that the end justifies the means. His accounts revealed merely what the means had been; and these were such that it was fortunate for his wife and daughter that his books were examined only after his impressive funeral. His wife died of the disclosure, and Mattie, at twenty, was left alone to make her way on the fifty dollars obtained from the sale of her piano. For this purpose her equipment,<sup>3</sup> though varied, was inadequate. She could trim a hat,<sup>4</sup> make molasses candy, recite "Curfew shall not ring tonight," and play "The Lost Chord" and a potpourri<sup>5</sup> from "Carmen." When she tried to extend the field of her activities in the direction of stenography<sup>6</sup> and bookkeeping her health broke down, and six months on her feet behind the counter of a department store did not tend to restore it. Her nearest relations had been induced to place their savings in her father's hands, and though, after his death, they ungrudgingly acquitted themselves of the Christian duty of returning good for evil by giving his daughter all the advice at their disposal, they could hardly be expected to supplement it by material aid. But when Zenobia's doctor recommended her looking about for someone to help her with the housework, the clan instantly saw the chance of exacting a compensation from Mattie.

► Why are Mattie's relatives unwilling to help her financially after the death of her parents? Why does Zenobia decide to bring her to Starkfield?

1. **indentured.** Bound by an unbreakable contract to work as a servant
2. **"drug."** Pharmaceutical
3. **equipment.** Available talents and skills
4. **trim a hat.** Decorate a hat with ribbons, flowers, etc.
5. **potpourri.** Mixture, miscellany
6. **stenography.** Skilled work of writing down dictation in shorthand

#### Words

#### For

#### Everyday

#### Use

**dis • clo • sure** (dis klō'zhər) *n.*, revelation

**in • duce** (in dō's) *vt.*, persuade

**sup • ple • ment** (sup'lə mənt) *vt.*, add to

**ex • act** (eg zakt') *vt.*, force a payment or other benefit

Zenobia, though doubtful of the girl's efficiency, was tempted by the freedom to find fault without much risk of losing her; and so Mattie came to Starkfield.

Zenobia's fault-finding was of the silent kind, but not the less penetrating for that. During the first months Ethan alternately burned with the desire to see Mattie defy her and trembled with fear of the result. Then the situation grew less strained. The pure air, and the long summer hours in the open, gave back life and elasticity to Mattie, and Zeena, with more leisure to devote to her complex ailments, grew less watchful of the girl's omissions; so that Ethan, struggling on under the burden of his barren farm and failing sawmill, could at least imagine that peace reigned in his house.

There was really, even now, no tangible evidence to the contrary; but since the previous night a vague dread had hung on his skyline. It was formed of Zeena's obstinate silence, of Mattie's sudden look of warning, of the memory of just such fleeting imperceptible signs as those which told him, on certain stainless mornings, that before night there would be rain.

His dread was so strong that, manlike, he sought to postpone certainty. The hauling was not over till midday, and as the lumber was to be delivered to Andrew Hale, the Starkfield builder, it was really easier for Ethan to send Jotham Powell, the hired man, back to the farm on foot, and drive the load down to the village himself. He had scrambled up on the logs, and was sitting astride of them, close over his shaggy grays,<sup>7</sup> when, coming between him and their streaming necks, he had a vision of the warning look that Mattie had given him the night before.

"If there's going to be any trouble I want to be there," was his vague reflection, as he threw to Jotham the unexpected order to unhitch the team and lead them back to the barn.

It was a slow trudge home through the heavy fields, and when the two men entered the kitchen Mattie was lifting the coffee from the stove and Zeena was already at the table. Her husband stopped short at sight of her. Instead of her usual calico wrapper and knitted shawl she wore her best dress of brown merino,<sup>8</sup> and above her thin strands of hair, which

◀ *What intangible signs cause Ethan dread?*

◀ *Why is Ethan surprised when he sees Zeena?*

7. **grays.** Gray horses

8. **merino.** Soft, thin cloth made of fine woolen yarn

Words  
For  
Everyday  
Use

**pen • e • tra • ting** (pen ə trāt'ī) *adj.*, keen, sharp

**e • las • tic • i • ty** (i las'tis'ə tē) *n.*, ability to bounce back

**tan • gi • ble** (tan'jə bəl) *adj.*, graspable, material

**stream • ing** (strēm'ī) *adj.*, sweating

still preserved the tight undulations of the crimping-pins, rose a hard perpendicular bonnet, as to which Ethan's clearest notion was that he had to pay five dollars for it at the Bettsbridge Emporium.<sup>9</sup> On the floor beside her stood his old valise and a bandbox<sup>10</sup> wrapped in newspapers.

"Why, where are you going, Zeena?" he exclaimed.

"I've got my shooting pains so bad that I'm going over to Bettsbridge to spend the night with Aunt Martha Pierce and see that new doctor," she answered in a matter-of-fact tone, as if she had said she was going into the storeroom to take a look at the preserves, or up to the attic to go over the blankets.

In spite of her sedentary habits such abrupt decisions were not without precedent in Zeena's history. Twice or thrice before she had suddenly packed Ethan's valise and started off to Bettsbridge, or even Springfield, to seek the advice of some new doctor, and her husband had grown to dread these expeditions because of their cost. Zeena always came back laden with expensive remedies, and her last visit to Springfield had been commemorated by her paying twenty dollars for an electric battery of which she had never been able to learn the use. But for the moment his sense of relief was so great as to preclude all other feelings. He had now no doubt that Zeena had spoken the truth in saying, the night before, that she had sat up because she felt "too mean" to sleep: her abrupt resolve to seek medical advice showed that, as usual, she was wholly absorbed in her health.

As if expecting a protest, she continued plaintively, "If you're too busy with the hauling I presume you can let Jotham Powell drive me over with the sorrel<sup>11</sup> in time to catch the train at the Flats."

Her husband hardly heard what she was saying. During the winter months there was no stage between Starkfield and Bettsbridge, and the trains which stopped at Corbury Flats were slow and infrequent. A rapid calculation showed Ethan that Zeena could not be back at the farm before the following evening. . . .

"If I'd supposed you'd 'a' made any objection to Jotham Powell's driving me over—" she began again, as though his

9. **Emporium.** Large store with a wide variety of merchandise

10. **valise and a bandbox.** Suitcase and a light, round hatbox

11. **sorrel.** Horse of light, reddish brown

► Why does Ethan usually dislike Zeena's expeditions? Why do his feelings differ this time?

Words  
For  
Everyday  
Use

**per • pen • dic • u • lar** (pəɹˈpən dɪkˈyʊ̯ləɹ) *adj.*, upright, straight up and down  
**sed • en • ta • ry** (sedˈn tərˈē) *adj.*, marked by much sitting

**a • brupt** (ə brʌptˈ) *adj.*, sudden, unexpected  
**pre • ce • dent** (presˈə dənt) *n.*, past action that acts as an example  
**pre • clude** (prē klʊ̯dˈ) *vt.*, shut out

silence had implied refusal. On the brink of departure she was always seized with a flux<sup>12</sup> of words. “All I know is,” she continued, “I can’t go on the way I am much longer. The pains are clear away down to my ankles now, or I’d ’a’ walked in to Starkfield on my own feet, sooner’n put you out, and asked Michael Eady to let me ride over on his wagon to the Flats when he sends to meet the train that brings his groceries. I’d ’a’ had two hours to wait in the station, but I’d sooner ’a’ done it, even with this cold, than to have you say—”

“Of course Jotham’ll drive you over,” Ethan roused himself to answer. He became suddenly conscious that he was looking at Mattie while Zeena talked to him, and with an effort he turned his eyes to his wife. She sat opposite the window, and the pale light reflected from the banks of snow made her face look more than usually drawn and bloodless, sharpened the three parallel creases between ear and cheek, and drew querulous lines from her thin nose to the corners of her mouth. Though she was but seven years her husband’s senior, and he was only twenty-eight, she was already an old woman.

Ethan tried to say something befitting the occasion, but there was only one thought in his mind: the fact that, for the first time since Mattie had come to live with them, Zeena was to be away for a night. He wondered if the girl were thinking of it too. . . .

He knew that Zeena must be wondering why he did not offer to drive her to the Flats and let Jotham Powell take the lumber to Starkfield, and at first he could not think of a pretext for not doing so; then he said, “I’d take you over myself, only I’ve got to collect the cash for the lumber.”

As soon as the words were spoken he regretted them, not only because they were untrue—there being no prospect of his receiving cash payment from Hale—but also because he knew from experience the imprudence of letting Zeena think he was in funds on the eve of one of her therapeutic excursions. At the moment, however, his one desire was to avoid the long drive with her behind the ancient sorrel who never went out of a walk.

◀ *What thought is on Ethan’s mind?*

◀ *What excuse does Ethan make for not driving Zeena to the Flats himself? Why does he regret his words?*

12. **flux.** Flood

Words  
For  
Everyday  
Use

**ther • a • peu • tic** (ther’ə pyōt’ik) *adj.*, serving to cure or heal

**ex • cur • sion** (eks kūr’zhən) *n.*, short trip

Zeena made no reply: she did not seem to hear what he had said. She had already pushed her plate aside, and was measuring out a draught from a large bottle at her elbow.

“It ain’t done me a speck of good, but I guess I might as well use it up,” she remarked; adding, as she pushed the empty bottle toward Mattie, “If you can get the taste out it’ll do for pickles.”

## Responding to the Selection

In a few words, describe your opinion of each of the following characters: Ethan Frome, Zeena Frome, and Mattie Silver. If you were taking a long trip and one of these characters was going to be your traveling companion, which would you choose? Why?

## Reviewing the Selection

### Recalling and Interpreting

1. **R:** Who is Mattie Silver? Why has she come to Starkfield?
2. **I:** What effect has Mattie Silver had on Ethan's life? In what way would his life change if she were to leave?
3. **R:** To Ethan, what seems to be written on every headstone of the Frome graves? What desire has vanished?
4. **I:** Why does Ethan feel mocked by the gravestones? Why have his feelings changed?
5. **R:** What difficulty do Mattie and Ethan have when they arrive home? Whom does Ethan see when he looks up? What effect does this sight have on him?
6. **I:** What does each woman, Mattie and Zeena, represent in Ethan's life?
7. **R:** Why is Zeena going away? How does Ethan feel about her departure? What excuse does Ethan make to avoid taking Zeena to the Flats?
8. **I:** What do you think will happen as a result of Zeena's absence? What do you think will happen as a result of Ethan's excuse?

### Synthesizing

9. How does Zeena feel about Mattie? What does she know about the relationship between Ethan and Mattie? What does Zeena do to address the situation? Support your responses with evidence from the text.
10. In what way does young Ethan differ from the older Ethan who is depicted in the prologue? What characteristics are shown in both portraits of Ethan?

## Understanding Literature (QUESTIONS FOR DISCUSSION)

**1. Foreshadowing and Irony.** **Foreshadowing** is the act of presenting materials that hint at events to occur later in a story. **Irony** is a difference between appearance and reality. Look at the passage in chapter 2 in which Mattie and Ethan discuss the near sledding accident. Ethan says, "I guess I can take you down all right!" and Mattie insists that "The elm *is* dangerous, though. It ought to be cut down." What might this near accident and the conversation of Mattie and Ethan foreshadow? Why is Ethan's statement ironic?

**2. Simile and Motif.** A **simile** is a comparison using *like* or *as*. A **motif** is any element that recurs in one or more works of literature or art. What simile is used on page 28 to describe the dead cucumber vine? This simile is only one example of the death motif in the novella. Find another example of this motif in the novella so far.

As soon as his wife had driven off Ethan took his coat and cap from the peg. Mattie was washing up the dishes, humming one of the dance tunes of the night before. He said “So long, Matt,” and she answered gaily “So long, Ethan”; and that was all.

It was warm and bright in the kitchen. The sun slanted through the south window on the girl’s moving figure, on the cat dozing in a chair, and on the geraniums brought in from the doorway, where Ethan had planted them in the summer to “make a garden” for Mattie. He would have liked to linger on, watching her tidy up and then settle down to her sewing; but he wanted still more to get the hauling done and be back at the farm before night.

All the way down to the village he continued to think of his return to Mattie. The kitchen was a poor place, not “spruce” and shining as his mother had kept it in his boyhood; but it was surprising what a homelike look the mere fact of Zeena’s absence gave it. And he pictured what it would be like that evening, when he and Mattie were there after supper. For the first time they would be alone together indoors, and they would sit there, one on each side of the stove, like a married couple, he in his stocking feet and smoking his pipe, she laughing and talking in that funny way she had, which was always as new to him as if he had never heard her before.

The sweetness of the picture, and the relief of knowing that his fears of “trouble” with Zeena were unfounded, sent up his spirits with a rush, and he, who was usually so silent, whistled and sang aloud as he drove through the snowy fields. There was in him a slumbering spark of sociability which the long Starkfield winters had not yet extinguished. By nature grave and inarticulate, he admired recklessness and gaiety in others and was warmed to the marrow<sup>1</sup> by friendly human intercourse. At Worcester, though he had the name of keeping to himself and not being much of a hand at a good time, he had secretly gloried in being clapped on the back and hailed as “Old Ethe” or “Old Stiff”; and the

1. **marrow.** Soft tissue in the cavity of bones, therefore “to the marrow” means “deeply” or “to the core”

◀ *What does Ethan imagine the night without Zeena will be like?*

◀ *Why is Ethan relieved? What effect does the image he creates and this relief have on him?*

Words  
For  
Everyday  
Use

**ex • tin • guish** (ek stiˈgʷish) *vt.*, put out, smother  
**in • ar • tic • u • late** (inˈär tikˈyoo lit) *adj.*, not able to express oneself easily

cessation of such familiarities had increased the chill of his return to Starkfield.

There the silence had deepened about him year by year. Left alone, after his father's accident, to carry the burden of farm and mill, he had had no time for convivial loiterings in the village; and when his mother fell ill the loneliness of the house grew more oppressive than that of the fields. His mother had been a talker in her day, but after her "trouble" the sound of her voice was seldom heard, though she had not lost the power of speech. Sometimes, in the long winter evenings, when in desperation her son asked her why she didn't "say something," she would lift a finger and answer, "Because I'm listening"; and on stormy nights, when the loud wind was about the house, she would complain, if he spoke to her, "They're talking so out there that I can't hear you."

It was only when she drew toward her last illness, and his cousin Zenobia Pierce came over from the next valley to help him nurse her, that human speech was heard again in the house. After the mortal silence of his long imprisonment Zeena's volubility was music in his ears. He felt that he might have "gone like his mother" if the sound of a new voice had not come to steady him. Zeena seemed to understand his case at a glance. She laughed at him for not knowing the simplest sick-bed duties and told him to "go right along out" and leave her to see to things. The mere fact of obeying her orders, of feeling free to go about his business again and talk with other men, restored his shaken balance and magnified his sense of what he owed her. Her efficiency shamed and dazzled him. She seemed to possess by instinct all the household wisdom that his long apprenticeship had not instilled in him. When the end came it was she who had to tell him to hitch up and go for the undertaker, and she thought it "funny" that he had not settled beforehand who was to have his mother's clothes and the sewing machine. After the funeral, when he saw her preparing to go away, he was seized with an unreasoning dread of being left alone on the farm; and before he knew what he was doing he had asked her to stay there with him. He had often thought since that it would not have happened if his mother had died in spring instead of winter. . . .

► *What does Ethan think might have happened to him if he had not heard the sound of another human voice? Why does Ethan feel indebted to Zeena?*

► *What does Ethan ask Zeena to do after the funeral? What does he think might have made him act differently?*

**Words**  
**For**  
**Everyday**  
**Use**

**ces • sa • tion** (ses ā'shən) *n.*, end

**fa • mil • i • ar • i • ty** (fə mil'ē er'ə tē) *n.*, intimate remark

**con • viv • i • al** (kən viv'ē əl) *adj.*, sociable

**loit • er • ing** (loi'tər iŋ) *n.*, idle lingering

When they married it was agreed that, as soon as he could straighten out the difficulties resulting from Mrs. Frome's long illness, they would sell the farm and sawmill and try their luck in a large town. Ethan's love of nature did not take the form of a taste for agriculture. He had always wanted to be an engineer, and to live in towns, where there were lectures and big libraries and "fellows doing things." A slight engineering job in Florida, put in his way during his period of study at Worcester, increased his faith in his ability as well as his eagerness to see the world; and he felt sure that, with a "smart" wife like Zeena, it would not be long before he had made himself a place in it.

Zeena's native village was slightly larger and nearer to the railway than Starkfield, and she had let her husband see from the first that life on an isolated farm was not what she had expected when she married. But purchasers were slow in coming, and while he waited for them Ethan learned the impossibility of transplanting her. She chose to look down on Starkfield, but she could not have lived in a place which looked down on her. Even Bettsbridge or Shadd's Falls would not have been sufficiently aware of her, and in the greater cities which attracted Ethan she would have suffered a complete loss of identity. And within a year of their marriage she developed the "sickliness" which had since made her notable even in a community rich in pathological instances. When she came to take care of his mother she had seemed to Ethan like the very genius<sup>2</sup> of health, but he soon saw that her skill as a nurse had been acquired by the absorbed observation of her own symptoms.

Then she too fell silent. Perhaps it was the inevitable effect of life on the farm, or perhaps, as she sometimes said, it was because Ethan "never listened." The charge was not wholly unfounded. When she spoke it was only to complain, and to complain of things not in his power to remedy; and to check a tendency to impatient retort he had first formed the habit of not answering her, and finally of thinking of other things while she talked. Of late, however, since he had had reasons for observing her more closely, her silence had begun to trouble him. He recalled his mother's growing taciturnity, and wondered if Zeena were also turning "queer."

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## 2. **genius.** Spirit

Words  
For  
Everyday  
Use

**path • o • log • i • cal** (path'ə lāj'ə kəl) *adj.*, having to do with disease

**un • found • ed** (un found'əd) *adj.*, without basis

**re • tort** (rē tōrt') *n.*, sharp answer

◀ *What unfulfilled dreams does Ethan have?*

◀ *In what way did Zeena change within a year of her marriage to Ethan? What does Ethan realize about his early impressions of Zeena?*

◀ *Why does Zeena fall silent? Why doesn't Ethan listen to her when she does talk? Why has her silence troubled him recently?*

Women did, he knew. Zeena, who had at her fingers' ends the pathological chart of the whole region, had cited many cases of the kind while she was nursing his mother; and he himself knew of certain lonely farmhouses in the neighborhood where stricken creatures pined, and of others where sudden tragedy had come of their presence. At times looking at Zeena's shut face, he felt the chill of such forebodings. At other times her silence seemed deliberately assumed to conceal far-reaching intentions, mysterious conclusions drawn from suspicions and resentments impossible to guess. That supposition was even more disturbing than the other; and it was the one which had come to him the night before, when he had seen her standing in the kitchen door.

Now her departure for Bettsbridge had once more eased his mind, and all his thoughts were on the prospect of his evening with Mattie. Only one thing weighed on him, and that was his having told Zeena that he was to receive cash for the lumber. He foresaw so clearly the consequences of this imprudence that with considerable reluctance he decided to ask Andrew Hale for a small advance on his load.

When Ethan drove into Hale's yard the builder was just getting out of his sleigh.

"Hello, Ethe!" he said. "This comes handy."

Andrew Hale was a ruddy man with a big gray moustache and a stubbly double chin unconstrained by a collar; but his scrupulously clean shirt was always fastened by a small diamond stud. This display of opulence was misleading, for though he did a fairly good business it was known that his easygoing habits and the demands of his large family frequently kept him what Starkfield called "behind." He was an old friend of Ethan's family, and his house one of the few to which Zeena occasionally went, drawn there by the fact that Mrs. Hale, in her youth, had done more "doctoring" than any other woman in Starkfield, and was still a recognized authority on symptoms and treatment.

Hale went up to the grays and patted their sweating flanks.

"Well, sir," he said, "you keep them two as if they was pets."

Ethan set about unloading the logs and when he had finished his job he pushed open the glazed door of the shed which the builder used as his office. Hale sat with his feet up on the stove, his back propped against a battered desk

► *Who is one of the few people that Zeena visits? Why does visit this person?*

Words  
For  
Everyday  
Use

**strick** • **en** (strik'ən) *adj.*, affected by disease  
**pine** (pīn) *vi.*, waste away through grief  
**im** • **pru** • **dence** (im prō'ḏəns) *n.*, carelessness

**un** • **con** • **strained** (un kun strānd') *adj.*, not confined  
**scru** • **pu** • **lous** • **ly** (skrōp'yə ləs lē) *adv.*, showing extreme care  
**op** • **u** • **lence** (əp'yō ləns) *n.*, wealth

strewn with papers: the place, like the man, was warm, genial and untidy.

“Sit right down and thaw out,” he greeted Ethan.

The latter did not know how to begin, but at length he managed to bring out his request for an advance of fifty dollars. The blood rushed to his thin skin under the sting of Hale’s astonishment. It was the builder’s custom to pay at the end of three months, and there was no precedent between the two men for a cash settlement.

Ethan felt that if he had pleaded an urgent need Hale might have made shift to pay him; but pride, and an instinctive prudence, kept him from resorting to this argument. After his father’s death it had taken time to get his head above water, and he did not want Andrew Hale, or anyone else in Starkfield, to think he was going under again. Besides, he hated lying; if he wanted the money he wanted it, and it was nobody’s business to ask why. He therefore made his demand with the awkwardness of a proud man who will not admit to himself that he is stooping; and he was not much surprised at Hale’s refusal.

The builder refused genially, as he did everything else: he treated the matter as something in the nature of a practical joke, and wanted to know if Ethan meditated buying a grand piano or adding a “cupolo”<sup>3</sup> to his house; offering, in the latter case, to give his services free of cost.

Ethan’s arts were soon exhausted, and after an embarrassed pause he wished Hale good day and opened the door of the office. As he passed out the builder suddenly called after him, “See here—you ain’t in a tight place, are you?”

“Not a bit,” Ethan’s pride retorted before his reason had time to intervene.

“Well, that’s good! Because I *am*, a shade. Fact is, I was going to ask you to give me a little extra time on that payment. Business is pretty slack, to begin with, and then I’m fixing up a little house for Ned and Ruth when they’re married. I’m glad to do it for ’em, but it costs.” His look appealed to Ethan for sympathy. “The young people like things nice. You know how it is yourself: it’s not so long ago since you fixed up your own place for Zeena.”

3. “**cupolo.**” Cupola; small domelike structure on the roof

◀ *Why is Ethan reluctant to press the matter of the cash advance with Hale?*

◀ *What comment does Hale make about the length of time Ethan has been married to Zeena? In what way does Ethan’s perception of his situation differ?*

Words  
For  
Everyday  
Use

gen • i • al • ly (jĕn ’yäl ĕ) *adv.*, in a kind and friendly manner

Ethan left the grays in Hale's stable and went about some other business in the village. As he walked away the builder's last phrase lingered in his ears, and he reflected grimly that his seven years with Zeena seemed to Starkfield "not so long."

The afternoon was drawing to an end, and here and there a lighted pane spangled the cold gray dusk and made the snow look whiter. The bitter weather had driven everyone indoors and Ethan had the long rural street to himself. Suddenly he heard the brisk play of sleigh bells and a cutter passed him, drawn by a free-going horse. Ethan recognized Michael Eady's roan colt, and young Denis Eady, in a handsome new fur cap, leaned forward and waved a greeting. "Hello, Ethel!" he shouted and spun on.

The cutter was going in the direction of the Frome farm, and Ethan's heart contracted as he listened to the dwindling bells. What more likely than that Denis Eady had heard of Zeena's departure for Bettsbridge, and was profiting by the opportunity to spend an hour with Mattie? Ethan was ashamed of the storm of jealousy in his breast. It seemed unworthy of the girl that his thoughts of her should be so violent.

He walked on to the church corner and entered the shade of the Varnum spruces, where he had stood with her the night before. As he passed into their gloom he saw an indistinct outline just ahead of him. At his approach it melted for an instant into two separate shapes and then conjoined again, and he heard a kiss, and a half laughing "Oh!" provoked by the discovery of his presence. Again the outline hastily disunited and the Varnum gate slammed on one half while the other hurried on ahead of him. Ethan smiled at the discomfiture he had caused. What did it matter to Ned Hale and Ruth Varnum if they were caught kissing each other? Everybody in Starkfield knew they were engaged. It pleased Ethan to have surprised a pair of lovers on the spot where he and Mattie had stood with such a thirst for each other in their hearts; but he felt a pang at the thought that these two need not hide their happiness.

He fetched the grays from Hale's stable and started on his long climb back to the farm. The cold was less sharp than earlier in the day and a thick fleece sky threatened snow for

► For what reason does Ethan think Denis is going to the Frome farm? How does Ethan feel when he sees where Denis is going?

► What does Ethan see in the Varnum spruces? In what way does this occurrence differ from his experience with Mattie in the same spot the night before?

**Words  
For  
Everyday  
Use**

**span • gle** (spǎ'gəl) *vt.*, decorate with small bright objects

**con • tract** (kən trakt') *vi.*, grow small

**dwind • ling** (dwind'liŋ) *adj.*, becoming less

**dis • com • fi • ture** (dis kum'fi chər) *n.*, confusion

**flee • cy** (flē'sē) *adj.*, light and woolly

the morrow.<sup>4</sup> Here and there a star pricked through, showing behind it a deep well of blue. In an hour or two the moon would push over the ridge behind the farm, burn a gold-edged rent in the clouds, and then be swallowed by them. A mournful peace hung on the fields, as though they felt the relaxing grasp of the cold and stretched themselves in their long winter sleep.

Ethan's ears were alert for the jingle of sleighbells, but not a sound broke the silence of the lonely road. As he drew near the farm he saw, through the thin screen of larches at the gate, a light twinkling in the house above him. "She's up in her room," he said to himself, "fixing herself up for supper"; and he remembered Zeena's sarcastic stare when Mattie, on the evening of her arrival, had come down to supper with smoothed hair and a ribbon at her neck.

He passed by the graves on the knoll and turned his head to glance at one of the older headstones, which had interested him deeply as a boy because it bore his name.

SACRED TO THE MEMORY OF  
ETHAN FROME AND ENDURANCE HIS WIFE,  
WHO DWELLED TOGETHER IN PEACE  
FOR FIFTY YEARS.

He used to think that fifty years sounded like a long time to live together, but now it seemed to him that they might pass in a flash. Then, with a sudden dart of irony, he wondered if when their turn came, the same epitaph<sup>5</sup> would be written over him and Zeena.

He opened the barn door and craned his head into the obscurity, half-fearing to discover Denis Eady's roan colt in the stall beside the sorrel. But the old horse was there alone, mumbling his crib with toothless jaws, and Ethan whistled cheerfully while he bedded down the grays and shook an extra measure of oats into their mangers. His was not a tuneful throat, but harsh melodies burst from it as he locked the barn and sprang up the hill to the house. He reached the kitchen porch and turned the door handle; but the door did not yield to his touch.

4. **morrow.** Next day

5. **epitaph.** Inscription on a tomb or gravestone

◀ *What are the names of Ethan's ancestors? What does their headstone say about their marriage? In what way does this description compare to the marriage of Ethan and Zeena?*

◀ *What happens when Ethan tries to enter the house? Whom does he expect to see when the door finally opens?*

Words  
For  
Everyday  
Use

rent (rent) *n.*, tear

Startled at finding it locked he rattled the handle violently; then he reflected that Mattie was alone and that it was natural she should barricade herself at nightfall. He stood in the darkness expecting to hear her step. It did not come, and after vainly straining his ears he called out in a voice that shook with joy, "Hello, Matt!"

Silence answered; but in a minute or two he caught a sound on the stairs and saw a line of light about the door frame, as he had seen it the night before. So strange was the precision with which the incidents of the previous evening were repeating themselves that he half expected, when he heard the key turn, to see his wife before him on the threshold; but the door opened, and Mattie faced him.

She stood just as Zeena had stood, a lifted lamp in her hand, against the black background of the kitchen. She held the light at the same level, and it drew out with the same distinctness her slim young throat and the brown wrist no bigger than a child's. Then, striking upward, it threw a lustrous fleck on her lips, edged her eyes with velvet shade, and laid a milky whiteness above the black curve of her brows.

She wore her usual dress of darkish stuff,<sup>6</sup> and there was no bow at her neck; but through her hair she had run a streak of crimson ribbon. This tribute to the unusual transformed and glorified her. She seemed to Ethan taller, fuller, more womanly in shape and motion. She stood aside, smiling silently, while he entered, and then moved away from him with something soft and flowing in her gait. She set the lamp on the table, and he saw that it was carefully laid for supper, with fresh doughnuts, stewed blueberries and his favorite pickles in a dish of gay red glass. A bright fire glowed in the stove and the cat lay stretched before it, watching the table with a drowsy eye.

Ethan was suffocated with the sense of well-being. He went out into the passage to hang up his coat and pull off his wet boots. When he came back Mattie had set the teapot on the table and the cat was rubbing itself persuasively against her ankles.

"Why, Puss! I nearly tripped over you," she cried, the laughter sparkling through her lashes.

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6. **stuff.** Cloth

Words  
For  
Everyday  
Use

**bar • ri • cade** (bar' i kād' ) *vt.*, shut oneself in with a barrier  
**pre • ci • sion** (prē sizh' ən) *n.*, exactness  
**glo • ri • fy** (glōr' ə fī) *vt.*, make finer

► What does Ethan in see as he enters the house? In what way does this scene differ from his usual experience?

Again Ethan felt a sudden twinge of jealousy. Could it be his coming that gave her such a kindled face?

“Well, Matt, any visitors?” he threw off, stooping down carelessly to examine the fastening of the stove.

She nodded and laughed “Yes, one,” and he felt a blackness settling on his brows.

“Who was that?” he questioned, raising himself up to slant a glance at her beneath his scowl.

Her eyes danced with malice. “Why, Jotham Powell. He came in after he got back, and asked for a drop of coffee before he went down home.”

The blackness lifted and light flooded Ethan’s brain. “That all? Well, I hope you made out to let him have it.” And after a pause he felt it right to add, “I suppose he got Zeena over to the Flats all right?”

“Oh, yes; in plenty of time.”

The name threw a chill between them, and they stood a moment looking sideways at each other before Mattie said with a shy laugh, “I guess it’s about time for supper.”

They drew their seats up to the table, and the cat, unbidden, jumped between them into Zeena’s empty chair. “Oh, Puss!” said Mattie, and they laughed again.

Ethan, a moment earlier, had felt himself on the brink of eloquence; but the mention of Zeena had paralyzed him. Mattie seemed to feel the contagion of his embarrassment, and sat with downcast lids, sipping her tea, while he feigned an insatiable appetite for doughnuts and sweet pickles. At last, after casting about for an effective opening, he took a long gulp of tea, cleared his throat, and said, “Looks as if there’d be more snow.”

She feigned great interest. “Is that so? Do you suppose it’ll interfere with Zeena’s getting back?” She flushed red as the question escaped her, and hastily set down the cup she was lifting.

Ethan reached over for another helping of pickles. “You never can tell, this time of year, it drifts so bad on the Flats.” The name had benumbed him again, and once more he felt as if Zeena were in the room between them.

“Oh, Puss, you’re too greedy!” Mattie cried.

The cat, unnoticed, had crept up on muffled paws from Zeena’s seat to the table, and was stealthily elongating its

◀ Why does Ethan ask Mattie this question?

◀ What effect does Zeena’s name have on Ethan and Mattie?

◀ What does Ethan say to begin a conversation? What is Mattie’s response?

Words  
For  
Everyday  
Use

**kin • dled** (kin´dæld) *adj.*, lit up  
**mal • ice** (mal´is) *n.*, desire to do mischief  
**con • ta • gion** (kun tā´jun) *n.*, infection

**feign** (fān) *vt.*, pretend  
**in • sa • tia • ble** (in sā´shə bəl) *adj.*, unsatisfiable

body in the direction of the milk jug, which stood between Ethan and Mattie. The two leaned forward at the same moment and their hands met on the handle of the jug. Mattie's hand was underneath, and Ethan kept his clasped on it a moment longer than was necessary. The cat, profiting by this unusual demonstration, tried to effect an unnoticed retreat, and in doing so backed into the pickle dish, which fell to the floor with a crash.

Mattie, in an instant, had sprung from her chair and was down on her knees by the fragments.

"Oh, Ethan, Ethan—it's all to pieces! What will Zeena say?"

But this time his courage was up. "Well, she'll have to say it to the cat, anyway!" he rejoined with a laugh, kneeling down at Mattie's side to scrape up the swimming pickles.

She lifted stricken eyes to him. "Yes, but, you see, she never meant it should be used, not even when there was company; and I had to get up on the stepladder to reach it down from the top shelf of the china closet, where she keeps it with all her best things, and of course she'll want to know why I did it——"

The case was so serious that it called forth all of Ethan's latent resolution.

"She needn't know anything about it if you keep quiet. I'll get another just like it tomorrow. Where did it come from? I'll go to Shadd's Falls for it if I have to!"

"Oh, you'll never get another even there! It was a wedding present—don't you remember? It came all the way from Philadelphia, from Zeena's aunt that married the minister. That's why she wouldn't ever use it. Oh, Ethan, Ethan, what in the world shall I do?"

She began to cry, and he felt as if every one of her tears were pouring over him like burning lead. "Don't, Matt, don't—oh, *don't!*" he implored her.

She struggled to her feet, and he rose and followed her helplessly while she spread out the pieces of glass on the kitchen dresser. It seemed to him as if the shattered fragments of their evening lay there.

"Here, give them to me," he said in a voice of sudden authority.

► *Why is Mattie so upset about breaking the pickle dish? Why does she fear Zeena's reaction?*

► *To what is the shattered pickle dish compared?*

Words  
For  
Everyday  
Use

re • join (ri join ' ) *vi.*, answer

She drew aside, instinctively obeying his tone. “Oh, Ethan, what are you going to do?”

Without replying he gathered the pieces of glass into his broad palm and walked out of the kitchen to the passage. There he lit a candle end, opened the china closet, and, reaching his long arm up to the highest shelf, laid the pieces together with such accuracy of touch that a close inspection convinced him of the impossibility of detecting from below that the dish was broken. If he glued it together the next morning months might elapse before his wife noticed what had happened, and meanwhile he might after all be able to match the dish at Shadd’s Falls or Bettsbridge. Having satisfied himself that there was no risk of immediate discovery he went back to the kitchen with a lighter step, and found Mattie disconsolately removing the last scraps of pickle from the floor.

“It’s all right, Matt. Come back and finish supper,” he commanded her.

Completely reassured, she shone on him through tear-hung lashes, and his soul swelled with pride as he saw how his tone subdued her. She did not even ask what he had done. Except when he was steering a big log down the mountain to his mill he had never known such a thrilling sense of mastery.

◀ *What is Ethan’s solution to the problem?*

Words  
For  
Everyday  
Use

**e • lapse** (ə laps') *vi.*, pass  
**sub • due** (sub dōō') *vt.*, bring under authority  
**mas • ter • y** (mas'tər ē) *n.*, control

They finished supper, and while Mattie cleared the table Ethan went to look at the cows and then took a last turn about the house. The earth lay dark under a muffled sky and the air was so still that now and then he heard a lump of snow come thumping down from a tree far off on the edge of the wood lot.

When he returned to the kitchen Mattie had pushed up his chair to the stove and seated herself near the lamp with a bit of sewing. The scene was just as he had dreamed of it that morning. He sat down, drew his pipe from his pocket and stretched his feet to the glow. His hard day's work in the keen air made him feel at once lazy and light of mood, and he had a confused sense of being in another world, where all was warmth and harmony and time could bring no change. The only drawback to his complete well-being was the fact that he could not see Mattie from where he sat; but he was too indolent to move and after a moment he said: "Come over here and sit by the stove."

Zeena's empty rocking-chair stood facing him. Mattie rose obediently, and seated herself in it. As her young brown head detached itself against the patchwork cushion that habitually framed his wife's gaunt countenance, Ethan had a momentary shock. It was almost as if the other face, the face of the superseded woman, had obliterated that of the intruder. After a moment Mattie seemed to be affected by the same sense of constraint. She changed her position, leaning forward to bend her head above her work, so that he saw only the foreshortened<sup>1</sup> tip of her nose and the streak of red in her hair; then she slipped to her feet, saying "I can't see to sew," and went back to her chair by the lamp.

Ethan made a pretext of getting up to replenish the stove, and when he returned to his seat he pushed it sideways that he might get a view of her profile and of the lamplight falling on her hands. The cat, who had been a puzzled observer of these unusual movements, jumped up into Zeena's chair, rolled itself into a ball, and lay watching them with narrowed eyes.

Deep quiet sank on the room. The clock ticked above the dresser, a piece of charred wood fell now and then in the stove, and the faint sharp scent of the geraniums mingled

► *What seems to happen as Mattie sits in Zeena's chair? How does she deal with the discomfort of the situation?*

1. **foreshortened.** Made by an accident of perspective to seem closer or shorter

**Words  
For  
Everyday  
Use**

**gaunt** (gônt) *adj.*, thin and bony  
**coun • te • nance** (koun' tã nãns) *n.*, face  
**ob • lit • er • ate** (ə blit' ə rãt) *vt.*, blot out, do away with  
**re • plen • ish** (ri plẽn' ish) *vt.*, supply again

with the odor of Ethan's smoke, which began to throw a blue haze about the lamp and to hang its grayish cobwebs in the shadowy corners of the room.

All constraint had vanished between the two, and they began to talk easily and simply. They spoke of everyday things, of the prospect of snow, of the next church sociable, of the loves and quarrels of Starkfield. The commonplace nature of what they said produced in Ethan an illusion of long-established intimacy which no outburst of emotion could have given, and he set his imagination adrift on the fiction that they had always spent their evenings thus and would always go on doing so. . . .

"This is the night we were to have gone coasting, Matt," he said at length, with the rich sense, as he spoke, that they could go on any other night they chose, since they had all time before them.

She smiled back at him. "I guess you forgot!"

"No, I didn't forget; but it's as dark as Egypt outdoors. We might go tomorrow if there's a moon."

She laughed with pleasure, her head tilted back, the lamplight sparkling on her lips and teeth. "That would be lovely, Ethan!"

He kept his eyes fixed on her, marveling at the way her face changed with each turn of their talk, like a wheat field under a summer breeze. It was intoxicating to find such magic in his clumsy words, and he longed to try new ways of using it.

"Would you be scared to go down the Corbury road with me on a night like this?" he asked.

Her cheeks burned redder. "I ain't any more scared than you are!"

"Well, I'd be scared, then; I wouldn't do it. That's an ugly corner down by the big elm. If a fellow didn't keep his eyes open he'd go plumb into it." He luxuriated in the sense of protection and authority which his words conveyed. To prolong and intensify the feeling he added, "I guess we're well enough here."

She let her lids sink slowly, in the way he loved. "Yes, we're well enough here," she sighed.

Her tone was so sweet that he took the pipe from his mouth and drew his chair up to the table. Leaning forward, he touched the farther end of the strip of brown stuff that she was hemming. "Say, Matt," he began with a smile,

◀ *What effect does the commonplace nature of the evening have on Ethan?*

◀ *What does Ethan remember that he and Mattie were to have done that night? Why isn't he bothered that they have changed their plan?*

◀ *Why does Ethan say he would be scared to go down the Corbury road on such a night?*

Words  
For  
Everyday  
Use

**in • ti • ma • cy** (in' tə mə' sē) *n.*, cozy familiarity

**a • drift** (ə drift') *adv.*, floating without being steered

**in • tox • i • ca • ting** (in taks' ə kā' tī) *adj.*, having the ability to excite

► What does Ethan tell Mattie he has seen? What reaction does each of them have to his words?

► Why does Mattie seem less approachable inside than she was outside, the night before?

“what do you think I saw under the Varnum spruces, coming along home just now? I saw a friend of yours getting kissed.”

The words had been on his tongue all the evening, but now that he had spoken them they struck him as inexpressibly vulgar and out of place.

Mattie blushed to the roots of her hair and pulled her needle rapidly twice or thrice through her work, insensibly drawing the end of it away from him. “I suppose it was Ruth and Ned,” she said in a low voice, as though he had suddenly touched on something grave.

Ethan had imagined that his allusion might open the way to the accepted pleasantries, and these perhaps in turn to a harmless caress, if only a mere touch on her hand. But now he felt as if her blush had set a flaming guard about her. He supposed it was his natural awkwardness that made him feel so. He knew that most young men made nothing at all of giving a pretty girl a kiss, and he remembered that the night before, when he had put his arm about Mattie, she had not resisted. But that had been out-of-doors, under the open irresponsible night. Now, in the warm lamplit room, with all its ancient implications of conformity and order, she seemed infinitely farther away from him and more unapproachable.

To ease his constraint he said, “I suppose they’ll be setting a date before long.”

“Yes. I shouldn’t wonder if they got married some time along in the summer.” She pronounced the word *married* as if her voice caressed it. It seemed a rustling covert<sup>2</sup> leading to enchanted glades.<sup>3</sup> A pang shot through Ethan, and he said, twisting away from her in his chair, “It’ll be your turn next, I wouldn’t wonder.”

She laughed a little uncertainly. “Why do you keep on saying that?”

He echoed her laugh. “I guess I do it to get used to the idea.” He drew up to the table again and she sewed on in silence, with dropped lashes, while he sat in fascinated contemplation of the way in which her hands went up and down above the strip of stuff, just as he had seen a pair of birds make short perpendicular flights over a nest they were building. At length, without turning her head or lifting her

2. **covert.** Hiding place in the woods

3. **glades.** Open space in the woods

Words  
For  
Everyday  
Use

**vul • gar** (vul’gər) *adj.*, crude, boorish

**im • pli • ca • tion** (im’pli kā’shən) *n.*, indirect indication; suggestion

**con • form • i • ty** (kən fōrm’ə tē) *n.*,

behavior in accordance with customs and rules

**in • fi • nite • ly** (in’fə nit lē) *adv.*, greatly; immensely

lids, she said in a low tone, “It’s not because you think Zeena’s got anything against me, is it?”

His former dread started up full-armed at the suggestion. “Why, what do you mean?” he stammered.

She raised distressed eyes to his, her work dropping on the table between them. “I don’t know. I thought last night she seemed to have.”

“I’d like to know what,” he growled.

“Nobody can tell with Zeena.” It was the first time they had ever spoken so openly of her attitude toward Mattie, and the repetition of the name seemed to carry it to the farther corners of the room and send it back to them in long repercussions of sound. Mattie waited, as if to give the echo time to drop, and then went on, “She hasn’t said anything to *you*?”

He shook his head. “No, not a word.”

She tossed the hair back from her forehead with a laugh. “I guess I’m just nervous, then. I’m not going to think about it anymore.”

“Oh, no—don’t let’s think about it, Matt!”

The sudden heat of his tone made her color mount again, not with a rush, but gradually, delicately, like the reflection of a thought stealing slowly across her heart. She sat silent, her hands clasped on her work, and it seemed to him that a warm current flowed toward him along the strip of stuff that still lay unrolled between them. Cautiously he slid his hand palm downward along the table till his fingertips touched the end of the stuff. A faint vibration of her lashes seemed to show that she was aware of his gesture, and that it had sent a countercurrent back to her; and she let her hands lie motionless on the other end of the strip.

As they sat thus he heard a sound behind him and turned his head. The cat had jumped from Zeena’s chair to dart at a mouse in the wainscot,<sup>4</sup> and as a result of the sudden movement the empty chair had set up a spectral<sup>5</sup> rocking.

“She’ll be rocking in it herself this time tomorrow,” Ethan thought. “I’ve been in a dream, and this is the only evening we’ll ever have together.” The return to reality was as painful as the return to consciousness after taking an anesthetic.<sup>6</sup> His body and brain ached with indescribable weariness, and he

◀ *What effect does Ethan’s tone have on Mattie?*

◀ *What happens as Ethan and Mattie sit clutching the brown cloth? What effect does this movement have on them?*

4. **wainscot.** Wood paneling on the walls of a room

5. **spectral.** Phantomlike

6. **anesthetic.** Drug used to block out pain

Words  
For  
Everyday  
Use

**dread** (dred) *n.*, feeling of anxiety  
**re • per • cus • sion** (rē’pər kush’ən) *n.*, echoing vibration

► On what does Ethan's glance fall? What does he do? What does he realize Mattie is doing?

could think of nothing to say or to do that should arrest the mad flight of the moments.

His alteration of mood seemed to have communicated itself to Mattie. She looked up at him languidly, as though her lids were weighted with sleep and it cost her an effort to raise them. Her glance fell on his hand, which now completely covered the end of her work and grasped it as if it were a part of herself. He saw a scarcely perceptible tremor cross her face, and without knowing what he did he stooped his head and kissed the bit of stuff in his hold. As his lips rested on it he felt it glide slowly from beneath them, and saw that Mattie had risen and was silently rolling up her work. She fastened it with a pin, and then, finding her thimble and scissors, put them with the roll of stuff into the box covered with fancy paper which he had once brought to her from Bettsbridge.

He stood up also, looking vaguely about the room. The clock above the dresser struck eleven.

"Is the fire all right?" she asked in a low voice.

He opened the door of the stove and poked aimlessly at the embers.<sup>7</sup> When he raised himself again he saw that she was dragging toward the stove the old soap-box lined with carpet in which the cat made its bed. Then she recrossed the floor and lifted two of the geranium pots in her arms, moving them away from the cold window. He followed her and brought the other geraniums, the hyacinth bulbs in a cracked custard bowl and the German ivy trained over an old croquet hoop.

When these nightly duties were performed there was nothing left to do but to bring in the tin candlestick from the passage, light the candle and blow out the lamp. Ethan put the candlestick in Mattie's hand and she went out of the kitchen ahead of him, the light that she carried before her making her dark hair look like a drift of mist on the moon.

"Good night, Matt," he said as she put her foot on the first step of the stairs.

She turned and looked at him a moment. "Good night, Ethan," she answered, and went up.

When the door of her room had closed on her he remembered that he had not even touched her hand.

► After Mattie's door closes, what does Ethan realize?

7. **embers.** Glowing pieces of coal or wood from a fire

Words  
For  
Everyday  
Use

**lan • guid • ly** (lā'gwīd lē) *adv.*, lazily, sleepily  
**tre • mor** (tre'mər) *n.*, trembling

The next morning at breakfast Jotham Powell was between them, and Ethan tried to hide his joy under an air of exaggerated indifference, lounging back in his chair to throw scraps to the cat, growling at the weather, and not so much as offering to help Mattie when she rose to clear away the dishes.

He did not know why he was so irrationally happy, for nothing was changed in his life or hers. He had not even touched the tip of her fingers or looked her full in the eyes. But their evening together had given him a vision of what life at her side might be, and he was glad now that he had done nothing to trouble the sweetness of the picture. He had a fancy that she knew what had restrained him.

There was a last load of lumber to be hauled to the village, and Jotham Powell—who did not work regularly for Ethan in winter—had “come round” to help with the job. But a wet snow, melting to sleet, had fallen in the night and turned the roads to glass. There was more wet in the air and it seemed likely to both men that the weather would “milden” toward afternoon and make the going safer. Ethan therefore proposed to his assistant that they should load the sledge<sup>1</sup> at the wood lot, as they had done on the previous morning, and put off the “teaming” to Starkfield till later in the day. This plan had the advantage of enabling him to send Jotham to the Flats after dinner to meet Zenobia, while he himself took the lumber down to the village.

He told Jotham to go out and harness up the grays, and for a moment he and Mattie had the kitchen to themselves. She had plunged the breakfast dishes into a tin dishpan and was bending above it with her slim arms bared to the elbow, the steam from the hot water beading her forehead and tightening her rough hair into little brown rings like the tendrils on the traveler’s joy.<sup>2</sup>

Ethan stood looking at her, his heart in his throat. He wanted to say, “We shall never be alone again like this.” Instead, he reached down his tobacco pouch from a shelf of the dresser, put it into his pocket and said, “I guess I can make out to be home for dinner.”

- 
1. **sledge.** Sled used for hauling
  2. **traveler’s joy.** Vine

◀ *How does Ethan feel in the morning? What has his evening with Mattie given him?*

◀ *What plan does Ethan propose to Jotham? What does Ethan see as the benefit of this plan?*

Words  
For  
Everyday  
Use

**ten • drill** (tenˈdrəl) *n.*, curling vine of a climbing plant

► *What events contrive to foil Ethan's plan to get the glue to mend the dish?*

She answered "All right, Ethan," and he heard her singing over the dishes as he went.

As soon as the sledge was loaded he meant to send Jotham back to the farm and hurry on foot into the village to buy the glue for the pickle dish. With ordinary luck he should have had time to carry out this plan; but everything went wrong from the start. On the way over to the wood lot one of the grays slipped on a glare of ice and cut his knee; and when they got him up again Jotham had to go back to the barn for a strip of rag to bind the cut. Then, when the loading finally began, a sleety rain was coming down once more, and the tree trunks were so slippery that it took twice as long as usual to lift them and get them in place on the sledge. It was what Jotham called a sour morning for work, and the horses, shivering and stamping under their wet blankets, seemed to like it as little as the men. It was long past the dinner hour when the job was done, and Ethan had to give up going to the village because he wanted to lead the injured horse home and wash the cut himself.

► *What two conditions does Ethan consider as he weighs the probability of getting the glue in time? What outcome to his efforts is hinted at here?*

He thought that by starting out again with the lumber as soon as he had finished his dinner he might get back to the farm with the glue before Jotham and the old sorrel had had time to fetch Zenobia from the Flats; but he knew the chance was a slight one. It turned on the state of the roads and on the possible lateness of the Bettsbridge train. He remembered afterward, with a grim flash of self-derision, what importance he had attached to the weighing of these probabilities. . . .

As soon as dinner was over he set out again for the wood lot, not daring to linger till Jotham Powell left. The hired man was still drying his wet feet at the stove, and Ethan could only give Mattie a quick look as he said beneath his breath, "I'll be back early."

He fancied that she nodded her comprehension; and with that scant solace he had to trudge off through the rain.

He had driven his load halfway to the village when Jotham Powell overtook him, urging the reluctant sorrel toward the Flats. "I'll have to hurry up to do it," Ethan mused, as the sleigh dropped down ahead of him over the dip of the schoolhouse hill. He worked like ten at the unloading, and when it was over hastened on to Michael Eady's for the glue. Eady and his assistant were both "down

Words  
For  
Everyday  
Use

**com • pre • hen • sion** (käm'prē hen'shən) *n.*, understanding  
**scant** (skant) *adj.*, small; meager  
**sol • ace** (säl'is) *n.*, comfort  
**muse** (mysōz) *vi.*, think deeply

street,” and young Denis, who seldom deigned to take their place, was lounging by the stove with a knot of the golden youth of Starkfield. They hailed Ethan with ironic compliment and offers of conviviality; but no one knew where to find the glue. Ethan, consumed with the longing for a last moment alone with Mattie, hung about impatiently while Denis made an ineffectual search in the obscurer corners of the store.

“Looks as if we were all sold out. But if you’ll wait around till the old man comes along maybe he can put his hand on it.”

“I’m obliged to you, but I’ll try if I can get it down at Mrs. Homan’s,” Ethan answered, burning to be gone.

Denis’s commercial instinct compelled him to aver on oath that what Eady’s store could not produce would never be found at the widow Homan’s; but Ethan, heedless of this boast, had already climbed to the sledge and was driving on to the rival establishment. Here, after considerable search, and sympathetic questions as to what he wanted it for, and whether ordinary flour paste wouldn’t do as well if she couldn’t find it, the widow Homan finally hunted down her solitary bottle of glue to its hiding place in a medley of cough lozenges and corset laces.

“I hope Zeena ain’t broken anything she sets store by,” she called after him as he turned the grays toward home.

The fitful bursts of sleet had changed into a steady rain and the horses had heavy work even without a load behind them. Once or twice, hearing sleigh-bells, Ethan turned his head, fancying that Zeena and Jotham might overtake him; but the old sorrel was not in sight, and he set his face against the rain and urged on his ponderous pair.

The barn was empty when the horses turned into it and, after giving them the most perfunctory ministrations they had ever received from him, he strode up to the house and pushed open the kitchen door.

Mattie was there alone, as he had pictured her. She was bending over a pan on the stove; but at the sound of his step she turned with a start and sprang to him.

“See, here, Matt, I’ve got some stuff to mend the dish with! Let me get at it quick,” he cried, waving the bottle in one hand while he put her lightly aside; but she did not seem to hear him.

◀ *What questions does widow Homan have? What does she say as Ethan is leaving?*

Words  
For  
Everyday  
Use

**in • ef • fec • tu • al** (in' e fek' chōō əl) *adj.*,  
not producing the desired effect

**a • ver** (ə vər') *vt.*, declare

**med • ley** (med' lē) *n.*, mixture

**per • func • to • ry** (pər funk' tō rē) *adj.*,  
indifferent

**min • is • tra • tion** (min' is trā' shən) *n.*, act  
of giving help, care, or service

► *What news does Mattie have? What effect does this news have on Ethan and Mattie?*

“Oh, Ethan—Zeena’s come,” she said in a whisper, clutching his sleeve.

They stood and stared at each other, pale as culprits.<sup>3</sup>

“But the sorrel’s not in the barn!” Ethan stammered.

“Jotham Powell brought some goods over from the Flats for his wife, and he drove right on home with them,” she explained.

He gazed blankly about the kitchen, which looked cold and squalid in the rainy winter twilight.

“How is she?” he asked, dropping his voice to Mattie’s whisper.

She looked away from him uncertainly. “I don’t know. She went right up to her room.”

“She didn’t say anything?”

“No.”

Ethan let out his doubts in a low whistle and thrust the bottle back into his pocket. “Don’t fret; I’ll come down and mend it in the night,” he said. He pulled on his wet coat again and went back to the barn to feed the grays.

While he was there Jotham Powell drove up with the sleigh, and when the horses had been attended to Ethan said to him, “You might as well come back up for a bite.” He was not sorry to assure himself of Jotham’s neutralizing<sup>4</sup> presence at the supper table, for Zeena was always “nervous” after a journey. But the hired man, though seldom loath to accept a meal not included in his wages, opened his stiff jaws to answer slowly, “I’m obliged to you, but I guess I’ll go along back.”

Ethan looked at him in surprise. “Better come up and dry off. Looks as if there’d be something hot for supper.”

Jotham’s facial muscles were unmoved by this appeal and, his vocabulary being limited, he merely repeated: “I guess I’ll go along back.”

To Ethan there was something vaguely ominous in this stolid rejection of free food and warmth, and he wondered what had happened on the drive to nerve Jotham to such stoicism. Perhaps Zeena had failed to see the new doctor or had not liked his counsels: Ethan knew that in such cases the

3. **culprits**. Offenders

4. **neutralizing**. Canceling out conflicting elements

Words  
For  
Everyday  
Use

**squal** • **id** (skwāl’id) *adj.*, dirty, filthy

**loath** (lōth) *adj.*, unwilling

**stol** • **id** (stāl’id) *adj.*, showing no emotion

**sto** • **i** • **cism** (stō’i siz’əm) *n.*, indifference to pleasure or pain

► *Why is Jotham’s reaction ominous?*

first person she met was likely to be held responsible for her grievance.

When he reentered the kitchen the lamp lit up the same scene of shining comfort as on the previous evening. The table had been as carefully laid, a clear fire glowed in the stove, the cat dozed in its warmth, and Mattie came forward carrying a plate of doughnuts.

She and Ethan looked at each other in silence; then she said, as she had said the night before, “I guess it’s about time for supper.”

Words  
For  
Everyday  
Use

**griev** • **ance** (grēv’əns) *n.*, complaint or resentment

## Responding to the Selection

Ethan, Zeena, and Mattie all face difficult or trying situations in these chapters. Do you feel sympathy for any or all of them? Explain your response.

## Reviewing the Selection

### Recalling and Interpreting

1. **R:** Why had Zeena come to the Frome home? Why did Ethan ask Zeena to marry him? What circumstance of his mother's death does Ethan see as the thing that prompted him to ask Zeena to stay?
2. **I:** What similarities exist in the circumstances that brought both Zeena and Mattie to Starkfield?
3. **R:** What has Mattie done to make the dinner special while Zeena is away? Why is Mattie so upset about the broken pickle dish?
4. **I:** In what way does the broken dish represent their evening? What future difficulty might the broken dish cause?
5. **R:** Why does Ethan feel more distant from Mattie than he did when they were standing outside? What reminds Mattie and Ethan of the absent Zeena? What does Ethan do as Mattie is sewing? What does Ethan remember as Mattie's door closes?
6. **I:** In what way does Zeena manage to come between Ethan and Mattie although she is not present? What do Ethan's actions and realization at the end of chapter 5 suggest about his character?
7. **R:** What events contrive to keep Ethan from getting the glue? What strikes Ethan as ominous?
8. **I:** On the day of Zeena's return, Mattie announces as she had the night before, "I guess it's about time for supper." In what way does the mood differ on these two nights? What role does the pickle dish play in this mood?

### Synthesizing

9. On the night that Zeena is away, Mattie and Ethan were to have gone sledding. Why do they postpone this activity? In what way is their conversation similar to the earlier conversation they had about sledding? In what way does it differ? What is the effect of this conversation?

10. In chapters 4–6, find three examples in which Ethan lives more in his dreams than in reality. In each case, contrast his thoughts with his actual experience.

### Understanding Literature (QUESTIONS FOR DISCUSSION)

1. **Motif.** A **motif** is a recurring element in one or more works of literature. The motif of the threshold is repeated several times in *Ethan Frome*. The narrator begins to put together his “vision” of the story as he stands on the threshold between the outside world and the inner world of the Frome household. Ethan finds himself locked outside twice. Compare and contrast these two situations. In each case, what actually lies on either side of the threshold? In each case, what symbolically lies on each side?

2. **Characterization and Motivation.** **Characterization** is the use of literary techniques to create a character. Writers use three major techniques to create characters: direct description, portrayal of characters’ behavior, and representations of the characters’ internal states. For a more detailed description of these techniques, see the Handbook of Literary Terms. **Motivation** is a force that moves a character to think, feel, or behave in a certain way. Which techniques are used at the beginning of chapter 4 to create the character of Zeena? What do you learn about her character at this point? In a few words, describe Zeena as she had been characterized earlier in the novella. What motivation for her behavior does the passage in chapter 4 present?

Ethan went out into the passage to hang up his wet garments. He listened for Zeena's step and, not hearing it, called her name up the stairs. She did not answer, and after a moment's hesitation he went up and opened her door. The room was almost dark, but in the obscurity he saw her sitting by the window, bolt upright, and knew by the rigidity of the outline projected against the pane that she had not taken off her traveling dress.

"Well, Zeena," he ventured from the threshold.

She did not move, and he continued: "Supper's about ready. Ain't you coming?"

She replied: "I don't feel as if I could touch a morsel."

It was the consecrated formula, and he expected it to be followed, as usual, by her rising and going down to supper. But she remained seated, and he could think of nothing more felicitous than: "I presume you're tired after the long ride."

Turning her head at this, she answered solemnly, "I'm a great deal sicker than you think."

Her words fell on his ear with a strange shock of wonder. He had often heard her pronounce them before—what if at last they were true?

He advanced a step or two into the dim room. "I hope that's not so, Zeena," he said.

She continued to gaze at him through the twilight with a mien of wan authority, as of one consciously singled out for a great fate. "I've got complications," she said.

Ethan knew the word for one of exceptional import. Almost everybody in the neighborhood had "troubles," frankly localized and specified; but only the chosen had "complications." To have them was in itself a distinction, though it was also, in most cases, a death warrant. People struggled on for years with "troubles," but they almost always succumbed to "complications."

Ethan's heart was jerking to and fro between two extremities of feeling, but for the moment compassion prevailed. His wife looked so hard and lonely, sitting there in the darkness with such thoughts.

► *What claim does Zeena make that singles her out from the many others with "troubles" in the neighborhood?*

Words  
For  
Everyday  
Use

**ri • gid • i • ty** (ri jid'ə tē) *n.*, stiffness  
**con • se • crat • ed** (kən'si krāt'd) *adj.*, holy or honored  
**fe • lic • i • tous** (fə līs' i təs) *adj.*, appropriate

**im • port** (im pôrt') *n.*, meaning, significance  
**pre • vail** (prē vāl') *vi.*, triumph, gain advantage

“Is that what the new doctor told you?” he asked, instinctively lowering his voice.

“Yes. He says any regular doctor would want me to have an operation.”

Ethan was aware that, in regard to the important question of surgical intervention, the female opinion of the neighborhood was divided, some glorying in the prestige conferred by operations while others shunned them as indelicate. Ethan, from motives of economy, had always been glad that Zeena was of the latter faction.

In the agitation caused by the gravity of her announcement he sought a consolatory shortcut. “What do you know about this doctor anyway? Nobody ever told you that before.”

He saw his blunder before she could take it up: she wanted sympathy, not consolation.

“I didn’t need to have anybody tell me I was losing ground every day. Everybody but you could see it. And everybody in Bettsbridge knows about Dr. Buck. He has his office in Worcester, and comes over once a fortnight to Shadd’s Falls and Bettsbridge for consultations. Eliza Spears was wasting away with kidney trouble before she went to him, and now she’s up and around, and singing in the choir.”

“Well, I’m glad of that. You must do just what he tells you,” Ethan answered sympathetically.

She was still looking at him. “I mean to,” she said. He was struck by a new note in her voice. It was neither whining nor reproachful, but drily resolute.

“What does he want you should do?” he asked, with a mounting vision of fresh expenses.

“He wants I should have a hired girl. He says I oughtn’t to have to do a single thing around the house.”

“A hired girl?” Ethan stood transfixed.

“Yes. And Aunt Martha found me one right off. Everybody said I was lucky to get a girl to come away out here, and I agreed to give her a dollar extra to make sure. She’ll be over tomorrow afternoon.”

Wrath and dismay contended in Ethan. He had foreseen an immediate demand for money, but not a permanent drain on his scant resources. He no longer believed what Zeena had told him of the supposed seriousness of her state: he saw in her expedition to Bettsbridge only a plot hatched

◀ *What proof does Zeena offer of Dr. Buck’s abilities? Why does Ethan accept what she says?*

◀ *According to the doctor, what should Zeena do? What has Zeena done?*

◀ *How does Ethan react to this news? What does he now believe about Zeena’s condition?*

Words  
For  
Everyday  
Use

**pres • tige** (pres tēzh´) *n.*, power to impress or influence

**res • o • lute** (rez´ə lōt´) *adj.*, unwavering; determined

**wrath** (rath) *n.*, intense anger

**ex • pe • di • tion** (eks´pə dish´ən) *n.*, trip

between herself and her Pierce relations to foist on him the cost of a servant, and for the moment wrath predominated.

"If you meant to engage a girl you ought to have told me before you started," he said.

"How could I tell you before I started? How did I know what Dr. Buck would say?"

"Oh, Dr. Buck—" Ethan's incredulity escaped in a short laugh. "Did Dr. Buck tell you how I was to pay her wages?"

Her voice rose furiously with his. "No, he didn't. For I'd 'a' been ashamed to tell him that you grudged me the money to get back my health, when I lost it nursing your own mother!"

"You lost your health nursing mother?"

"Yes; and my folks all told me at the time you couldn't do no less than marry me after—"

"Zeena!"

Through the obscurity which hid their faces their thoughts seemed to dart at each other like serpents shooting venom. Ethan was seized with horror of the scene and shame at his own share in it. It was as senseless and savage as a physical fight between two enemies in the darkness.

He turned to the shelf above the chimney, groped for matches and lit the one candle in the room. At first its weak flame made no impression on the shadows; then Zeena's face stood grimly out against the uncurtained pane, which had turned from gray to black.

It was the first scene of open anger between the couple in their sad seven years together, and Ethan felt as if he had lost an irretrievable advantage in descending to the level of recrimination. But the practical problem was there and had to be dealt with.

"You know I haven't got the money to pay for a girl, Zeena. You'll have to send her back: I can't do it."

"The doctor says it'll be my death if I go on slaving the way I've had to. He doesn't understand how I've stood it as long as I have."

"Slaving!—" He checked himself again. "You sha'n't lift a hand, if he says so. I'll do everything round the house myself—"

She broke in: "You're neglecting the farm enough already," and this being true, he found no answer, and left

► On what does Zeena blame her lost health?

► What has happened for the first time in seven years?

Words  
For  
Everyday  
Use

**foist** (foist) *vt.*, force

**ven • om** (ven'əm) *n.*, poison

**ir • re • triev • a • ble** (ir'ri trēv'ə bəl) *adj.*, impossible to restore or recall

**re • crim • i • na • tion** (ri krim'ə nā shən)

*n.*, answering accusation with accusation

her time to add ironically, “Better send me over to the almshouse<sup>1</sup> and done with it . . . I guess there’s been Fromes there afore now.”

The taunt burned into him, but he let it pass. “I haven’t got the money. That settles it.”

There was a moment’s pause in the struggle, as though the combatants were testing their weapons. Then Zeena said in a level voice: “I thought you were to get fifty dollars from Andrew Hale for that lumber.”

“Andrew Hale never pays under three months.” He had hardly spoken when he remembered the excuse he had made for not accompanying his wife to the station the day before; and the blood rose to his frowning brows.

“Why, you told me yesterday you’d fixed it up with him to pay cash down. You said that was why you couldn’t drive me over to the Flats.”

Ethan had no suppleness in deceiving. He had never before been convicted of a lie, and all the resources of evasion failed him. “I guess that was a misunderstanding,” he stammered.

“You ain’t got the money?”

“No.”

“And you ain’t going to get it?”

“No.”

“Well, I couldn’t know that when I engaged the girl, could I?”

“No.” He paused to control his voice. “But you know it now. I’m sorry, but it can’t be helped. You’re a poor man’s wife, Zeena; but I’ll do the best I can for you.”

For a while she sat motionless, as if reflecting, her arms stretched along the arms of her chair, her eyes fixed on vacancy. “Oh, I guess we’ll make out,” she said mildly.

The change in her tone reassured him. “Of course we will! There’s a whole lot more I can do for you, and Mattie——”

Zeena, while he spoke, seemed to be following out some elaborate mental calculation. She emerged from it to say, “There’ll be Mattie’s board<sup>2</sup> less, anyhow——.”

Ethan, supposing the discussion to be over, had turned to go down to supper. He stopped short, not grasping what he heard. “Mattie’s board less——?” he began.

1. **almshouse.** Privately endowed home for the disabled or poor

2. **board.** Cost of housing and feeding someone

Words  
For  
Everyday  
Use

**com • bat • ant** (kəm bat’nt) *n.*, fighter

**e • va • sion** (ē vā’zhən) *n.*, deceit

**va • can • cy** (vā’kən sē) *n.*, empty space

**e • lab • o • rate** (ē lab’ə rət) *adj.*, complicated

◀ In what way does Zeena’s tone change? What effect does this change have on Ethan?

◀ What does Zeena plan to do about Mattie? How does Ethan react to her plan?

Zeena laughed. It was an odd unfamiliar sound—he did not remember ever having heard her laugh before. “You didn’t suppose I was going to keep two girls, did you? No wonder you were scared at the expense!”

He still had but a confused sense of what she was saying.

From the beginning of the discussion he had instinctively avoided the mention of Mattie’s name, fearing he hardly knew what: criticism, complaints, or vague allusions to the imminent probability of her marrying. But the thought of a definite rupture had never come to him, and even now could not lodge itself in his mind.

“I don’t know what you mean,” he said. “Mattie Silver’s not a hired girl. She’s your relation.”

“She’s a pauper<sup>3</sup> that’s hung onto us all after her father’d done his best to ruin us. I’ve kep’ her here a whole year: it’s somebody else’s turn now.”

As the shrill words shot out Ethan heard a tap on the door, which he had drawn shut when he turned back from the threshold.

“Ethan—Zeena!” Mattie’s voice sounded gaily from the landing, “do you know what time it is? Supper’s been ready half an hour.”

Inside the room there was a moment’s silence; then Zeena called out from her seat: “I’m not coming down to supper.”

“Oh, I’m sorry! Aren’t you well? Sha’n’t I bring you up a bite of something?”

Ethan roused himself with an effort and opened the door. “Go along down, Matt. Zeena’s just a little tired. I’m coming.”

He heard her “All right!” and her quick step on the stairs; then he shut the door and turned back into the room. His wife’s attitude was unchanged, her face inexorable, and he was seized with the despairing sense of his helplessness.

“You ain’t going to do it, Zeena?”

“Do what?” she emitted between flattened lips.

“Send Mattie away—like this?”

“I never bargained to take her for life!”

He continued with rising vehemence: “You can’t put her out of the house like a thief—a poor girl without friends or

► *What argument does Ethan make for keeping Mattie? How does Zeena counter his argument?*

► *Why isn’t Zeena worried about what people will say when they hear that she has turned out her own kin?*

3. **pauper**. Poor person who lives on charity

**Words  
For  
Everyday  
Use**

**im • mi • nent** (im’ə nənt) *adj.*, threatening to soon occur

**rup • ture** (rup’chər) *n.*, break

**in • ex • o • ra • ble** (in eks’ə rə bəl) *adj.*,

impossible to move or influence

**e • mit** (ē mit’ ) *vt.*, let out

**ve • he • mence** (vē’ə mənʃ) *n.*, intense passion

money. She's done her best for you and she's got no place to go to. You may forget she's your kin but everybody else'll remember it. If you do a thing like that what do you suppose folks'll say of you?"

Zeena waited a moment, as if giving him time to feel the full force of the contrast between his own excitement and her composure. Then she replied in the same smooth voice: "I know well enough what they say of my having kep' her here as long as I have."

Ethan's hand dropped from the door knob, which he had held clenched since he had drawn the door shut on Mattie. His wife's retort was like a knife cut across the sinews and he felt suddenly weak and powerless. He had meant to humble himself, to argue that Mattie's keep didn't cost much, after all, that he could make out to buy a stove and fix up a place in the attic for the hired girl—but Zeena's words revealed the peril of such pleadings.

"You mean to tell her she's got to go—at once?" he faltered out, in terror of letting his wife complete her sentence.

As if trying to make him see reason she replied impartially, "The girl will be over from Bettsbridge tomorrow, and I presume she's got to have somewheres to sleep."

Ethan looked at her with loathing. She was no longer the listless creature who had lived at his side in a state of sullen self-absorption, but a mysterious alien presence, an evil energy secreted from the long years of silent brooding. It was the sense of his helplessness that sharpened his antipathy. There had never been anything in her that one could appeal to; but as long as he could ignore and command he had remained indifferent. Now she had mastered him and he abhorred her. Mattie was her relation, not his: there were no means by which he could compel her to keep the girl under her roof. All the long misery of his baffled past, of his youth of failure, hardship and vain effort, rose up in his soul in bitterness and seemed to take shape before him in the woman who at every turn had barred his way. She had taken everything else from him; and now she meant to take the one thing that made up for all the others. For a moment such a flame of hate rose in him that it ran down his arm and clenched his fist against her. He took a wild step forward and then stopped.

◀ How does Ethan feel about Zeena? What has she become to him?

◀ What does Zeena embody to Ethan?

Words  
For  
Everyday  
Use

**com • po • sure** (kəm pō'zhər) *adj.*, calmness of behavior

**sin • ew** (sɪn'yu:ə) *n.*, muscular power; strength

**hum • ble** (hʌm'bl̩) *vt.*, degrade, lower

**an • tip • a • thy** (ən tɪp'ə θē) *n.*, hatred

**ab • hor** (ab hōr') *vt.*, hate

“You’re—you’re not coming down?” he said in a bewildered voice.

“No. I guess I’ll lay down on the bed a little while,” she answered mildly; and he turned and walked out of the room.

In the kitchen Mattie was sitting by the stove, the cat curled up on her knees. She sprang to her feet as Ethan entered and carried the covered dish of meat-pie to the table.

“I hope Zeena isn’t sick?” she asked.

“No.”

She shone at him across the table. “Well, sit right down then. You must be starving.” She uncovered the pie and pushed it over to him. So they were to have one more evening together, her happy eyes seemed to say!

He helped himself mechanically and began to eat; then disgust took him by the throat and he laid down his fork.

Mattie’s tender gaze was on him and she marked the gesture.

“Why, Ethan, what’s the matter? Don’t it taste right?”

“Yes—it’s first-rate. Only I—” He pushed his plate away, rose from his chair, and walked around the table to her side. She started up with frightened eyes.

“Ethan, there’s something wrong! I knew there was!”

She seemed to melt against him in her terror, and he caught her in his arms, held her fast there, felt her lashes beat his cheek like netted butterflies.

“What is it—what is it?” she stammered but he had found her lips at last and was drinking unconscious of everything but the joy they gave him.

She lingered a moment, caught in the same strong current; then she slipped from him and drew back a step or two, pale and troubled. Her look smote<sup>4</sup> him with compunction, and he cried out, as if he saw her drowning in a dream: “You can’t go, Matt! I’ll never let you!”

“Go—go?” she stammered. “Must I go?”

The words went on sounding between them as though a torch of warning flew from hand to hand through a black landscape.

Ethan was overcome with shame at his lack of self-control in flinging the news at her so brutally. His head reeled and he had to support himself against the table. All the while he

► What does Ethan finally do?

► Why is Ethan ashamed?

4. smote. Struck

Words  
For  
Everyday  
Use

com • punc • tion (kəm puŋkʹshən) *n.*, remorse  
reel (rēl) *vi.*, spin

felt as if he were still kissing her, and yet dying of thirst for her lips.

“Ethan, what has happened? Is Zeena mad with me?”

Her cry steadied him, though it deepened his wrath and pity. “No, no,” he assured her, “it’s not that. But this new doctor has scared her about herself. You know she believes all they say the first time she sees them. And this one’s told her she won’t get well unless she lays up and don’t do a thing about the house—not for months.”

He paused, his eyes wandering from her miserably. She stood silent a moment, drooping before him like a broken branch. She was so small and weak-looking that it wrung his heart, but suddenly she lifted her head and looked straight at him. “And she wants somebody handier in my place? Is that it?”

“That’s what she says tonight.”

“If she says it tonight she’ll say it tomorrow.”

Both bowed to the inexorable truth: they knew that Zeena never changed her mind, and that in her case a resolve once taken was equivalent to an act performed.

There was a long silence between them; then Mattie said in a low voice: “Don’t be too sorry, Ethan.”

“Oh, God—oh, God,” he groaned. The glow of passion he had felt for her had melted to an aching tenderness. He saw her quick lids beating back the tears, and longed to take her in his arms and soothe her.

“You’re letting your supper get cold,” she admonished him with a pale gleam of gaiety.

“Oh, Matt—Matt—where’ll you go to?”

Her lids sank and a tremor crossed her face. He saw that for the first time the thought of the future came to her distinctly. “I might get something to do over at Stamford,” she faltered, as if knowing that he knew she had no hope.

He dropped back into his seat and hid his face in his hands. Despair seized him at the thought of her setting out alone to renew the weary quest for work. In the only place where she was known she was surrounded by indifference or animosity; and what chance had she, inexperienced and untrained, among the million breadseekers of the cities? There came back to him miserable tales he had heard at Worcester, and the faces of girls whose lives had begun as

◀ *Why do Ethan and Mattie have no hope?*

◀ *What causes Ethan to despair?*

Words  
For  
Everyday  
Use

**wring** (rin) vt., twist

**e • qui • va • lent** (ə kwiv ə lənt) adj., equal

**quest** (kwest) n., hunt, pursuit

**an • i • mos • i • ty** (an ə mäs ə tē) n., ill will; hostility

hopefully as Mattie's. . . . It was not possible to think of such things without a revolt of his whole being. He sprang up suddenly.

"You can't go, Matt! I won't let you! She's always had her way, but I mean to have mine now——"

Mattie lifted her hand with a quick gesture, and he heard his wife's step behind him.

Zeena came into the room with her dragging down-at-the-heel step, and quietly took her accustomed seat between them.

"I felt a little mite better, and Dr. Buck says I ought to eat all I can to keep my strength up, even if I ain't got any appetite," she said in her flat whine, reaching across Mattie for the teapot. Her "good" dress had been replaced by the black calico and brown knitted shawl which formed her daily wear, and with them she had put on her usual face and manner. She poured out her tea, added a great deal of milk to it, helped herself largely to pie and pickles, and made the familiar gesture of adjusting her false teeth before she began to eat. The cat rubbed itself ingratiatingly against her, and she said "Good Pussy," stooped to stroke it and gave it a scrap of meat from her plate.

Ethan sat speechless, not pretending to eat, but Mattie nibbled valiantly at her food and asked Zeena one or two questions about her visit to Bettsbridge. Zeena answered in her everyday tone and, warming to the theme, regaled them with several vivid descriptions of intestinal disturbances among her friends and relatives. She looked straight at Mattie as she spoke, a faint smile deepening the vertical lines between her nose and chin.

When supper was over she rose from her seat and pressed her hand to the flat surface over the region of her heart. "That pie of yours always sets a mite heavy, Matt," she said, not ill-naturedly. She seldom abbreviated the girl's name, and when she did so it was always a sign of affability.

"I've a good mind to go and hunt up those stomach powders I got last year over in Springfield," she continued. "I ain't tried them for quite a while, and maybe they'll help the heartburn."

Mattie lifted her eyes. "Can't I get them for you, Zeena?" she ventured.

► In what way has Zeena's mood changed since Ethan left her in their room?

Words  
For  
Everyday  
Use

**in • gra • ti • at • ing • ly** (in grā'shē āt' in lē) *adv.*, with an effort to bring oneself into the good graces of another

**re • gale** (ri gāl') *vt.*, entertain

**af • fa • bil • i • ty** (af' ə bil' ə tē) *n.*, friendliness

“No. They’re in a place you don’t know about,” Zeena answered darkly, with one of her secret looks.

She went out of the kitchen and Mattie, rising, began to clear the dishes from the table. As she passed Ethan’s chair their eyes met and clung together desolately. The warm still kitchen looked as peaceful as the night before. The cat had sprung to Zeena’s rocking chair, and the heat of the fire was beginning to draw out the faint sharp scent of the geraniums. Ethan dragged himself wearily to his feet.

“I’ll go out and take a look around,” he said, going toward the passage to get his lantern.

As he reached the door he met Zeena coming back into the room, her lips twitching with anger, a flush of excitement on her sallow face. The shawl had slipped from her shoulders and was dragging at her down-trodden heels, and in her hands she carried the fragments of the red glass pickle dish.

“I’d like to know who done this,” she said, looking sternly from Ethan to Mattie.

There was no answer, and she continued in a trembling voice: “I went to get those powders I’d put away in father’s old spectacle<sup>5</sup> case, top of the china closet, where I keep the things I set store by, so’s folks sha’n’t meddle with them—” Her voice broke, and two small tears hung on her lashless lids and ran slowly down her cheeks. “It takes the step-ladder to get at the top shelf, and I put Aunt Philura Maple’s pickle dish up there o’ purpose when we was married, and it’s never been down since, ’cept for the spring cleaning, and then I always lifted it with my own hands, so’s ’t shouldn’t get broke.” She laid the fragments reverently on the table. “I want to know who done this,” she quavered.

At the challenge Ethan turned back into the room and faced her. “I can tell you, then. The cat done it.”

“The cat?”

“That’s what I said.”

She looked at him hard, and then turned her eyes to Mattie, who was carrying the dishpan to the table.

“I’d like to know how the cat got into my china closet,” she said.

◀ What does Zeena discover as she looks for her powders?

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5. **spectacle.** Eyeglass

Words  
For  
Everyday  
Use

**des • o • late • ly** (des’ ə lit lē) *adv.*, with sadness or loneliness

**sal • low** (sal’ ō) *adj.*, sickly, pale-yellow in hue

**frag • ment** (frag’ mənt) *n.*, broken bit

**rev • er • ent • ly** (rev’ ə r ənt lē) *adv.*, with deep respect

“Chasin’ mice, I guess,” Ethan rejoiced. “There was a mouse round the kitchen all last evening.”

Zeena continued to look from one to the other, then she emitted her small strange laugh. “I knew the cat was a smart cat,” she said in a high voice, “but I didn’t know he was smart enough to pick up the pieces of my pickle dish and lay ’em edge to edge on the very shelf he knocked ’em off of.”

Mattie suddenly drew her arms out of the steaming water. “It wasn’t Ethan’s fault, Zeena! The cat did break the dish; but I got it down from the china closet, and I’m the one to blame for its getting broken.”

Zeena stood beside the ruin of her treasure, stiffening into a stony image of resentment. “You got down my pickle dish—what for?”

A bright flush flew to Mattie’s cheeks. “I wanted to make the supper table pretty,” she said.

“You wanted to make the supper table pretty; and you waited till my back was turned, and took the thing I set most store by of everything I’ve got, and wouldn’t never use it, not even when the minister come to dinner, or Aunt Martha Pierce come over from Bettsbridge—” Zeena paused with a gasp, as if terrified by her own evocation of the sacrilege. “You’re a bad girl, Mattie Silver, and I always known it. It’s the way your father begun, and I was warned of it when I took you, and I tried to keep my things where you couldn’t get at ’em—and now you’ve took from me the one I cared for most of all—” She broke off in a short spasm of sobs that passed and left her more than ever like a shape of stone.

“If I’d ’a’ listened to folks, you’d ’a’ gone before now, and this wouldn’t ’a’ happened,” she said; and gathering up the bits of broken glass she went out of the room as if she carried a dead body. . . .

► For what does Zeena blame Mattie? What does Zeena say she should have done? To what is her treatment of the broken dish compared?

**Words  
For  
Everyday  
Use**

**e • vo • ka • tion** (e vo kā´ shən) *n.*, calling forth  
**sac • ri • lege** (sak´ rə lij) *n.*, intentionally disrespectful treatment of a thing held sacred  
**spasm** (spaz´əm) *n.*, sudden, violent convulsion

When Ethan was called back to the farm by his father's illness his mother gave him, for his own use, a small room behind the untenanted "best parlor." Here he had nailed up shelves for his books, built himself a box-sofa out of boards and a mattress, laid out his papers on a kitchen table, hung on the rough plaster wall an engraving<sup>1</sup> of Abraham Lincoln and a calendar with "Thoughts from the Poets," and tried, with these meager properties, to produce some likeness to the study of a "minister" who had been kind to him and lent him books when he was at Worcester. He still took refuge there in summer, but when Mattie came to live at the farm he had had to give her his stove, and consequently the room was uninhabitable for several months of the year.

To this retreat he descended as soon as the house was quiet, and Zeena's steady breathing from the bed had assured him that there was to be no sequel to the scene in the kitchen. After Zeena's departure he and Mattie had stood speechless, neither seeking to approach the other. Then the girl had returned to her task of clearing up the kitchen for the night and he had taken his lantern and gone on his usual round outside the house. The kitchen was empty when he came back to it, but his tobacco pouch and pipe had been laid on the table, and under them was a scrap of paper torn from the back of a *Seedsman's Catalogue*, on which three words were written: "Don't trouble, Ethan."

Going into his cold dark "study" he placed the lantern on the table and, stooping to its light, read the message again and again. It was the first time that Mattie had ever written to him, and the possession of the paper gave him a strange new sense of her nearness; yet it deepened his anguish by reminding him that henceforth they would have no other way of communicating with each other. For the life of her smile, the warmth of her voice only cold paper and dead words!

Confused motions of rebellion stormed in him. He was too young, too strong, too full of the sap of living, to submit so easily to the destruction of his hopes. Must he wear out all his years at the side of a bitter querulous woman? Other pos-

◀ What does Ethan find when he returns to the kitchen?

◀ What effect does Mattie's note have on Ethan?

1. engraving. Print made from a cut block

Words  
For  
Everyday  
Use

**un • ten • ant • ed** (un ten'ənt əd) *adj.*, unoccupied

**ref • uge** (ref yōōj) *n.*, safe retreat

**un • in • hab • it • a • ble** (un in hab'it ə bəl)

*adj.*, not fit to live in

**an • guish** (əŋ'gwiʃ) *n.*, distress

**quer • u • lous** (kwer'yōō ləs) *adj.*, complaining

► *What one pleasure does Ethan think Zeena has left?*

► *Based on the case of the man over the mountain, what plan does Ethan concoct?*

► *As he begins to write his letter, what problems in his plan does Ethan find?*

sibilities had been in him, possibilities sacrificed, one by one, to Zeena's narrow-mindedness and ignorance. And what good had come of it? She was a hundred times bitterer and more discontented than when he had married her: the one pleasure left her was to inflict pain on him. All the healthy instincts of self-defense rose up in him against such waste . . .

He bundled himself into his old coonskin<sup>2</sup> coat and lay down on the box-sofa to think. Under his cheek he felt a hard object with strange protuberances. It was a cushion which Zeena had made for him when they were engaged—the only piece of needlework he had ever seen her do. He flung it across the floor and propped his head against the wall. . . .

He knew a case of a man over the mountain—a young fellow of about his own age—who had escaped from just such a life of misery by going west with the girl he cared for. His wife had divorced him, and he had married the girl and prospered. Ethan had seen the couple the summer before at Shadd's Falls, where they had come to visit relatives. They had a little girl with fair curls, who wore a gold locket and was dressed like a princess. The deserted wife had not done badly either. Her husband had given her the farm and she had managed to sell it, and with that and the alimony she had started a lunch room at Bettsbridge and bloomed into activity and importance. Ethan was fired by the thought. Why should he not leave with Mattie the next day, instead of letting her go alone? He would hide his valise under the seat of the sleigh, and Zeena would suspect nothing till she went upstairs for her afternoon nap and found a letter on the bed . . .

His impulses were still near the surface, and he sprang up, relit the lantern, and sat down at the table. He rummaged in the drawer for a sheet of paper, found one, and began to write.

"Zeena, I've done all I could for you, and I don't see as it's been any use. I don't blame you, nor I don't blame myself. Maybe both of us will do better separate. I'm going to try my luck west, and you can sell the farm and mill, and keep the money—"

His pen paused on the word, which brought home to him the relentless conditions of his lot. If he gave the farm and mill to Zeena what would be left him to start his own life with? Once in the West he was sure of picking up work—he

2. **coonskin**. Made of raccoon fur

**Words  
For  
Everyday  
Use**

**pro • tu • ber • ance** (prō tōō' bər əns) *n.*, bump or bulge  
**al • i • mo • ny** (al' ē mō' nē) *n.*, allowance that a court orders paid to a spouse or former spouse after a legal separation or divorce

would not have feared to try his chance alone. But with Mattie depending on him the case was different. And what of Zeena's fate? Farm and mill were mortgaged to the limit of their value, and even if she found a purchaser—in itself an unlikely chance—it was doubtful if she could clear a thousand dollars on the sale. Meanwhile, how could she keep the farm going? It was only by incessant labor and personal supervision that Ethan drew a meager living from his land, and his wife, even if she were in better health than she imagined, could never carry such a burden alone.

Well, she could go back to her people, then, and see what they would do for her. It was the fate she was forcing on Mattie—why not let her try it herself? By the time she had discovered his whereabouts,<sup>3</sup> and brought suit for divorce, he would probably—wherever he was—be earning enough to pay her a sufficient alimony. And the alternative was to let Mattie go forth alone, with far less hope of ultimate provision. . . .

He had scattered the contents of the table drawer in his search for a sheet of paper, and as he took up his pen his eye fell on an old copy of the *Bettsbridge Eagle*. The advertising sheet was folded uppermost, and he read the seductive words: "Trips to the West: Reduced Rates."

He drew the lantern nearer and eagerly scanned the fares; then the paper fell from his hand and he pushed aside his unfinished letter. A moment ago he had wondered what he and Mattie were to live on when they reached the west; now he saw that he had not even the money to take her there. Borrowing was out of the question: six months before he had given his only security to raise funds for necessary repairs to the mill, and he knew that without security no one at Starkfield would lend him ten dollars. The inexorable facts closed in on him like prison warders<sup>4</sup> handcuffing a convict. There was no way out—none. He was a prisoner for life, and now his one ray of light was to be extinguished.

He crept back heavily to the sofa, stretching himself out with limbs so leaden that he felt as if they would never move again. Tears rose in his throat and slowly burned their way to his lids.

As he lay there, the window pane that faced him, growing gradually lighter, inlaid upon the darkness a square of

◀ *What does Ethan realize about his situation?*

3. **whereabouts.** Location

4. **prison warders.** Prison guards

Words  
For  
Everyday  
Use

**in • ces • sant** (in ses'ənt) *adj.*, continual; constant  
**lead • en** (led'n) *adj.*, heavy

► *What does Ethan remember when he sees the moon shining on the snow? How does he feel?*

moon-suffused sky. A crooked tree branch crossed it, a branch of the apple tree under which, on summer evenings, he had sometimes found Mattie sitting when he came up from the mill. Slowly the rim of the rainy vapors caught fire and burned away, and a pure moon swung into the blue. Ethan, rising on his elbow, watched the landscape whiten and shape itself under the sculpture of the moon. This was the night on which he was to have taken Mattie coasting, and there hung the lamp to light them! He looked out at the slopes bathed in luster, the silver-edged darkness of the woods, the spectral purple of the hills against the sky, and it seemed as though all the beauty of the night had been poured out to mock his wretchedness. . . .

He fell asleep, and when he woke the chill of the winter dawn was in the room. He felt cold and stiff and hungry, and ashamed of being hungry. He rubbed his eyes and went to the window. A red sun stood over the gray rim of the fields, behind trees that looked black and brittle. He said to himself: "This is Matt's last day," and tried to think what the place would be without her.

As he stood there he heard a step behind him and she entered.

"Oh, Ethan—were you here all night?"

She looked so small and pinched, in her poor dress, with the red scarf wound about her, and the cold light turning her paleness sallow, that Ethan stood before her without speaking.

"You must be frozen," she went on, fixing lusterless eyes on him.

He drew a step nearer. "How did you know I was here?"

"Because I heard you go downstairs again after I went to bed, and I listened all night, and you didn't come up."

All his tenderness rushed to his lips. He looked at her and said, "I'll come right along and make up the kitchen fire."

They went back to the kitchen, and he fetched the coal and kindlings<sup>5</sup> and cleared out the stove for her, while she brought in the milk and the cold remains of the meat-pie. When warmth began to radiate from the stove, and the first ray of sunlight lay on the kitchen floor, Ethan's dark thoughts melted in the mellower air. The sight of Mattie

5. **kindlings.** Bits of dry wood or other easily lighted material for starting a fire

Words  
For  
Everyday  
Use

**lus • ter** (lus' tər) *n.*, reflected light

going about her work as he had seen her on so many mornings made it seem impossible that she should ever cease to be a part of the scene. He said to himself that he had doubtless exaggerated the significance of Zeena's threats, and that she too, with the return of daylight, would come to a saner mood.

He went up to Mattie as she bent above the stove, and laid his hand on her arm. "I don't want you should trouble either," he said, looking down into her eyes with a smile.

She flushed up warmly and whispered back, "No, Ethan, I ain't going to trouble."

"I guess things'll straighten out," he added.

There was no answer but a quick throb of her lids, and he went on, "She ain't said anything this morning?"

"No. I haven't seen her yet."

"Don't you take any notice when you do."

With this injunction he left her and went out to the cow barn. He saw Jotham Powell walking up the hill through the morning mist, and the familiar sight added to his growing conviction of security.

As the two men were clearing out the stalls Jotham rested on his pitchfork to say: "Dan'l Byrne's goin' over to the Flats today noon, an' he c'd take Mattie's trunk along, and make it easier ridin' when I take her over in the sleigh."

Ethan looked at him blankly, and he continued, "Mis' Frome said the new girl'd be at the Flats at five, and I was to take Mattie then, so's 't she could ketch the six o'clock train for Stamford."

Ethan felt the blood drumming in his temples. He had to wait a moment before he could find voice to say: "Oh, it ain't so sure about Mattie's going—"

"That so?" said Jotham indifferently; and they went on with their work.

When they returned to the kitchen the two women were already at breakfast. Zeena had an air of unusual alertness and activity. She drank two cups of coffee and fed the cat with the scraps left in the pie dish; then she rose from her seat and, walking over to the window, snipped two or three yellow leaves from the geraniums. "Aunt Martha's ain't got a faded leaf on 'em; but they pine away when they ain't cared

◀ *What sight reassures Ethan?*

◀ *What effect does the familiar sight of Jotham Powell have on Ethan?*

Words  
For  
Everyday  
Use

in • **junc** • tion (in junk'shən) *n.*, order, command

► In what manner does Zeena treat Mattie's departure?

for," she said reflectively. Then she turned to Jotham and asked: "What time'd you say Dan'l Byrne'd be along?"

The hired man threw a hesitating glance at Ethan. "Round about noon," he said.

Zeena turned to Mattie. "That trunk of yours is too heavy for the sleigh, and Dan'l Byrne'll be round to take it over to the Flats," she said.

"I'm much obliged to you, Zeena," said Mattie.

"I'd like to go over things with you first," Zeena continued in an unperturbed voice. "I know there's a huckaback<sup>6</sup> towel missing; and I can't take out what you done with that match safe<sup>7</sup> 't used to stand behind the stuffed owl in the parlor."

She went out, followed by Mattie, and when the men were alone Jotham said to his employer: "I guess I better let Dan'l come round, then."

Ethan finished his usual morning tasks about the house and barn; then he said to Jotham: "I'm going down to Starkfield. Tell them not to wait dinner."

The passion of rebellion had broken out in him again. That which had seemed incredible in the sober light of day had really come to pass, and he was to assist as a helpless spectator at Mattie's banishment. His manhood was humbled by the part he was compelled to play and by the thought of what Mattie must think of him. Confused impulses struggled in him as he strode along to the village. He had made up his mind to do something, but he did not know what it would be.

► About what does Ethan make up his mind?

The early mist had vanished and the fields lay like a silver shield under the sun. It was one of the days when the glitter of winter shines through a pale haze of spring. Every yard of the road was alive with Mattie's presence, and there was hardly a branch against the sky or a tangle of brambles<sup>8</sup> on the bank in which some bright shred of memory was not caught. Once, in the stillness, the call of a bird in a mountain ash was so like her laughter that his heart tightened and then grew large; and all these things made him see that something must be done at once.

6. **huckaback**. Coarse linen or cotton cloth with a rough surface

7. **match safe**. Container in which matches are kept so that they stay dry

8. **brambles**. Any prickly shrub or vine

Words  
For  
Everyday  
Use

**un • per • turbed** (un pər tɜrb'ɪd) *adj.*,  
not disturbed or upset; calm

**ban • ish • ment** (bən'ɪʃ mɛnt) *n.*, act or  
instance of being sent away

**im • pulse** (ɪm'pʊls) *n.*, urge to act

Suddenly it occurred to him that Andrew Hale, who was a kindhearted man, might be induced to reconsider his refusal and advance a small sum on the lumber if he were told that Zeena's ill health made it necessary to hire a servant. Hale, after all, knew enough of Ethan's situation to make it possible for the latter to renew his appeal without too much loss of pride; and, moreover, how much did pride count in the ebullition of passions in his breast?

The more he considered his plan the more hopeful it seemed. If he could get Mrs. Hale's ear he felt certain of success, and with fifty dollars in his pocket nothing could keep him from Mattie. . . .

His first object was to reach Starkfield before Hale had started for his work; he knew the carpenter had a job down the Corbury road and was likely to leave his house early. Ethan's long strides grew more rapid with the accelerated beat of his thoughts, and as he reached the foot of School House Hill he caught sight of Hale's sleigh in the distance. He hurried forward to meet it, but as it drew nearer he saw that it was driven by the carpenter's youngest boy and that the figure at his side, looking like a large upright cocoon in spectacles, was that of Mrs. Hale. Ethan signed to them to stop, and Mrs. Hale leaned forward, her pink wrinkles twinkling with benevolence.

"Mr. Hale? Why, yes, you'll find him down home now. He ain't going to his work this forenoon. He woke up with a touch o' lumbago,<sup>9</sup> and I just made him put on one of old Dr. Kidder's plasters and set right up into the fire."

Beaming maternally on Ethan, she bent over to add, "I on'y just heard from Mr. Hale 'bout Zeena's going over to Bettsbridge to see that new doctor. I'm real sorry she's feeling so bad again! I hope he thinks he can do something for her. I don't know anybody round here's had more sickness than Zeena. I always tell Mr. Hale I don't know what she'd 'a' done if she hadn't 'a' had you to look after her; and I used to say the same thing 'bout your mother. You've had an awful mean time, Ethan Frome."

She gave him a last nod of sympathy while her son chirped to the horse; and Ethan, as she drove off, stood in the middle of the road and stared after the retreating sleigh.

9. **lumbago**. Backache

◀ To whom does Ethan decide to turn? Why does he think this person might help him?

◀ What is Mrs. Hale's opinion of Ethan's lot in life? In what way does her opinion differ from that of many other people?

Words  
For  
Everyday  
Use

**in • duce** (in dōōs') *vt.*, persuade  
**eb • ul • li • tion** (eb'ə lish'ən) *n.*, bubbling  
or boiling up

**be • nev • o • lence** (bə nev'ə ləns) *n.*,  
kindness, inclination to do good  
**ma • ter • nal • ly** (mə tər'nəl lē) *adv.*, in a  
motherly fashion

► Why does Ethan abandon his plan?

It was a long time since any one had spoken to him as kindly as Mrs. Hale. Most people were either indifferent to his troubles or disposed to think it natural that a young fellow of his age should have carried without repining the burden of three crippled lives. But Mrs. Hale had said, "You've had an awful mean time, Ethan Frome," and he felt less alone with his misery. If the Hales were sorry for him they would surely respond to his appeal . . .

He started down the road toward their house, but at the end of a few yards he pulled up sharply, the blood in his face. For the first time, in the light of the words he had just heard, he saw what he was about to do. He was planning to take advantage of the Hales' sympathy to obtain money from them on false pretenses. That was a plain statement of the cloudy purpose which had driven him in headlong to Starkfield.

With the sudden perception of the point to which his madness had carried him, the madness fell and he saw his life before him as it was. He was a poor man, the husband of a sickly woman whom his desertion would leave alone and destitute; and even if he had had the heart to desert her he could have done so only by deceiving two kindly people who had pitied him.

He turned and walked slowly back to the farm.

Words  
For  
Everyday  
Use

**re • pine** (ri pīn') *vi.*, complain

**pre • tense** (prē tens') *n.*, unsupported claim

**des • ti • tute** (des'tī tət' ) *adj.*, without the means to live

At the kitchen door Daniel Byrne sat in his sleigh behind a big-boned gray who pawed the snow and swung his long head restlessly from side to side.

Ethan went into the kitchen and found his wife by the stove. Her head was wrapped in her shawl, and she was reading a book called *Kidney Troubles and Their Cure* on which he had had to pay extra postage only a few days before.

Zeena did not move or look up when he entered, and after a moment he asked: "Where's Mattie?"

Without lifting her eyes from the page she replied: "I presume she's getting down her trunk."

The blood rushed to his face. "Getting down her trunk—alone?"

"Jotham Powell's down in the wood lot, and Dan'l Byrne says he darsn't<sup>1</sup> leave that horse," she returned.

Her husband, without stopping to hear the end of the phrase, had left the kitchen and sprung up the stairs. The door of Mattie's room was shut, and he wavered a moment on the landing. "Matt," he said in a low voice; but there was no answer, and he put his hand on the doorknob.

He had never been in her room except once, in the early summer, when he had gone there to plaster up a leak in the eaves,<sup>2</sup> but he remembered exactly how everything had looked: the red and white quilt on her narrow bed, the pretty pincushion on the chest of drawers, and over it the enlarged photograph of her mother, in an oxidized<sup>3</sup> frame, with a bunch of dyed grasses at the back. Now these and all other tokens of her presence had vanished and the room looked as bare and comfortless as when Zeena had shown her into it on the day of her arrival. In the middle of the floor stood her trunk, and on the trunk she sat in her Sunday dress, her back turned to the door and her face in her hands. She had not heard Ethan's call because she was sobbing and she did not hear his step till he stood close behind her and laid his hands on her shoulders.

"Matt—oh, don't—oh, Matt!"

She started up, lifting her wet face to his. "Ethan—I thought I wasn't ever going to see you again!"

He took her in his arms, pressing her close, and with a trembling hand smoothed away the hair from her forehead.

"Not see me again? What do you mean?"

She sobbed out: "Jotham said you told him we wasn't to wait dinner for you, and I thought . . ."

1. **darsn't.** Dare not

2. **eaves.** Lower edge or edges of a roof

3. **oxidized.** Green through the purposeful permission of rust

◀ *What signs of Mattie's presence are now absent from the room? What words are used to describe the room without these things?*

◀ *Why doesn't Mattie answer Ethan?*

◀ *Why is Mattie crying?*

“You thought I meant to cut it?” he finished for her grimly.

She clung to him without answering, and he laid his lips on her hair, which was soft yet springy, like certain mosses on warm slopes, and had the faint woody fragrance of fresh sawdust in the sun.

Through the door they heard Zeena’s voice calling out from below, “Dan’l Byrne says you better hurry up if you want him to take that trunk.”

They drew apart with stricken faces. Words of resistance rushed to Ethan’s lips and died there. Mattie found her handkerchief and dried her eyes; then, bending down, she took hold of a handle of the trunk.

Ethan put her aside. “You let go, Matt,” he ordered her.

She answered, “It takes two to coax it round the corner”; and submitting to this argument he grasped the other handle, and together they maneuvered the heavy trunk out to the landing.

“Now let go,” he repeated; then he shouldered the trunk and carried it down the stairs and across the passage to the kitchen. Zeena, who had gone back to her seat by the stove, did not lift her head from her book as he passed. Mattie followed him out of the door and helped him to lift the trunk into the back of the sleigh. When it was in place they stood side by side on the doorstep, watching Daniel Byrne plunge off behind his fidgety horse.

It seemed to Ethan that his heart was bound with cords which an unseen hand was tightening with every tick of the clock. Twice he opened his lips to speak to Mattie and found no breath. At length, as she turned to re-enter the house, he laid a detaining hand on her.

“I’m going to drive you over, Matt,” he whispered.

She murmured back, “I think Zeena wants I should go with Jotham.”

“I’m going to drive you over,” he repeated; and she went into the kitchen without answering.

At dinner Ethan could not eat. If he lifted his eyes they rested on Zeena’s pinched face, and the corners of her straight lips seemed to quiver away into a smile. She ate well, declaring that the mild weather made her feel better, and pressed a second helping of beans on Jotham Powell, whose wants she generally ignored.

► How does Ethan feel as they prepare for Mattie’s departure? What description shows his emotions?

► What promise does Ethan make to Mattie?

► What is unusual about Zeena’s actions at dinner? Why might she be acting this way?

#### Words

For  
Everyday  
Use

**coax** (kōks) *vt.*, induce to do something

**ma • neu • ver** (mā nōō’vēr) *vt.*, move strategically

**de • tain • ing** (dē tān’īŋ) *adj.*, that keeps from moving on

**quiver • er** (kwiv’ər) *vi.*, tremble; shake

Mattie, when the meal was over, went about her usual task of clearing the table and washing up the dishes. Zeena, after feeding the cat, had returned to her rocking chair by the stove, and Jotham Powell, who always lingered last, reluctantly pushed back his chair and moved toward the door.

On the threshold he turned back to say to Ethan, "What time'll I come round for Mattie?"

Ethan was standing near the window, mechanically filling his pipe while he watched Mattie move to and fro. He answered, "You needn't come round; I'm going to drive her over myself."

He saw the rise of the color in Mattie's averted cheek, and the quick lifting of Zeena's head.

"I want you should stay here this afternoon, Ethan," his wife said. "Jotham can drive Mattie over."

Mattie flung an imploring glance at him, but he repeated curtly, "I'm going to drive her over myself."

Zeena continued in the same even tone, "I wanted you should stay and fix up that stove in Mattie's room afore the girl gets here. It ain't been drawing right for nigh on a month now."

Ethan's voice rose indignantly. "If it was good enough for Mattie I guess it's good enough for a hired girl."

"That girl that's coming told me she was used to a house where they had a furnace," Zeena persisted with the same monotonous mildness.

"She'd better ha' stayed there then," he flung back at her; and turning to Mattie he added in a hard voice: "You be ready by three, Matt; I've got business at Corbury."

Jotham Powell had started for the barn, and Ethan strode down after him aflame with anger. The pulses in his temples throbbed and a fog was in his eyes. He went about his task without knowing what force directed him, or whose hands and feet were fulfilling its orders. It was not till he led out the sorrel and backed him between the shafts<sup>4</sup> of the sleigh that he once more became conscious of what he was doing. As he passed the bridle<sup>5</sup> over the horse's head, and wound the traces<sup>6</sup> around the shafts, he remembered the day when he had made the same preparations in order to drive over and meet his wife's cousin at the Flats. It was little more than a

◀ What does Zeena say she wants Ethan to do in the afternoon? What reason might she have for not wanting Ethan to drive Mattie to the train station?

◀ What memory does Ethan recall as he puts the bridle over the horse's head? What season is it, in his memory?

4. **shafts.** Poles by which a horse is harnessed to a carriage

5. **bridle.** Head harness for guiding a horse

6. **traces.** Straps that attach the harness to the shafts of the sleigh

Words  
For  
Everyday  
Use

**a • vert • ed** (ə vɜrt'ɪd) *adj.*, turned away

**im • plor • ing** (ɪm plɔr'ɪŋ) *adj.*, begging

**in • dig • nant • ly** (ɪn dɪg'nənt lē) *adv.*, angrily

year ago, on just such a soft afternoon, with a “feel” of spring in the air. The sorrel, turning the same big ringed eye on him, nuzzled the palm of his hand in the same way; and one by one all the days between rose up and stood before him. . . .

He flung the bearskin into the sleigh, climbed to the seat, and drove up to the house. When he entered the kitchen it was empty, but Mattie’s bag and shawl lay ready by the door. He went to the foot of the stairs and listened. No sound reached him from above, but presently he thought he heard someone moving about in his deserted study, and pushing open the door he saw Mattie, in her hat and jacket, standing with her back to him near the table.

She started at his approach and turning quickly, said: “Is it time?”

“What are you doing here, Matt?” he asked her.

She looked at him timidly. “I was just taking a look round—that’s all,” she answered, with a wavering smile.

They went back into the kitchen without speaking, and Ethan picked up her bag and shawl.

“Where’s Zeena?” he asked.

“She went upstairs right after dinner. She said she had those shooting pains again, and didn’t want to be disturbed.”

“Didn’t she say good-bye to you?”

“No. That was all she said.”

Ethan, looking slowly about the kitchen, said to himself with a shudder that in a few hours he would be returning to it alone. Then the sense of unreality overcame him once more, and he could not bring himself to believe that Mattie stood there for the last time before him.

“Come on,” he said almost gaily, opening the door and putting her bag into the sleigh. He sprang to his seat and bent over to tuck the rug about her as she slipped into the place at his side. “Now then, go ‘long,” he said, with a shake of the reins that sent the sorrel placidly jogging down the hill.

“We got lots of time for a good ride, Matt!” he cried, seeking her hand beneath the fur and pressing it in his. His face tingled and he felt dizzy, as if he had stopped in at the Starkfield saloon on a zero day for a drink.

At the gate, instead of making for Starkfield, he turned the sorrel to the right, up the Bettsbridge road. Mattie sat silent,

► *Why does Ethan shudder?*

Words  
For  
Everyday  
Use

gai • ly (gā'lē) *adv.*, happily

giving no sign of surprise; but after a moment she said, “Are you going round by Shadow Pond?”

He laughed and answered, “I knew you’d know!”

She drew closer under the bearskin, so that, looking sideways around his coat sleeve, he could just catch the tip of her nose and a blown brown wave of hair. They drove slowly up the road between fields glistening under the pale sun, and then bent to the right down a lane edged with spruce and larch. Ahead of them, a long way off, a range of hills stained by mottlings of black forest flowed away in round white curves against the sky. The lane passed into a pine wood with boles<sup>7</sup> reddening in the afternoon sun and delicate blue shadows on the snow. As they entered it the breeze fell and a warm stillness seemed to drop from the branches with the dropping needles. Here the snow was so pure that the tiny tracks of wood animals had left on it intricate lacelike patterns, and the bluish cones caught in its surface stood out like ornaments of bronze.

Ethan drove on in silence till they reached a part of the wood where the pines were more widely spaced, then he drew up and helped Mattie to get out of the sleigh. They passed between the aromatic trunks, the snow breaking crisply under their feet, till they came to a small sheet of water with steep wooded sides. Across its frozen surface, from the farther bank, a single hill rising against the western sun threw the long conical shadow which gave the lake its name. It was a shy secret spot, full of the same dumb melancholy that Ethan felt in his heart.

He looked up and down the little pebbly beach till his eye lit on a fallen tree trunk half-submerged in snow.

“There’s where we sat at the picnic,” he reminded her.

The entertainment of which he spoke was one of the few that they had taken part in together: a “church picnic” which, on a long afternoon of the preceding summer, had filled the retired place with merrymaking. Mattie had begged him to go with her but he had refused. Then, toward sunset, coming down from the mountain where he had been felling timber,<sup>8</sup> he had been caught by some strayed revellers and drawn into the group by the lake, where Mattie, encircled by

◀ *Where does Ethan stop? What is the mood of this place?*

7. **boles.** Tree trunks

8. **felling timber.** Chopping down trees

Words

For

Everyday

Use

**mot • tling** (mät'liŋ) *n.*, speckle or blotch

**ar • o • mat • ic** (ar'ə mat'ik) *adj.*, fragrant or pungent

**con • i • cal** (kän'i kəl) *adj.*, cone-shaped

**pre • ced • ing** (prē sēd'ing) *adj.*, coming before

► What interaction had Ethan and Mattie had at the picnic? In what way was this characteristic of their usual interactions?

► The discussion of summer memories prompts what feeling in Ethan?

facetious youths, and bright as a blackberry under her spreading hat, was brewing coffee over a gypsy fire.<sup>9</sup> He remembered the shyness he had felt at approaching her in his uncouth clothes, and then the lighting up of her face, and the way she had broken through the group to come to him with a cup in her hand. They had sat for a few minutes on the fallen log by the pond, and she had missed her gold locket, and set the young men searching for it; and it was Ethan who had spied it in the moss. . . . That was all; but all their intercourse<sup>10</sup> had been made up of just such inarticulate flashes, when they seemed to come suddenly upon happiness as if they had surprised a butterfly in the winter woods. . . .

“It was right there I found your locket,” he said, pushing his foot into a dense tuft of blueberry bushes.

“I never saw anybody with such sharp eyes!” she answered.

She sat down on the tree trunk in the sun and he sat down beside her.

“You were as pretty as a picture in that pink hat,” he said.

She laughed with pleasure. “Oh, I guess it was the hat!” she rejoined.

They had never before avowed their inclination so openly, and Ethan, for a moment, had the illusion that he was a free man, wooing the girl he meant to marry. He looked at her hair and longed to touch it again, and to tell her that it smelled of the woods; but he had never learned to say such things.

Suddenly she rose to her feet and said, “We mustn’t stay here any longer.”

He continued to gaze at her vaguely, only half-roused from his dream. “There’s plenty of time,” he answered.

They stood looking at each other as if the eyes of each were straining to absorb and hold fast the other’s image. There were things he had to say to her before they parted, but he could not say them in that place of summer memories, and he turned and followed her in silence to the sleigh. As they drove away the sun sank behind the hill and the pine boles turned from red to gray.

By a devious track between the fields they wound back to the Starkfield road. Under the open sky the light was still clear, with a reflection of cold red on the eastern hills. The

9. **gypsy fire.** Gypsy fire: campfire

10. **intercourse.** Conversation

Words  
For  
Everyday  
Use

**fa • ce • tious** (fə sē’shəs) *adj.*, amusing, joking

**un • couth** (un kōōth) *adj.*, awkward; uncultured

**a • vow** (ə vou) *vt.*, declare openly

**in • cli • na • tion** (in’klā nā’shən) *n.*, tendency

**de • vi • ous** (dē’vī us) *adj.*, twisting

clumps of trees in the snow seemed to draw together in ruffled lumps, like birds with their heads under their wings; and the sky, as it paled, rose higher, leaving the earth more alone.

As they turned into the Starkfield road Ethan said, “Matt, what do you mean to do?”

She did not answer at once, but at length she said, “I’ll try to get a place in a store.”

“You know you can’t do it. The bad air and the standing all day nearly killed you before.”

“I’m a lot stronger than I was before I came to Starkfield.”

“And now you’re going to throw away all the good it’s done you!”

There seemed to be no answer to this, and again they drove on for a while without speaking. With every yard of the way some spot where they had stood, and laughed together or been silent, clutched at Ethan and dragged him back.

“Isn’t there any of your father’s folks could help you?”

“There isn’t any of ’em I’d ask.”

He lowered his voice to say, “You know there’s nothing I wouldn’t do for you if I could.”

“I know there isn’t.”

“But I can’t.”

She was silent, but he felt a slight tremor in the shoulder against his.

“Oh, Matt,” he broke out, “if I could ha’ gone with you now I’d ha’ done it—”

She turned to him, pulling a scrap of paper from her breast. “Ethan—I found this,” she stammered. Even in the failing light he saw it was the letter to his wife that he had begun the night before and forgotten to destroy. Through his astonishment there ran a fierce thrill of joy. “Matt—” he cried, “if I could ha’ done it, would you?”

“Oh, Ethan, Ethan—what’s the use?” With a sudden movement she tore the letter in shreds and sent them fluttering off into the snow.

“Tell me, Matt! Tell me!” he adjured her.

She was silent for a moment; then she said, in such a low tone that he had to stoop his head to hear her, “I used to think of it sometimes, summer nights, when the moon was so bright I couldn’t sleep.”

His heart reeled with the sweetness of it. “As long ago as that?”

◀ How will Mattie survive on her own? Why is Ethan concerned?

◀ What has Mattie found? What is her reaction to her discovery?

◀ What feelings does Mattie reveal?

Words  
For  
Everyday  
Use

**stam • mer** (stam´ər) *vt.*, speak with involuntary pauses  
**ad • jure** (a jūr´) *vt.*, command

She answered, as if the date had long been fixed for her, "The first time was at Shadow Pond."

"Was that why you gave me my coffee before the others?"

"I don't know. Did I? I was dreadfully put out when you wouldn't go to the picnic with me; and then, when I saw you coming down the road, I thought maybe you'd gone home that way o' purpose; and that made me glad."

They were silent again. They had reached the point where the road dipped to the hollow by Ethan's mill and as they descended the darkness descended with them, dropping down like a black veil from the heavy hemlock boughs.

"I'm tied hand and foot, Matt. There isn't a thing I can do," he began again.

"You must write to me sometimes, Ethan."

"Oh, what good'll writing do? I want to put my hand out and touch you. I want to do for you and care for you. I want to be there when you're sick and when you're lonesome."

"You mustn't think but what I'll do all right."

"You won't need me, you mean? I suppose you'll marry!"

"Oh, Ethan!" she cried.

"I don't know how it is you make me feel, Matt. I'd a'most rather have you dead than that!"

"Oh, I wish I was, I wish I was!" she sobbed.

The sound of her weeping shook him out of his dark anger, and he felt ashamed.

"Don't let's talk that way," he whispered.

"Why shouldn't we, when it's true? I've been wishing it every minute of the day."

"Matt! You be quiet! Don't you say it."

"There's never anybody been good to me but you."

"Don't say that either, when I can't lift a hand for you!"

"Yes; but it's true just the same."

They had reached the top of School House Hill and Starkfield lay below them in the twilight. A cutter,<sup>11</sup> mounting the road from the village, passed them by in a joyous flutter of bells, and they straightened themselves and looked ahead with rigid faces. Along the main street lights had begun to shine from the house-fronts and stray figures were turning in here and there at the gates. Ethan, with a touch of

11. **cutter.** Small, light sleigh

► *What does Ethan expect that Mattie will do? How does he feel about this possibility?*

Words  
For  
Everyday  
Use

**mount • ing** (mount'in) *vi.*, climb up

his whip, roused the sorrel to a languid trot.

As they drew near the end of the village the cries of children reached them, and they saw a knot of boys, with sleds behind them, scattering across the open space before the church.

"I guess this'll be their last coast for a day or two," Ethan said, looking up at the mild sky.

Mattie was silent, and he added: "We were to have gone down last night."

Still she did not speak and, prompted by an obscure desire to help himself and her through their miserable last hour, he went on discursively, "Ain't it funny we haven't been down together but just that once last winter?"

She answered, "It wasn't often I got down to the village."  
"That's so," he said.

They had reached the crest of the Corbury road, and between the indistinct white glimmer of the church and the black curtain of the Varnum spruces the slope stretched away below them without a sled on its length. Some erratic impulse prompted Ethan to say, "How'd you like me to take you down now?"

She forced a laugh. "Why, there isn't time!"

"There's all the time we want. Come along!" His one desire now was to postpone the moment of turning the sorrel toward the Flats.

"But the girl," she faltered. "The girl'll be waiting at the station."

"Well, let her wait. You'd have to if she didn't. Come!"

The note of authority in his voice seemed to subdue her, and when he had jumped from the sleigh she let him help her out, saying only, with a vague feint of reluctance, "But there isn't a sled round anywheres."

"Yes, there is! Right over there under the spruces."

He threw the bearskin over the sorrel, who stood passively by the roadside, hanging a meditative head. Then he caught Mattie's hand and drew her after him toward the sled.

She seated herself obediently and he took his place behind her so close that her hair brushed his face. "All right, Matt?" he called out, as if the width of the road had been between them.

She turned her head to say, "It's dreadfully dark. Are you sure you can see?"

◀ What does Ethan suggest to Mattie?

◀ Is Ethan concerned about navigating the hill? In what way does his attitude differ from the attitude he expressed earlier about sledding?

Words  
For  
Everyday  
Use

**rouse** (rouz) *vt.*, stir up

**ob • scure** (əb skyʊər) *adj.*, not clear or distinct

**dis • cur • sive • ly** (dis kər' sɪv lē) *adv.*, in a

rambling or wandering way

**crest** (krest) *n.*, top

**er • rat • ic** (er rat' ik) *adj.*, random

**pas • sive • ly** (pas' ɪv lē) *adv.*, submissively

He laughed contemptuously, “I could go down this coast with my eyes tied!” and she laughed with him, as if she liked his audacity. Nevertheless he sat still a moment, straining his eyes down the long hill, for it was the most confusing hour of the evening, the hour when the last clearness from the upper sky is merged with the rising night in a blur that disguises landmarks and falsifies distances.

“Now!” he cried.

The sled started with a bound, and they flew on through the dusk, gathering smoothness and speed as they went, with the hollow night opening out below them and the air singing by like an organ. Mattie sat perfectly still, but as they reached the bend at the foot of the hill, where the big elm thrust out a deadly elbow, he fancied that she shrank a little closer.

“Don’t be scared, Matt!” he cried exultantly, as they spun safely past it and flew down the second slope; and when they reached the level ground beyond, and the speed of the sled began to slacken, he heard her give a little laugh of glee.

They sprang off and started to walk back up the hill. Ethan dragged the sled with one hand and passed the other through Mattie’s arm.

“Were you scared I’d run you into the elm?” he asked with a boyish laugh.

“I told you I was never scared with you,” she answered.

The strange exaltation of his mood had brought on one of his rare fits of boastfulness. “It is a tricky place, though. The least swerve, and we’d never ha’ come up again. But I can measure distances to a hair’s breadth—always could.”

She murmured, “I always say you’ve got the surest eye. . . .”

Deep silence had fallen with the starless dusk, and they leaned on each other without speaking; but at every step of their climb Ethan said to himself, “It’s the last time we’ll ever walk together.”

They mounted slowly to the top of the hill. When they were abreast of the church he stooped his head to her to ask, “Are you tired?” and she answered, breathing quickly, “It was splendid!”

With a pressure of his arm he guided her toward the Norway spruces. “I guess this sled must be Ned Hale’s. Anyhow I’ll leave it where I found it.” He drew the sled up to the Varnum gate and rested it against the fence. As he raised himself he

► *What could have happened if Ethan did not have “the surest” eye?*

**Words  
For  
Everyday  
Use**

**con • temp • tu • ous • ly** (kən tempˈtʃʊəs əs lē) *adv.*, scornfully

**au • dac • i • ty** (ô dasˈə tē) *n.*, boldness

**ex • ult • ant • ly** (egˈzultˈnt lē) *adv.*,

triumphantly, jubilantly

**ex • al • ta • tion** (egˈzɔl təˈʃən) *n.*, feeling of great joy, pride, or power

**a • breast** (ə brestˈ) *adv.*, side by side

suddenly felt Mattie close to him among the shadows.

“Is this where Ned and Ruth kissed each other?” she whispered breathlessly, and flung her arms about him. Her lips, groping for his, swept over his face, and he held her fast in a rapture of surprise.

“Good-bye—good-bye,” she stammered, and kissed him again.

“Oh, Matt, I can’t let you go!” broke from him in the same old cry.

She freed herself from his hold and he heard her sobbing.

“Oh, I can’t go either!” she wailed.

“Matt! What’ll we do? What’ll we do?”

They clung to each other’s hands like children, and her body shook with desperate sobs.

Through the stillness they heard the church clock striking five.

“Oh, Ethan, it’s time!” she cried.

He drew her back to him. “Time for what? You don’t suppose I’m going to leave you now?”

“If I missed my train where’d I go?”

“Where are you going if you catch it?”

She stood silent, her hands lying cold and relaxed in his.

“What’s the good of either of us going anywheres without the other one now?” he said.

She remained motionless, as if she had not heard him. Then she snatched her hands from his, threw her arms about his neck, and pressed a sudden drenched cheek against his face. “Ethan! Ethan! I want you to take me down again!”

“Down where?”

“The coast. Right off,” she panted. “So ’t we’ll never come up anymore.”

“Matt! What on earth do you mean?”

She put her lips close against his ear to say, “Right into the big elm. You said you could. So ’t we’d never have to leave each other anymore.”

“Why, what are you talking of? You’re crazy!”

“I’m not crazy; but I will be if I leave you.”

“Oh, Matt, Matt—” he groaned.

She tightened her fierce hold about his neck. Her face lay close to his face.

“Ethan, where’ll I go if I leave you? I don’t know how to get along alone. You said so yourself just now. Nobody but

◀ *What does Mattie do as she and Ethan are about to leave the sledding hill?*

◀ *What does Mattie ask Ethan to do? Why does she make this request?*

**Words  
For  
Everyday  
Use**

**rap • ture** (rap'chər) *n.*, state of being carried away by love or joy

► *What image makes life without Mattie unbearable?*

you was ever good to me. And there'll be that strange girl in the house . . . and she'll sleep in my bed, where I used to lay nights and listen to hear you come up the stairs. . . ."

The words were like fragments torn from his heart. With them came the hated vision of the house he was going back to—of the stairs he would have to go up every night, of the woman who would wait for him there. And the sweetness of Mattie's avowal, the wild wonder of knowing at last that all that had happened to him had happened to her too, made the other vision more abhorrent, the other life more intolerable to return to. . . .

Her pleadings still came to him between short sobs, but he no longer heard what she was saying. Her hat had slipped back and he was stroking her hair. He wanted to get the feeling of it into his hand, so that it would sleep there like a seed in winter. Once he found her mouth again, and they seemed to be by the pond together in the burning August sun. But his cheek touched hers, and it was cold and full of weeping, and he saw the road to the Flats under the night and heard the whistle of the train up the line.

The spruces swathed them in blackness and silence. They might have been in their coffins underground. He said to himself, "Perhaps it'll feel like this . . ." and then again, "After this I sha'n't feel anything. . . ."

Suddenly he heard the old sorrel whinny across the road, and thought, "He's wondering why he doesn't get his supper. . . ."

"Come," Mattie whispered, tugging at his hand.

Her somber violence constrained him: she seemed the embodied instrument of fate. He pulled the sled out, blinking like a nightbird as he passed from the shade of the spruces into the transparent dusk of the open. The slope below them was deserted. All Starkfield was at supper, and not a figure crossed the open space before the church. The sky, swollen with the clouds that announce a thaw, hung as low as before a summer storm. He strained his eyes through the dimness, and they seemed less keen, less capable than usual.

He took his seat on the sled and Mattie instantly placed herself in front of him. Her hat had fallen into the snow and his lips were in her hair. He stretched out his legs, drove his heels into the road to keep the sled from slipping forward, and bent her head back between his hands. Then suddenly he sprang up again.

► *To what is the experience of being in the silence and darkness of the spruces compared?*

Words  
For  
Everyday  
Use

**a • vow • al** (ə vouˈəl) *n.*, open declaration

**swath** (swäth) *vt.*, wrap

**som • ber** (sämˈbər) *adj.*, dark and gloomy

**em • bod • ied** (em bädˈēd) *adj.*, physical; incarnate

“Get up,” he ordered her.

It was the tone she always heeded, but she cowered down in her seat, repeating vehemently, “No, no, no!”

“Get up!”

“Why?”

“I want to sit in front.”

“No, no! How can you steer in front?”

“I don’t have to. We’ll follow the track.”

They spoke in smothered whispers, as though the night were listening.

“Get up! Get up!” he urged her; but she kept on repeating, “Why do you want to sit in front?”

“Because I—because I want to feel you holding me,” he stammered, and dragged her to her feet.

The answer seemed to satisfy her, or else she yielded to the power of his voice. He bent down, feeling in the obscurity for the glassy slide worn by preceding coasters,<sup>12</sup> and placed the runners carefully between its edges. She waited while he seated himself with crossed legs in the front of the sled; then she crouched quickly down at his back and clasped her arms about him. Her breath in his neck set him shuddering again, and he almost sprang from his seat. But in a flash he remembered the alternative. She was right: this was better than parting. He leaned back and drew her mouth to his. . . .

Just as they started he heard the sorrel’s whinny again, and the familiar wistful call, and all the confused images it brought with it, went with him down the first reach of the road. Halfway down there was a sudden drop, then a rise, and after that another long delirious descent. As they took wing for this it seemed to him that they were flying indeed, flying far up into the cloudy night, with Starkfield immeasurably below them, falling away like a speck in space . . . Then the big elm shot up ahead, lying in wait for them at the bend of the road, and he said between his teeth, “We can fetch it; I know we can fetch it—”

As they flew toward the tree Mattie pressed her arms tighter, and her blood seemed to be in his veins. Once or twice the sled swerved a little under them. He slanted his body to keep it headed for the elm, repeating to himself again and again, “I know we can fetch it”; and little phrases she had

◀ Why does Ethan want to sit in front? What reason does he give Mattie for the switch?

12. coasters. Those who sled

Words  
For  
Everyday  
Use

**heed** (hēd) *vt.*, pay attention to; take notice of  
**cow • er** (kou’ər) *vi.*, crouch or huddle up  
**de • lir • i • ous** (di lir’ē əs) *adj.*, characteristic of wild excitement or emotion

► *What makes the sled swerve?*

► *What does Ethan think he hears and feels? What is he really hearing and touching?*

spoken ran through his head and danced before him on the air. The big tree loomed bigger and closer, and as they bore down on it he thought, "It's waiting for us: it seems to know." But suddenly his wife's face, with twisted monstrous lineaments, thrust itself between him and his goal, and he made an instinctive movement to brush it aside. The sled swerved in response, but he righted it again, kept it straight, and drove down on the black projecting mass. There was a last instant when the air shot past him like millions of fiery wires; and then the elm. . . .

The sky was still thick, but looking straight up he saw a single star, and tried vaguely to reckon whether it were Sirius, or—or—The effort tired him too much, and he closed his heavy lids and thought that he would sleep. . . . The stillness was so profound that he heard a little animal twittering somewhere nearby under the snow. It made a small frightened cheep like a field mouse, and he wondered languidly if it were hurt. Then he understood that it must be in pain: pain so excruciating that he seemed, mysteriously, to feel it shooting through his own body. He tried in vain to roll over in the direction of the sound, and stretched his left arm out across the snow. And now it was as though he felt rather than heard the twittering, it seemed to be under his palm, which rested on something soft and springy. The thought of the animal's suffering was intolerable to him and he struggled to raise himself, and could not because a rock, or some huge mass, seemed to be lying on him. But he continued to finger about cautiously with his left hand, thinking he might get hold of the little creature and help it; and all at once he knew that the soft thing he had touched was Mattie's hair and that his hand was on her face.

He dragged himself to his knees, the monstrous load on him moving with him as he moved, and his hand went over and over her face, and he felt that the twittering came from her lips. . . .

He got his face down close to hers, with his ear to her mouth, and in the darkness he saw her eyes open and heard her say his name.

"Oh, Matt, I thought we'd fetched it," he moaned; and far off, up the hill, he heard the sorrel whinny, and thought: "I ought to be getting him his feed . . ."

Words  
For  
Everyday  
Use

**lin • e • a • ment** (lin' ē ə mənt) *n.*, any of the features of the body, especially the face

## Responding to the Selection

If you had been in Ethan and Mattie's situation, do you think you would have acted as they did? Why, or why not? What might you have done instead?

## Reviewing the Selection

### Recalling and Interpreting

1. **R:** What object does Zeena discover as she is looking for her stomach powders? What effect does this discovery have on her opinion of Mattie? To what is the object compared?

2. **I:** What does Zeena's reaction to this discovery suggest about her character? about her relationship with Ethan, Mattie, and others? Why might the final comparison in chapter 7 be significant?

3. **R:** What plan does Ethan devise? What problems does he find in this idea?

4. **I:** What feelings does Ethan have toward Zeena? In what ways do these feelings affect his ability to change his situation?

5. **R:** Where do Ethan and Mattie stop? What had happened there the previous summer? What had Ethan done for Mattie? What does Ethan want to do and say now? Why doesn't he do so?

6. **I:** In what way are the two experiences at this place typical of the interactions between Ethan and Mattie? What does it say about the relationship between the two of them?

7. **R:** What does Mattie ask Ethan to do after they have been down the sledding hill once? Why does she say that she wants to do this? What makes the sled swerve? What happens to Ethan and Mattie? With what thought of Ethan's does the chapter end?

8. **I:** Why do Mattie and Ethan take this course of action? Why is Ethan's last thought surprising?

### Synthesizing

9. What solution to their problem do Ethan and Mattie choose? Is this an effective solution? Why, or why not? In what way is Ethan's decision in this situation similar to his decision to marry Zeena?

10. Does this narrator's "vision" of Ethan's story answer the questions he posed about Ethan Frome in the prologue? Explain.

### Understanding Literature (QUESTIONS FOR DISCUSSION)

**1. Simile.** A **simile** is a comparison using *like* or *as*. What simile is used to describe the hostility between Ethan and Zeena in chapter 7? Of what is the thing to which their thoughts are compared symbolic? What mood does this simile help to create?

**2. Crisis and Climax.** The **crisis** is the point in the plot where something decisive happens to determine the future course of events and the eventual working out of the conflict. The **climax** is the high point of interest or suspense in the plot. What event marks the crisis of the story? What is the climax of *Ethan Frome*?

**3. Irony.** **Irony** is a difference between appearance and reality. What feelings does Mrs. Andrew Hale express to Ethan about his situation? What is Ethan about to do when Mrs. Hale expresses these feelings? What effect should her feelings have on Ethan's plan? Ironically, they have an opposite effect. Why?

The querulous drone ceased as I entered Frome's kitchen, and of the two women sitting there I could not tell which had been the speaker.

One of them, on my appearing, raised her tall bony figure from her seat, not as if to welcome me—for she threw me no more than a brief glance of surprise—but simply to set about preparing the meal which Frome's absence had delayed. A slatternly calico wrapper<sup>1</sup> hung from her shoulders and the wisps of her thin gray hair were drawn away from a high forehead and fastened at the back by a broken comb. She had pale opaque eyes which revealed nothing and reflected nothing, and her narrow lips were of the same sallow color as her face.

The other woman was much smaller and slighter. She sat huddled in an armchair near the stove, and when I came in she turned her head quickly toward me, without the least corresponding movement of her body. Her hair was as gray as her companion's, her face as bloodless and shriveled, but amber-tinted with swarthy shadows sharpening the nose and hollowing the temples. Under her shapeless dress her body kept its limp immobility, and her dark eyes had the bright witch-like stare that disease of the spine sometimes gives.

Even for that part of the country the kitchen was a poor looking place. With the exception of the dark-eyed woman's chair, which looked like a soiled relic of luxury bought at a country auction, the furniture was of the roughest kind. Three coarse china plates and a broken-nosed milkjug had been set on a greasy table scored with knife-cuts, and a couple of straw-bottomed chairs and a kitchen dresser of unpainted pine stood meagerly against the plaster walls.

"My, it's cold here! The fire must be 'most out," Frome said, glancing about him apologetically as he followed me in.

The tall woman, who had moved away from us toward the dresser, took no notice; but the other, from her cushioned niche,<sup>2</sup> answered complainingly, in a high thin voice. "It's on'y just been made up this very minute. Zeena fell asleep and slep' ever so long, and I thought I'd be frozen stiff before

◀ What reaction do the women show to the visitor?

◀ What seems to be the physical condition of the other woman?

◀ Which woman is the caretaker? Describe the disposition of the other woman.

1. **calico wrapper.** Housecoat made of cotton cloth
2. **niche.** Corner; accustomed place

Words  
For  
Everyday  
Use

**slat • tern • ly** (slat'ərn lē) *adj.*, slovenly; dirty; sloppy

**swarth • y** (swōr thē) *adj.*, dark

**im • mo • bil • i • ty** (im mō' bil'ē tē) *n.*, motionlessness

**rel • ic** (rel'ik) *n.*, thing that has survived from the past

I could wake her up and get her to 'tend to it."

I knew then that it was she who had been speaking when we entered.

Her companion, who was just coming back to the table with the remains of a cold mince pie in a battered pie dish, set down her unappetizing burden without appearing to hear the accusation brought against her.

Frome stood hesitatingly before her as she advanced; then he looked at me and said, "This is my wife, Mis' Frome." After another interval he added, turning toward the figure in the armchair, "And this is Miss Mattie Silver . . ."

Mrs. Hale, tender soul, had pictured me as lost in the Flats and buried under a snowdrift; and so lively was her satisfaction on seeing me safely restored to her the next morning that I felt my peril had caused me to advance several degrees in her favor.

Great was her amazement, and that of old Mrs. Varnum, on learning that Ethan Frome's old horse had carried me to and from Corbury Junction through the worst blizzard of the winter; greater still their surprise when they heard that his master had taken me in for the night.

Beneath their wondering exclamations I felt a secret curiosity to know what impressions I had received from my night in the Frome household, and divined that the best way of breaking down their reserve was to let them try to penetrate mine. I therefore confined myself to saying, in a matter-of-fact tone, that I had been received with great kindness, and that Frome had made a bed for me in a room on the ground floor which seemed in happier days to have been fitted up as a kind of writing room or study.

"Well," Mrs. Hale mused, "in such a storm I suppose he felt he couldn't do less than take you in—but I guess it went hard with Ethan. I don't believe but what you're the only stranger has set foot in that house for over twenty years. He's that proud he don't even like his oldest friends to go there; and I don't know as any do, anymore, except myself and the doctor. . . ."

"You still go there, Mrs. Hale?" I ventured.

"I used to go a good deal after the accident, when I was first married; but after awhile I got to think it made 'em feel worse to see us. And then one thing and another came, and my own troubles. . . . But I generally make out to drive over there round about New Year's, and once in the summer. Only

► *What surprises Mrs. Hale and Mrs. Varnum?*

► *Why is Mrs. Hale surprised by Ethan's actions?*

Words  
For  
Everyday  
Use

**pe • ril** (pe'ril) *n.*, danger

**di • vine** (dā vīn') *vt.*, figure out

**pe • ne • trate** (pe'nə trāt) *vt.*, break through

I always try to pick a day when Ethan's off somewheres. It's bad enough to see the two women sitting there—but his face, when he looks round that bare place, just kills me. . . . You see, I can look back and call it up in his mother's day, before their troubles."

Old Mrs. Varnum, by this time, had gone up to bed, and her daughter and I were sitting alone, after supper, in the austere seclusion of the horsehair parlor. Mrs. Hale glanced at me tentatively, as though trying to see how much footing my conjectures gave her; and I guessed that if she had kept silence till now it was because she had been waiting, through all the years, for someone who should see what she alone had seen.

I waited to let her trust in me gather strength before I said, "Yes, it's pretty bad, seeing all three of them there together."

She drew her mild brows into a frown of pain. "It was just awful from the beginning. I was here in the house when they were carried up—they laid Mattie Silver in the room you're in. She and I were great friends, and she was to have been my bridesmaid in the spring. . . . When she came to I went up to her and stayed all night. They gave her things to quiet her, and she didn't know much till to'rd morning, and then all of a sudden she woke up just like herself, and looked straight at me out of her big eyes, and said . . . Oh, I don't know why I'm telling you all this," Mrs. Hale broke off, crying.

She took off her spectacles, wiped the moisture from them, and put them on again with an unsteady hand. "It got about the next day," she went on, "that Zeena Frome had sent Mattie off in a hurry because she had a hired girl coming, and the folks here could never rightly tell what she and Ethan were doing that night coasting, when they'd ought to have been on their way to the Flats to ketch the train. . . . I never knew myself what Zeena thought—I don't to this day. Nobody knows Zeena's thoughts. Anyhow, when she heard o' the accident she came right in and stayed with Ethan over to the minister's, where they'd carried him. And as soon as the doctors said that Mattie could be moved, Zeena sent for her and took her back to the farm."

"And there she's been ever since?"

Mrs. Hale answered simply, "There was nowhere else for her to go"; and my heart tightened at the thought of the hard compulsions of the poor.

◀ Why does the narrator want Mrs. Hale to trust him?

◀ What news circulated about Starkfield? What question were people unable to answer?

Words  
For  
Everyday  
Use

**aus • tere** (ô stir) *adj.*, very plain; lacking ornament or luxury  
**ten • ta • tive • ly** (ten'tə tiv lē) *adv.*, with hesitancy  
**con • jec • ture** (kən jek'chər) *n.*, guess  
**com • pul • sion** (kəm pul'shən) *n.*, necessity

► In what way did Zeena change after the accident?

► In what way has Mattie changed? What caused this change?

► What does Mrs. Hale think of the life the Fromes now lead? What does she think would have been a preferable fate?

“Yes, there she’s been,” Mrs. Hale continued, “and Zeena’s done for her, and done for Ethan, as good as she could. It was a miracle, considering how sick she was—but she seemed to be raised right up just when the call came to her. Not as she’s ever given up doctoring, and she’s had sick spells right along; but she’s had the strength given her to care for those two for over twenty years, and before the accident came she thought she couldn’t even care for herself.”

Mrs. Hale paused a moment, and I remained silent, plunged in the vision of what her words evoked. “It’s horrible for them all,” I murmured.

“Yes: it’s pretty bad. And they ain’t any of ’em easy people either. Mattie *was*, before the accident; I never knew a sweeter nature. But she’s suffered too much—that’s what I always say when folks tell me how she’s soured. And Zeena, she was always cranky. Not but what she bears with Mattie wonderful—I’ve seen that myself. But sometimes the two of them get going at each other, and then Ethan’s face’d break your heart. . . . When I see that, I think it’s him that suffers most . . . anyhow it ain’t Zeena, because she ain’t got the time. . . . It’s a pity, though,” Mrs. Hale ended, sighing, “that they’re all shut up there’n that one kitchen. In the summer-time, on pleasant days, they move Mattie into the parlor, or out in the door yard, and that makes it easier . . . but winters there’s the fires to be thought of; and there ain’t a dime to spare up at the Fromes’.”

Mrs. Hale drew a deep breath, as though her memory were eased of its long burden, and she had no more to say; but suddenly an impulse of complete avowal seized her.

She took off her spectacles again, leaned toward me across the beadwork table cover, and went on with lowered voice: “There was one day, about a week after the accident, when they all thought Mattie couldn’t live. Well, I say it’s a pity she did. I said it right out to our minister once, and he was shocked at me. Only he wasn’t with me that morning when she first came to. . . . And I say, if she’d ha’ died, Ethan might ha’ lived; and the way they are now, I don’t see there’s much difference between the Fromes up at the farm and the Fromes down in the graveyard; ’cept that down there they’re all quiet, and the women have got to hold their tongues.”

Words **a • vow • al** (ə vou’əl) *n.*, open declaration  
For  
Everyday  
Use

## Responding to the Selection

Mrs. Hale expresses that her deepest sympathy lies with Ethan. Do you share her feeling or do you have more sympathy for Mattie or for Zeena? Explain your response.

## Reviewing the Selection

### Recalling and Interpreting

1. **R:** Describe the two women the narrator sees upon entering the room. How does the narrator determine who had been speaking?

2. **I:** The narrator's reactions to being introduced to Mrs. Frome and Mattie Silver are not given. Based on the narrator's vision of the story, how do you think he would react upon meeting the two women and seeing how they live?

3. **R:** Why are Mrs. Varnum and Mrs. Hale surprised that the narrator has stayed at the Frome house? What do they want to know? How does the narrator use their curiosity to his advantage?

4. **I:** Why does the narrator hope to break down the reserve of Mrs. Varnum and Mrs. Hale? What does his interest suggest about his vision of the story of the Fromes?

5. **R:** What does Mrs. Hale say the town learned about the story the day after the accident? What questions still puzzle people? What did Zeena do upon hearing of the accident?

6. **I:** In what way has the accident changed Ethan, Mattie, and Zeena? Compare and contrast the situation of these three characters to the situation the narrator imagined for them before the accident.

7. **R:** According to Mrs. Hale, what might have happened if Mattie had died? What does she say about the Fromes at the farm?

8. **I:** What do you think things would have been like between Ethan and Zeena if Mattie had died? What opinion does Mrs. Hale seem to have of the women in Ethan's life? Do you agree with her opinion? Why, or why not?

### Synthesizing

9. If the narrator's account of the sledding incident is correct, how do you think the people of Starkfield would feel to have their questions about the "smash-up" answered? Do you think their feelings toward Ethan would change? Explain your response.

10. In her introduction to *Ethan Frome*, Wharton writes,

I had had an uneasy sense that the New England of fiction bore little—except a vague botanical and dialectical—resemblance to the harsh and beautiful land as I had seen it. Even the abundant enumeration of sweet-fern, asters and mountain-laurel, and the conscientious reproduction of the vernacular, left me with the feeling that the outcropping granite had in both cases been overlooked.

What aspect of life in New England does Wharton try to show in her fiction? What in *Ethan Frome* might be the “outcropping granite” to which Wharton refers?

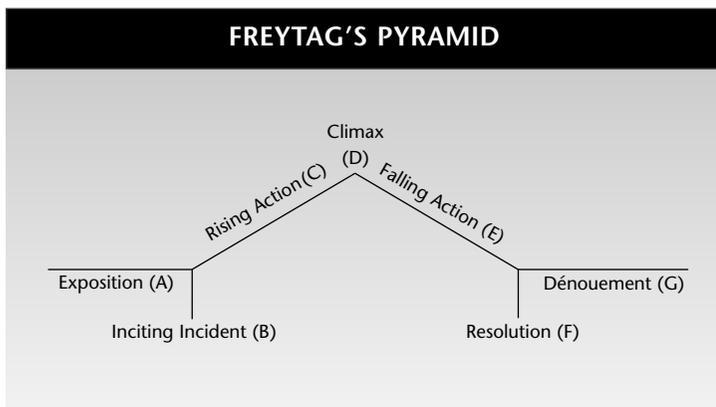
### Understanding Literature (QUESTIONS FOR DISCUSSION)

**1. Frame Tale.** A **frame tale** is a story that itself provides a vehicle for the telling of other stories. The story of the narrator and his interest in Ethan Frome frames the telling of his vision of the story of Ethan Frome and his “smash-up.” Some critics have found this structure ineffective, while others have praised Wharton’s mastery in using such a structure. What purpose do you think the frame serves? Is it effective? Why, or why not?

**2. Symbol and Theme.** A **symbol** is something that stands for or represents both itself and something else. A **theme** is a central idea in a literary work. Of what is winter symbolic? What does the name Starkfield suggest? In what way are these symbols related to the theme of *Ethan Frome*?

## Plot Analysis of *Ethan Frome*

A **plot** is a series of events related to a **central conflict**, or struggle. The following diagram, known as Freytag's Pyramid, illustrates the main plot of *Ethan Frome*.



The parts of a plot are as follows:

The **exposition** is the part of a plot that provides background information about the characters, setting, or conflict.

The **inciting incident** is the event that introduces the central conflict.

The **rising action**, or complication, develops the conflict to a high point of intensity.

The **climax** is the high point of interest or suspense in the plot.

The **falling action** is all the events that follow the climax.

The **resolution** is the point at which the central conflict is ended, or resolved.

The **dénouement** is any material that follows the resolution and that ties up loose ends.

Often a plot will not follow this exact pattern, as is the case with *Ethan Frome*. In this case, the turns of the plot are also affected by the novella's frame. The plot of the story the narrator tells is interwoven with the plot of the frame.

### Exposition (A)

The narrator acquaints the reader with the setting of Starkfield and with Ethan Frome. The narrator's encounters with Ethan provide background information about the character, including the fact that he once studied engineering and traveled to Florida.

The beginning of the narrator's story also acquaints the reader with the time period and setting.

### **Inciting Incident (B)**

The inciting incident in the frame is the narrator's first sight of Ethan Frome and the questions he begins to ask about the man.

The inciting incident in Ethan's story is the arrival of Mattie Silver. Zeena notices Ethan's interest in Mattie.

### **Rising Action (C)**

Ethan and Mattie have a chance to spend an evening alone together while Zeena is away. The breaking of the pickle dish upsets their evening. Zeena is advised to get a competent girl to help her full time, which provides an excuse to send Mattie away.

### **Climax (D)**

The frame reaches its climax as the narrator stands at the threshold of the Frome house.

The climax in the narrator's tale occurs when Ethan is supposed to bring Mattie Silver to the train station. Instead, they make several stops and come close to expressing their feelings for each other. Their misguided sled ride brings the interest to its highest point.

### **Falling Action (E)**

After the climax, the story breaks off and returns to the frame. The narrator enters Frome's house and sees what has become of Mattie and Zeena.

### **Resolution (F)**

The conflict between Ethan's feelings for Mattie and his responsibility to Zeena has been resolved. Ethan, Mattie, and Zeena are living together. Ethan is crippled, Mattie is an invalid, and Zeena has regained her strength and become Mattie's nurse.

### **Dénouement (G)**

The narrator discusses the situation with Mrs. Hale.

## Creative Writing Activities

### Creative Writing A: Fictionalized News Story

Many people believe that Edith Wharton used a newspaper story about a sledding accident (see Selections for Additional Reading) as a source for *Ethan Frome*. Choose a story from a newspaper and create your own fictional account of it. You do not have to choose a long story; a brief summary will do, because you will fill in many of the details from your own imagination. You might begin by asking yourself questions about the person or event depicted in the article. Then use your imagination to create answers to these questions. These questions and answers will serve as the basis of your fictional account. You may tell the story from the point of view of a person involved or you may choose a narrator who is not involved. Feel free to change the details of the source to suit your needs.

### Creative Writing B: Frame Story

*Ethan Frome* is a frame story because the narrator's "vision" of Ethan's story and the sledding "smash-up" is framed by the narrator's explanation of how he came to be interested in the story. Create your own frame story. You might choose a story that you know as the center of your story and then create a frame that allows you to tell the story, or you might write an original story and a frame that provides the vehicle for its telling.

### Creative Writing C: Point of View: A "Vision" of *Ethan Frome*

The narrator of *Ethan Frome* suggests that the story he tells is his "vision" of the story, based on the information he has gathered and, perhaps, on his own imagination. The story is told from the point of view of an omniscient narrator, one who knows everything, including the thoughts and feelings of the characters. Write your own "vision" of the story, taking a different point of view. For example, you might write from the point of view of Zeena or Mattie. Your "vision" may use any tone, or attitude, to tell the story.

## Creative Writing D: Using Symbols

The name Starkfield and the season of winter are both symbolic in *Ethan Frome*. Write your own story in which you use symbols in a similar way. For example, imagine that you set a story in a town called Hopeville in the spring. The mood of the story would be hopeful and the theme might be one of rebirth or rejuvenation.

# Critical Writing Activities

## Critical Writing Activity A: Symbolism

The setting of *Ethan Frome* is symbolically important to the tone, mood, and action of the story. Both the name Starkfield and the winter season have symbolic meaning. Discuss the ways in which the setting is symbolic of Ethan's life. What other symbols does Wharton use to similar effect? Discuss these in your essay as well. As a starting point, you may wish to refer to your answers to the Understanding Literature questions on symbol as a starting point.

## Critical Writing Activity B: Biographical Criticism

Some critics have interpreted *Ethan Frome* as a tale of Wharton's own troubled marriage to Teddy Wharton. Review the biographical information about Wharton at the beginning of this text, or consult other sources if you wish. Then write an essay in which you support or contradict this interpretation of the text. Use references to sources about Wharton's life and to the text of *Ethan Frome* to support whichever view you take.

## Critical Writing Activity C: Realism

One critic said that *Ethan Frome* is "an interesting example of a successful New England story written by someone who knew nothing of New England!" Others have suggested that Wharton with her upper-class life knew little or nothing about the lives of the poverty-stricken people of small towns. Despite these criticisms, Wharton has created a very realistic novel. In a critical essay, discuss the realism in Wharton's work. Use specific examples from the text to support your response.

## Critical Writing Activity D: Characterization

Characterization is the use of literary techniques to create a character. Writers use three major techniques to create characters: direct description, portrayal of characters' behavior, and representations of the characters' internal states. Examine the ways that Wharton creates her characterization of Ethan Frome. In an essay, describe the character of Ethan Frome and show how Wharton creates this character. You may wish to consider, among other things, how the narrator first perceives Ethan, the way people in Starkfield relate to Ethan, and what

Ethan says and does. Consider also Ethan's relationships with Zeena and with Mattie. In what ways are they similar? What do these relationships tell you about his character? Write a thesis about Ethan's character, and use specific examples from the text to support your claims.

# Projects

## Project A: Depictions of Your Region

Critical of the depictions of New England in many popular critical works, Edith Wharton tried in *Ethan Frome* to give a realistic portrayal of “the granite outcroppings” characteristic of New England. Find fictional works that describe the area where you live—your city, state, or region. Look at the physical descriptions of the land and depictions of the people and attitudes of the area. Do these descriptions reflect your own observations? Create a brochure for your region, in which you describe the landscape and attractions of special interest. Try to portray the people, attitudes, and mood of your region. For example, are people outgoing and friendly to newcomers, or are they reticent? Is there a sense of community or of transience? Is the winter stark and depressing or lovely and cozy? Use excerpts from the fictional works you found to support your ideas or to refute what you find to be misrepresentations.

## Project B: Dramatic Adaptation

Owen and Donald Davis created a dramatic version of *Ethan Frome* which helped to rekindle interest in the novel. At least one film of the novel has also been made. Using one of these adaptations, or one of your own adaptations, work with your classmates to give a dramatic presentation of *Ethan Frome*. Choose actors to play the parts of the narrator, Ethan, Zeena, Mattie, Harmon Gow, Ned Hale, Ruth Varnum, Andrew Hale, Jotham Powell, and Denis Eady. You will also need people to play minor characters and extras for some scenes. Other students can direct; act as stage manager; prepare costumes, sets, and props; and work on sound effects and lighting. Invite other classes, parents, or members of your community to view your performance.

## Project C: Winter Collage

Winter plays an important role in *Ethan Frome*. Harmon Gow says of Ethan, “Guess he’s been in Starkfield too many winters,” and Ethan himself thinks that he would not have married Zeena if his mother had died in the spring rather than in the winter. Find other passages from *Ethan Frome* in which winter or the effects of winter are described. What effect does winter have on you? What images do you have of

winter? What emotions or moods do you associate with winter? Brainstorm a list of images you associate with winter. Then, using the ideas you brainstormed and those you found in *Ethan Frome*, find pictures or items that represent these images, or create representations of these images. Assemble the pictures and items in a collage. Use your collage to compare or contrast your feelings with those evoked in *Ethan Frome*. Try to capture these feelings in the mood of the collage.

### **Project D: Oral History**

The narrator notes that he gathered some information from Harmon Gow, some from Mrs. Ned Hale, and some from others, but that he still had questions about the accident. If you ask several people about an event, you are likely to receive more than one description or interpretation. Choose an event that happened in your community within the memory of some people but before your lifetime. If possible, read newspaper articles or official records of the event, and interview at least three people who remember the event. Then try to put together a cohesive story of what took place using information from all of your sources.

## Selections for Additional Reading

The selection that follows is a newspaper account of a sledding accident that appeared in the evening edition of *The Eagle* of Pittsfield, Massachusetts on Saturday, March 12, 1904. Many people believe that the story of this accident greatly influenced Edith Wharton and the writing of *Ethan Frome*.

### **LENOX HIGH SCHOOL GIRL DASHED TO HER DEATH**

#### **FOUR COMPANIONS SERIOUSLY INJURED**

#### **MISS HAZEL CROSBY, WHO WAS STEERING, LOST CONTROL OF "DOUBLE RIPPER"—FATAL COASTING ACCIDENT IN RESORT TOWN**

Miss Hazel Crosby, a junior in the Lenox high school, was fatally and several companions seriously injured in a coasting accident in Lenox yesterday afternoon soon after 4 o'clock.

The young people were on a "double ripper" coasting sled, sweeping down a very steep hill at a tremendous rate of speed, when the fatality occurred. At the foot of the hill, the sled veered and crashed into a lamp post, fatally injuring Miss Crosby and fracturing the limbs of three others.

#### **THE DEAD.**

Miss Hazel Crosby, right leg fractured in three places, left leg in one place, lower jaw broken, internal injuries.

#### **THE INJURED.**

Miss Crissey Henry, serious concussion of the brain, bad injury to side of face, injured internally. Miss Lucy Brown, thigh fractured between knee and hip, cut on face under chin, cut in back of head. Miss Kate Spencer, dislocation of right hip joint. Mansuit Schmitt, contusions of head and body.

Miss Crosby was taken to the House of Mercy in this city last evening where she died at 11:30 o'clock. The fractures were reduced and everything possible was done for her, but the efforts of the skilled surgeons and doctors were without avail.

Miss Henry was taken to her home, and her condition was such that for a time her recovery was despaired of. Of those who survived the accident, she is the most seriously injured, but will recover.

## SCENE OF ACCIDENT.

The scene of the accident is out a short distance from the Curtis hotel, in the center of Lenox. The hill leads from Egglestone monument through Stockbridge street in the direction of Stockbridge. The houses of Charles Lanier and W. D. Sloane are on this street.

Court House hill as it is called is exceedingly steep and for some time has been covered with sheet ice. It is in general use for coasting purposes and every afternoon sees a number of parties enjoying the sport at that point. It is the favorite coasting place for all the guests who go to the Curtis hotel for recreation and out of door sport in the wintertime, as owing to the ice, it is but little used by teams at this season of the year. The smooth condition of the road with but little snow upon it, affords superior advantages for the sport.

## HIGH SPEED ATTAINED.

The road, from the coasters' viewpoint, was never in finer condition than it was yesterday. A speed almost unequaled in all the long history of coasting in Lenox was obtained, and the sport had been indulged in at intervals almost all day. It came to a close by the grim happenings that brought such disaster and sorrow to many homes and shrouded Lenox in gloom. On account of the peculiar circumstances attending the affair and the youth of the victims the accident was especially sad and distressing.

The five injured were but a part of the party who went from the high school building for coasting. They used a large sled, heavily built. Mansuit Schmitt, the only young man in the party, had been steering the sled on its course until the accident. Miss Crosby expressed a desire to guide the sled on one trip, and the permission was reluctantly granted. She took her position in front of the party of coasters.

A young sister of Schmitt was in the party just before the fatal slide was begun. She was invited to participate in the slide, but refused, stating that she was going on an errand and could not delay. As she bade them good-bye the five young people boarded the double ripper, and started on the coast which resulted in the death of one and injury of the other members of the party.

Despite the fact that the hill is one of the most popular coasting places in the town it is also very dangerous and numerous narrow escapes from accidents have been reported as taking place there. Just at the foot of the hill Hawthorne

street branches off to the southwest. There are two entrances from Hawthorne street to Stockbridge street and the center of these entrances forms a triangle. In this triangle is located the lamp post with which the double ripper collided.

### **SAW THE PARTY.**

So far as can be learned, John Parsons is the only one who saw the accident. Soon after they passed him he heard a shout, presumably uttered by Miss Crosby who had lost control of the sled. It is just possible that one of the runners came in contact with a rut in the road causing the sled to sheer off, but there can be little certainty upon this point. Mr. Parsons turned just in time to witness the collision.

### **THE START.**

The start was made at the brow of the hill, near the Egglestone monument where Schmitt pushed off, and in an instant the sled gained great momentum and fairly vanished from the view of the onlookers at the starting point. Shortly afterward a crash and shout were heard, and the spectators and residents living along the street hurried to the bend in the road.

There, at the foot of the hill, were all five members of the party, unconscious. The sled had crashed into a lamp post at the junction of Hawthorne and Stockbridge streets. Neither the post nor the sled was wrecked. Miss Crosby received the full force of the collision and it is a wonder that she was not instantly killed. Miss Crosby and Miss Spencer were lying close together when found and some distance beyond were the others in a human pile.

### **INJURED CARED FOR.**

Miss Crosby and Miss Henry were carried into the residence of Edward Witherspoon at the Parsons place, and others were taken to the residence of John T. Parsons. Surgeons were telephoned for in all directions. From Lee, Dr. Hassett responded, and Drs. Charles H. Richardson, Henry Colt, and L. C. Swift went from Pittsfield.

The interval between the accident and the arrival of the surgeons was one of high nerve tension in Lenox. Nearly everyone in the town hurried to the scene of the accident, and business in the little town was almost suspended. Rumors that at least two were killed were soon afloat, and added to the excitement.

From present indications, the accident was caused by Miss Crosby losing control of the sled at the bottom of the hill, where there is a sharp depression to the right in the road, and causing the sled to leave the track in the road and, follow the sheet of ice which stood in the center of a triangle formed by Hawthorne street branch where it joins Stockbridge road.

The "double ripper" was owned by Herbert Spencer, a brother of one of the girls injured. Twice the four girls had coasted down the hill when young Schmitt put in an appearance. The boy then guided the bobs down the hill. While walking to the top of the hill the Crosby girl requested that she be permitted to steer on the next slide. This request was granted.

#### WHO VICTIMS ARE.

Miss Crosby was 18 years of age and was the daughter of Mr. and Mrs. Louis Crosby, and as already noted, a junior in the school. She was a very bright pupil and a general favorite with everybody. She is survived, besides her parents, by four sisters, Lewellyn, Edna, Patience, and Constant, and by six brothers, Wyland, Harold, Karl, Howard, Sprague, and Allids. Three of the brothers are members of the boys' choir of the Episcopal church to which their parents belong. Hazel was the eldest daughter. The family reside on Stockbridge street. Patience and Constant are twins. Mr. Crosby was formerly in the meat business, but now conducts a gardening business.

Miss Henry was attended by Dr. Hassett. She regained consciousness today, but her condition is still quite serious. She bled quite freely from the eyes and nose today. It is impossible to determine at this time whether her skull is fractured. The family reside on West street. The father is caretaker at the Winthrop, formerly the Robemon place. Miss Henry is a sister of W. G. Henry, who is one of the permanent men at the central fire station in this city. Miss Henry is in her junior year at the high school.

Miss Spencer is a daughter of Mr. and Mrs. Ellery Spencer and the family live on Fairview avenue. Miss Spencer was the only high school senior in the party, the others being members of the junior class. Her condition today was as comfortable as could be expected and her complete recovery is only a question of time.

The condition of Miss Lucy Brown today is very encouraging. She is a daughter of Mr. and Mrs. Harry A. Brown of Cliffwood street.

Young Schmitt was delirious much of the time today. Although apparently not seriously injured about the body his head appears to give him some trouble. His condition is rather pitiable from the fact that since the accident he has continually raved about it, giving vent to the feeling that he was entirely responsible for the accident. The boy was a member of the junior class at the high school and is very popular among schoolmates. In addition to his school duties he acts as Lenox correspondent for the Evening Journal.

#### **HIGH SCHOOL PUPILS MEET.**

A meeting of the Lenox high school pupils was held this afternoon to take action anent the accident. It is planned to send a floral tribute to the funeral of Miss Crosby.

Mr. Crosby and Mrs. Arrowsmith, wife of Rev. Harold Arrowsmith, came to Pittsfield this morning and made arrangements for the removal of Miss Crosby's body to Lenox.

#### **FUNERAL MONDAY.**

The funeral is to be held Monday afternoon at 2:30 o'clock at the house and at 3 o'clock from the church. Rev. Mr. Arrowsmith is to conduct the services.

# Glossary

## PRONUNCIATION KEY

### VOWEL SOUNDS

a	hat	ō	go	ʊ	burn
ā	play	ô	paw, born	ə	extra
ä	star	oo	book, put		under
e	then	ou	blue, stew		civil
ē	me	oi	boy		honor
i	sit	ou	wow		bogus
ī	my	u	up		

### CONSONANT SOUNDS

b	but	l	lip	t	sit
ch	watch	m	money	th	with
d	do	n	on	v	valley
f	fudge	ŋ	song, sink	w	work
g	go	p	pop	y	yell
h	hot	r	rod	z	pleasure
j	jump	s	see		
k	brick	sh	she		

**ab • hor** (ab hôr´) *vt.*, hate

**a • breast** (ə brest´) *adv.*, side by side

**a • brupt** (ə brupt´) *adj.*, sudden, unexpected

**ac • quire • ments** (ə kwi´r´ments) *n.*, learned skills or knowledge

**ad • jure** (a jōr´) *vt.*, command

**a • drift** (ə drift´) *adv.*, floating without being steered

**af • fa • bil • i • ty** (af´ə bil´ə tē) *n.*, friendliness

**ag • grieved** (ə grēvd´) *adj.*, offended

**al • i • mo • ny** (al´ə mō´nē) *n.*, allowance that a court orders paid to a spouse or former spouse after a legal separation or divorce

**al • lu • sion** (ə lōō´zhin) *n.*, reference

**an • guish** (aŋ´gwish) *n.*, distress

**an • i • mos • i • ty** (an´ə mäs´ə tē) *n.*, ill will; hostility

**an • tip • a • thy** (an tip´ə thē) *n.*, hatred

**ap • pa • ri • tion** (ap´ə rish´ən) *n.*, ghost; strange figure

**ap • pre • hen • sion** (ap´rē hen´shən) *n.*, anxious feeling about the future

**a • rid** (ar´id) *adj.*, dry and barren

**ar • o • mat • ic** (ar´ə mat´ik) *adj.*, fragrant or pungent

**as • sent** (ə sent´) *vi.*, accept an opinion

**au • dac • i • ty** (ô das'ə tē) *n.*, boldness  
**au • di • ble** (ô'də bəl) *adj.*, able to be heard  
**aus • tere** (ô stir') *adj.*, very plain; lacking ornament or luxury  
**a • ver** (ə vər') *vt.*, declare  
**a • vert • ed** (ə vɜrt'ɪd) *adj.*, turned away  
**a • vow** (ə vou') *vt.*, declare openly  
**a • vow • al** (ə vou'əl) *n.*, open declaration  
**balm** (bäm) *n.*, something healing or soothing  
**ban • ish • ment** (ban'ish ment) *n.*, act or instance of being sent away  
**bar • ri • cade** (bar'ə käd') *vt.*, shut oneself in with a barrier  
**be • lea • guered** (bē lē'gərd) *adj.*, attacked  
**be • nev • o • lence** (bə nev'ə ləns) *n.*, kindness, inclination to do good  
**ces • sa • tion** (ses ə'shən) *n.*, end  
**chafe** (chāf) *vt.*, rebel  
**cha • ot • ic • al • ly** (kā ô'tik lē) *adv.*, in a wild, meaningless manner  
**chron • i • cle** (krän'i kəl) *n.*, historical record of facts and events in the order in which they happened  
**coax** (kōks) *vt.*, induce to do something  
**com • bat • ant** (kəm bat'nt) *n.*, fighter  
**com • mun • ion** (kə myōn'yən) *n.*, sharing of thoughts and emotions  
**com • po • sure** (kəm'pō'shər) *adj.*, calmness of behavior  
**com • pre • hen • sion** (kəm'prē hen'shən) *n.*, understanding  
**com • pul • sion** (kəm pul'shən) *n.*, necessity  
**com • punc • tion** (kəm punk'shən) *n.*, remorse  
**con • ceive** (kän sēv') *vt.*, hold as one's idea  
**con • form • i • ty** (kən fōrm'ə tē) *n.*, behavior in accordance with customs and rules  
**con • i • cal** (kän'i kəl) *adj.*, cone-shaped  
**con • jec • ture** (kən jek'chər) *n.*, guess  
**con • se • crat • ed** (kän'si krāt'ɪd) *adj.*, holy or honored  
**con • so • la • to • ry** (kən səl'ə tōr'ē) *adj.*, comforting  
**con • spic • u • ous • ly** (kän spik'yōō əs lē) *adv.*, noticeably  
**con • spire** (kən spīr') *vi.*, plan and act secretly together  
**con • ta • gion** (kən tāj'jun) *n.*, infection  
**con • temp • tu • ous • ly** (kən temp'chōō əs lē) *adv.*, scornfully  
**con • tract** (kən trakt') *vi.*, grow small  
**con • viv • i • al** (kən viv'ē əl) *adj.*, sociable  
**coun • te • nance** (koun'tə nəns) *n.*, face  
**cow • er** (kou'ər) *vi.*, crouch or huddle up  
**crest** (krest) *n.*, top

**de • gen • er • ate** (dē jen'ə rit) *adj.*, having sunk below a previous or normal condition  
**de • lir • i • ous** (di lir'ē əs) *adj.*, characteristic of wild excitement or emotion  
**de • mur** (dē mər' ) *vi.*, hesitate  
**des • o • late • ly** (des'ə lit lē) *adv.*, with sadness or loneliness  
**des • ti • tute** (des'tə tōō't' ) *adj.*, without the means to live  
**de • tach • ment** (dē tach'mənt) *n.*, distance  
**de • tain • ing** (dē tān'ɪŋ) *adj.*, that keeps from moving on  
**de • vi • ous** (dē'vē us) *adj.*, twisting  
**dif • fu • sion** (di fyōō'zhen) *n.*, scattering; spread  
**dis • cern** (də sər'n' ) *vt.*, separate mentally from others  
**dis • clo • sure** (dis klō'zhər) *n.*, revelation  
**dis • com • fi • ture** (dis kum'fi chər) *n.*, confusion  
**dis • cur • sive • ly** (dis kər'siv lē) *adv.*, in a rambling or wandering way  
**dis • qui • et • ing** (dis kwī'ə tiŋ) *adj.*, disturbing  
**di • vine** (də vī'n' ) *vt.*, figure out  
**dor • mant** (dōr'mənt) *adj.*, sleeping, inactive  
**dread** (dred) *n.*, feeling of anxiety  
**dwind • ling** (dwind'liŋ) *adj.*, becoming less  
**eb • ul • li • tion** (eb'ə lish'ən) *n.*, bubbling or boiling up  
**ef • fron • te • ry** (e frunt'ər ē) *n.*, unashamed boldness  
**e • lab • o • rate** (ē lab'ə rət) *adj.*, complicated  
**e • lapse** (ə laps' ) *vi.*, pass  
**e • las • tic • i • ty** (i las'tis'ə tē) *n.*, ability to bounce back  
**em • bod • ied** (em bād'ēd) *adj.*, physical; incarnate  
**e • mit** (ē mit' ) *vt.*, let out  
**en • tranced** (en trans't' ) *adj.*, filled with wonder  
**e • qui • va • lent** (ə kwiv'ə lənt) *adj.*, equal  
**er • rat • ic** (er rat'ik) *adj.*, random  
**e • va • sion** (ē vā'zhən) *n.*, deceit  
**e • vo • ca • tion** (e vō kā'shən) *n.*, calling forth  
**e • voke** (ē vōk' ) *vt.*, call forth  
**ex • act** (eg zakt' ) *vt.*, force a payment or other benefit  
**ex • al • ta • tion** (eg'zɔl tā'shən) *n.*, feeling of great joy, pride, or power  
**ex • cur • sion** (eks kər'zhən) *n.*, short trip  
**ex • pe • di • tion** (eks'pə dish'ən) *n.*, trip  
**ex • tin • guish** (ek stiŋ'gwiʃ) *vt.*, put out, smother  
**ex • ult • ant • ly** (eg'zult'ənt lē) *adv.*, triumphantly, jubilantly  
**fa • ce • tious** (fə sē'shəs) *adj.*, amusing, joking

**fa • mil • i • ar • i • ty** (fə mil'ē er'ə tē) *n.*, intimate remark  
**feign** (fān) *vt.*, pretend  
**fe • lic • i • tous** (fə lis' i təs) *adj.*, appropriate  
**flank** (flaŋk) *n.*, side, usually the fleshy part of a person or animal from the ribs to the hip  
**flee • cy** (flē'sē) *adj.*, light and woolly  
**foist** (foist) *vt.*, force  
**frag • ment** (frag'mənt) *n.*, broken bit  
**gai • ly** (gā'lē) *adv.*, happily  
**gaunt** (gōnt) *adj.*, thin and bony  
**gen • i • al • ly** (jēn'yəl ē) *adv.*, in a kind and friendly manner  
**glo • ri • fy** (glōr'ə fī) *vt.*, make finer  
**grave** (grāv) *adj.*, serious  
**griev • ance** (grēv'əns) *n.*, complaint or resentment  
**griz • zled** (griz'əld') *adj.*, gray-haired  
**gro • tesque • ly** (grō tesk'lē) *adv.*, in a strange, distorted manner  
**heed** (hēd) *vt.*, pay attention to; take notice of  
**hum • ble** (hum'b'l) *vt.*, degrade, lower  
**im • mi • nent** (im'ə nənt) *adj.*, threatening to soon occur  
**im • mo • bil • i • ty** (im mō'bil'ə tē) *n.*, motionlessness  
**im • pli • ca • tion** (im'pli kă'shən) *n.*, indirect indication; suggestion  
**im • plor • ing** (im plōr'ɪŋ) *adj.*, begging  
**im • port** (im'pōrt) *n.*, meaning, significance  
**im • pru • dence** (im prō'dəns) *n.*, carelessness  
**im • pu • dent** (im'pyōd dənt) *adj.*, bold, saucy  
**im • pulse** (im'puls') *n.*, urge to act  
**in • ar • tic • u • late** (in'är tik'yōl it) *adj.*, not able to express oneself easily  
**in • cal • cul • a • ble** (in kal'kyō lə bəl) *adj.*, impossible to figure out  
**in • car • na • tion** (in kār nă'shən) *n.*, example in human form of a quality  
**in • ces • sant** (in ses'ənt) *adj.*, continual; constant  
**in • ci • sive • ly** (in sɪ'səv lē) *adv.*, in a manner that cuts to the heart of the matter  
**in • cli • na • tion** (in'klə nă'shən) *n.*, tendency  
**in • cred • u • lous** (in kred'yō ləs) *adj.*, expressing disbelief  
**in • dig • nant • ly** (in dig'nənt lē) *adv.*, angrily  
**in • duce** (in dōs') *vt.*, persuade  
**in • ef • fec • tu • al** (in'ē fek'chō əl) *adj.*, not producing the desired effect  
**in • er • tia** (in ər'shə) *n.*, state of being resistant to action or change

**in • ex • o • ra • ble** (in eks'ə rə bəl) *adj.*, impossible to move or influence; unchangeable  
**in • fer • ence** (in'fər əns) *n.*, conclusion based on direct evidence  
**in • fi • nite • ly** (in'fə nit lē) *adv.*, greatly; immensely  
**in • flec • tion** (in flek'shən) *n.*, change in tone or pitch of the voice  
**in • gen • ious** (in gēn'yəs) *adj.*, clever  
**in • gra • ti • at • ing • ly** (in grā'shē āt'ɪŋ lē) *adv.*, with an effort to bring oneself into the good graces of another  
**in • i • ti • a • tion** (in ish'ē ā'shən) *n.*, privileged information  
**in • junc • tion** (in junk'shən) *n.*, order, command  
**in • noc • u • ous** (in nək'yōō əs) *adj.*, harmless  
**in • sa • tia • ble** (in sā'shə bəl) *adj.*, unsatisfiable  
**in • sin • u • a • tion** (in sin'yōō ā'shən) *n.*, sly hint or suggestion  
**in • sub • stan • tial** (in'sub stan'shəl) *adj.*, not real; weak or flimsy  
**in • sur • mount • a • ble** (in'stər maunt'ə bəl) *adj.*, unbeatable  
**in • tan • gi • ble** (in tan'jə bəl) *adj.*, not easily defined or grasped  
**in • ter • vene** (in'tər vēn') *vi.*, come between  
**in • ti • ma • cy** (in'tə mə sē) *n.*, cozy familiarity  
**in • tox • i • ca • ting** (in taks'ə kā'tɪŋ) *adj.*, having the ability to excite  
**ir • res • o • lute • ly** (ir rez'ə lōōt'lē) *adv.*, indecisively  
**ir • re • triev • a • ble** (ir'ri trēv'ə bəl) *adj.*, impossible to restore or recall  
**kin • dled** (kin'dəld) *adj.*, lit up  
**lan • guid • ly** (lan'gwid lē) *adv.*, lazily, sleepily  
**lank** (lanŋk) *adj.*, long and slender  
**la • tent** (lāt'nt) *adj.*, present but inactive  
**lead • en** (led'n) *adj.*, heavy  
**lin • e • a • ment** (lin'ē ə mənt) *n.*, any of the features of the body, especially the face  
**loath** (lōth) *adj.*, unwilling  
**loit • er • ing** (loi'tər ɪŋ) *n.*, idle lingering  
**loom** (lōōm) *vi.*, appear large and threatening  
**lout • ish** (lout'əsh) *adj.*, clumsy and brutish  
**lus • ter** (lus'tər) *n.*, reflected light  
**mal • ice** (mal'is) *n.*, desire to do mischief  
**ma • neu • ver** (mə nōō'vər) *vt.*, move strategically  
**mas • ter • y** (mas'tər ē) *n.*, control  
**ma • ter • nal • ly** (mə tər'nəl lē) *adv.*, in a motherly fashion  
**med • ley** (med'lē) *n.*, mixture  
**mel • an • cho • ly** (mel'ən kă'lē) *adj.*, sad  
**mien** (mēn) *n.*, way of looking, appearance

**min • is • tra • tion** (min'is trā'shən) *n.*, act of giving help, care, or service  
**mot • tling** (mät'liŋ) *n.*, speckle or blotch  
**mount • ing** (mount'ing) *vi.*, climb up  
**muse** (myōōz) *vi.*, think deeply  
**mute** (myōōt) *adj.*, silent  
**ne • ga • tion** (ni gā'shən) *n.*, lack or opposite of some positive trait  
**nim • bly** (nim'blē) *adv.*, quickly and skillfully  
**nuz • zle** (nuz'əl) *vi.*, rub with the nose  
**ob • lique** (ə blēk') *adj.*, indirect  
**ob • lit • er • ate** (ə blit'ə rāt) *vt.*, blot out, do away with  
**ob • scure** (əb skyōōr') *adj.*, not clear or distinct  
**ob • scur • i • ty** (əb skyōōr'ə tē) *n.*, darkness  
**op • press • ive** (ə pres'səv) *adj.*, weighing heavily on the spirits  
**op • u • lence** (öp'yōō ləns) *n.*, wealth  
**out • crop • ping** (out'krä piŋ) *n.*, exposed rock  
**pang** (paŋ) *n.*, sharp, sudden feeling of distress  
**pan • o • ram • a** (pan'ə ram'ə) *n.*, grand, expansive view  
**pas • sive • ly** (pas'iv lē) *adv.*, submissively  
**path • o • log • i • cal** (path'ə läj'ə kəl) *adj.*, having to do with disease  
**pe • ne • trate** (pe'nə trāt) *vt.*, break through  
**pen • e • tra • ting** (pen ə trāt'ing) *adj.*, keen, sharp  
**per • cep • ti • ble** (pər sep'tə bəl) *adj.*, able to be noticed by the senses  
**per • func • to • ry** (pər funk'tə rē) *adj.*, indifferent  
**per • pen • dic • u • lar** (pər'pən dik'yōō lər) *adj.*, upright, straight up and down  
**pe • ril** (pe'ril) *n.*, danger  
**pine** (pīn) *vi.*, waste away through grief  
**plain • tive** (plān'tiv) *adj.*, mournful, sorrowful  
**pledge** (plej) *n.*, promise  
**poign • ant** (poin'yənt) *adj.*, sadly affecting or touching  
**pre • ce • dent** (pres'ə dənt) *n.*, past action that acts as an example  
**pre • ced • ing** (prē sēd'ing) *adj.*, coming before  
**pre • ci • sion** (prē sizh'ən) *n.*, exactness  
**pre • clude** (prē klōōd') *vt.*, shut out  
**pre • ma • ture** (prē mə chūr') *adj.*, too early  
**pres • tige** (pres tēzh') *n.*, power to impress or influence  
**pre • tense** (prē tens') *n.*, unsupported claim  
**pre • vail** (prē vāl') *vi.*, triumph, gain advantage  
**pro • long • a • tion** (prō lōŋ ə'shən) *n.*, extension in time

**prom • i • nence** (präm´ə nəns) *n.*, part that sticks out or up  
**pro • tu • ber • ance** (prō tōō´bər əns) *n.*, bump or bulge  
**pro • vo • ca • tion** (präv´ə kā´shin) *n.*, that which excites action or feeling  
**puck • ered** (puk´ərd) *adj.*, gathered into wrinkles  
**qua • ver** (kwā´vər) *vi.*, tremble in voice  
**quer • u • lous** (kwer´yōō ləs) *adj.*, complaining  
**quer • u • lous • ly** (kwer´ə ləs lē) *adv.*, complainingly, peevishly  
**quest** (kwest) *n.*, hunt, pursuit  
**quiv • er** (kwiv´ər) *vi.*, tremble; shake  
**rap • ture** (rap´chər) *n.*, great joy; ecstasy; state of being carried away by love or joy  
**re • crim • i • na • tion** (ri krim´ə nā shən) *n.*, answering accusation with accusation  
**reel** (rēl) *vi.*, spin  
**ref • uge** (ref yōōj) *n.*, safe retreat  
**re • gale** (ri gāl´) *vt.*, entertain  
**re • join** (ri join´) *vi.*, answer  
**rel • ic** (rel´ik) *n.*, thing that has survived from the past  
**rem • i • nis • cent** (rem´ə nis´ənt) *adj.*, characterized by recall of the past  
**rent** (rent) *n.*, tear  
**re • per • cus • sion** (rē´pər kush´ən) *n.*, echoing vibration  
**re • pine** (ri pīn´) *vi.*, complain  
**re • plen • ish** (ri plen´ish) *vt.*, supply again  
**re • pug • nant** (rē pug´nənt) *adj.*, disgusting  
**res • o • lute** (rez´ə lōōt´) *adj.*, unwavering; determined  
**re • tard • ing** (rē tār´diŋ) *n.*, slowing  
**ret • i • cent** (ret´ə sint) *adj.*, holding back  
**re • tort** (rē tōrt´) *n.*, sharp answer  
**re • vel • ry** (rev´əl rē) *n.*, partygoing  
**rev • er • ent • ly** (rev´ər ənt lē) *adv.*, with deep respect  
**ri • gid • i • ty** (ri jid´ə tē) *n.*, stiffness  
**rouse** (rouz) *vt.*, stir up  
**rup • ture** (rup´chər) *n.*, break  
**sac • ri • lege** (sak´rə lij) *n.*, intentionally disrespectful treatment of a thing held sacred  
**sal • low** (sal´ō) *adj.*, sickly, pale-yellow in hue  
**sar • don • ic • al • ly** (sär dän´ik lē) *adv.*, bitterly, sarcastically  
**scant** (skant) *adj.*, small; meager  
**scin • til • la • ting** (sint´l ā tiŋ) *adj.*, giving off sparkles  
**scru • pu • lous • ly** (skrōōp´yəs lē) *adv.*, showing extreme care

**sed • en • ta • ry** (sed´n ter´ē) *adj.*, marked by much sitting  
**seg • re • ga • tion** (seg´rə gā´shən) *n.*, separation  
**self-ef • face • ment** (self´i fās´mənt) *n.*, act of putting oneself in the background  
**sen • si • bil • i • ty** (sen´sə bil´ə tē) *n.*, ability to feel or notice things  
**sen • tient** (sen´shənt) *adj.*, capable of feeling  
**ser • vice • a • ble** (sər´vis ə bəl) *adj.*, useful  
**sheep • ish** (shēp´əsh) *adj.*, embarrassed  
**sin • ew** (sin´yō) *n.*, muscular power; strength  
**sin • i • ster** (sin´is tər) *adj.*, threatening evil  
**slat • tern • ly** (slat´ərn lē) *adj.*, slovenly; dirty; sloppy  
**slug • gish** (slug´ish) *adj.*, unwilling to move, slow  
**sol • ace** (səl´is) *n.*, comfort  
**som • ber** (səm´bər) *adj.*, dark and gloomy  
**span • gle** (span´gəl) *vt.*, decorate with small bright objects  
**spasm** (spaz´əm) *n.*, sudden, violent convulsion  
**squal • id** (skwāl´id) *adj.*, dirty, filthy  
**stam • mer** (stam´ər) *vt.*, speak with involuntary pauses  
**sti • fled** (sti´fəld) *adj.*, held in check; muffled  
**sto • i • cism** (stō´i siz´əm) *n.*, indifference to pleasure or pain  
**stol • id** (stäl´id) *adj.*, showing no emotion  
**stream • ing** (strēm´in) *adj.*, sweating  
**strick • en** (stri´kən) *adj.*, affected by disease  
**stri • king** (stri´kiŋ) *adj.*, outstanding, impressive  
**sub • due** (sub dō) *vt.*, bring under authority  
**sub • se • quent** (sub´si kwənt) *adj.*, following  
**sup • ple • ment** (sup´lə mənt) *vt.*, add to  
**sup • ple • ness** (sup´pəl nes) *n.*, ability to bend; here, implying a shady twistiness of character  
**swarth • y** (swōr thē) *adj.*, dark  
**swath** (swāth) *vt.*, wrap  
**ta • ci • turn • i • ty** (tas´ə tər´nə tē) *n.*, silence, dislike of much conversation  
**tan • gi • ble** (tan´jə bəl) *adj.*, graspable, material  
**tem • pered** (tem´pərd) *adj.*, adjusted  
**ten • dril** (ten´drəl) *n.*, curling vine of a climbing plant  
**ten • ta • tive • ly** (ten´tə tiv lē) *adv.*, with hesitancy  
**ten • u • ous** (ten´yō əs) *adj.*, not substantial, flimsy  
**ther • a • peu • tic** (ther´ə pyōt´ik) *adj.*, serving to cure or heal  
**tre • mor** (tre´mər) *n.*, trembling  
**un • con • strained** (un kun stränd) *adj.*, not confined

**un • couth** (un kōōth´) *adj.*, awkward; uncultured  
**un • du • la • tion** (un´dyōō lā´shən) *n.*, wavelike form  
**un • found • ed** (un found´əd) *adj.*, without basis  
**un • in • hab • it • a • ble** (un in hab´it ə bəl) *adj.*, not fit to live in  
**un • per • turbed** (un pər tər´b´d) *adj.*, not disturbed or upset; calm  
**un • ten • ant • ed** (un ten´ənt əd) *adj.*, unoccupied  
**va • can • cy** (vā´kən sē) *n.*, empty space  
**vault** (vôlt) *n.*, burial chamber  
**ve • he • mence** (vē´ə məns) *n.*, intense passion  
**ven • om** (ven´əm) *n.*, poison  
**ven • ture** (ven´chər) *vt.*, undertake the risk of  
**void** (void) *n.*, total emptiness  
**vul • gar** (vul´gər) *adj.*, crude, boorish  
**wan** (wän) *adj.*, weak, pale  
**wa • ver** (wā´vər) *vi.*, show doubt or indecision  
**wrath** (rath) *n.*, intense anger  
**wring** (riŋ) *vt.*, twist  
**writhe** (ri´tʃ) *vi.*, twist and turn

## Handbook of Literary Terms

**Biographical Criticism.** **Biographical criticism** attempts to account for elements of literary works by relating them to events in the lives of their authors.

**Characterization.** **Characterization** is the use of literary techniques to create a character. Writers use three major techniques to create characters: direct description, portrayal of characters' behavior, and representations of characters' internal states. When using direct description, the writer, through a speaker, a narrator, or another character, simply comments on the character, telling the reader about such matters as the character's appearance, habits, dress, background, personality, motivations, and so on. In portrayal of a character's behavior, the writer presents the actions and speech of the character, allowing the reader to draw his or her own conclusions from what the character says or does. When using representations of internal states, the writer reveals directly the character's private thoughts and emotions, often by means of what is known as the internal monologue.

**Conflict.** A **conflict** is a struggle between two forces in a literary work. A plot involves the introduction, development, and eventual resolution of a conflict. One side of the central conflict in a story or drama is usually taken by the main character. That character may struggle against another character, against the forces of nature, against society or social norms, against fate, or against some element within himself or herself. A struggle that takes place between a character and some outside force is called an *external conflict*. A struggle that takes place within a character is called an *internal conflict*. See *plot*.

**Climax.** The **climax** is the point of highest interest and suspense in a literary work. The term is also sometimes used to describe the *turning point* of the action in a story or play, the point at which the rising action ends and the falling action begins. See *crisis* and *plot*.

**Crisis.** In the plot of a story or a drama, the **crisis** is that point in the development of the conflict at which a decisive event occurs that causes the main character's situation to become better or worse. See *plot*.

**Dénouement.** See *plot*.

**Epilogue.** An **epilogue** is a concluding section or statement, often one that comments on or draws conclusions from the work as a whole.

**Exposition.** **Exposition**, one of the modes of writing, presents factual information. In a plot, the **exposition** is that part of a narrative that provides background information, often about the characters, setting, or conflict. See *plot*.

**External Conflict.** See *conflict*.

**Falling Action.** See *plot*.

**Foreshadowing.** **Foreshadowing** is the act of presenting materials that hint at events to occur later in a story.

**Frame Tale.** A **frame tale** is a story that itself provides a vehicle for the telling of other stories.

**Inciting Incident.** See *plot*.

**Internal Conflict.** See *conflict*.

**Irony.** **Irony** is a difference between appearance and reality. Types of irony include the following: *dramatic irony*, in which something is known by the reader or audience but unknown to the characters; *verbal irony*, in which a statement is made that implies its opposite; and *irony of situation*, in which an event occurs that violates the expectations of the characters, the reader, or the audience.

**Motif.** A **motif** is any element that recurs in one or more works of literature or art. Much can be discovered about a literary work by studying the motifs that appear in it.

**Motivation.** A **motivation** is a force that moves a character to think, feel, or behave in a certain way.

**Narrator.** A **narrator** is one who tells a story. The narrator in a work of fiction may be a central or minor character or simply someone who witnessed or heard about the events being related. Writers achieve a wide variety of ends by varying the characteristics of the narrator chosen for a particular work. Of primary importance is the choice of the narrator's point of view. Will the narrator be omniscient, knowing all things, including the internal workings of the minds of the characters in the story, or will the narrator be limited in his or her knowledge? Will the narrator participate in the action of the story or stand outside that action

and comment on it? Will the narrator be reliable or unreliable? That is, will the reader be able to trust the narrator's statements? These are all questions that a writer must answer when developing a narrator.

**Plot.** A **plot** is a series of events related to a central *conflict*, or struggle. A typical plot involves the introduction of a conflict, its development, and its eventual resolution. Terms used to describe elements of plot include the following:

- The **exposition**, or **introduction**, sets the tone or mood, introduces the characters and the setting, and provides necessary background information.
- The **inciting incident** is the event that introduces the central conflict.
- The **rising action**, or **complication**, develops the conflict to a high point of intensity.
- The **climax** is the high point of interest or suspense in the plot.
- The **crisis**, or **turning point**, often the same event as the climax, is the point in the plot where something decisive happens to determine the future course of events and the eventual working out of the conflict.
- The **falling action** is all of the events that follow the climax.
- The **resolution** is the point at which the central conflict is ended, or resolved.
- The **dénouement** is any material that follows the resolution and that ties up loose ends.
- The **catastrophe**, in tragedy, is the event that marks the ultimate tragic fall of the central character. Often this event is the character's death.

Plots rarely contain all these elements in precisely this order. Elements of exposition may be introduced at any time in the course of a work. A work may begin with a catastrophe and then use flashback to explain it. The exposition, or dénouement, or even the resolution may be missing. The inciting incident may occur before the beginning of the action actually described in the work. These are but a few of the many possible variations that plots can exhibit. See *conflict*.

**Prologue.** A **prologue** is an introduction to a literary work, often one that sets the scene and introduces the conflict or the main characters.

**Resolution.** See *plot*.

**Rising Action.** See *plot*.

**Setting.** The **setting** of a literary work is the time and place in which it occurs, together with all the details used to create a sense of a particular time and place. Writers create setting by various means. In fiction, setting is most often revealed by description of such elements as landscape, scenery, buildings, furniture, clothing, the weather, and the season. It can also be revealed by how characters talk and behave. In its widest sense, setting includes the general social, political, moral, and psychological conditions in which characters find themselves.

**Simile.** A **simile** is a comparison using *like* or *as*.

**Symbol.** A **symbol** is a thing that stands for or represents both itself and something else. Writers use two types of symbols—conventional and personal or idiosyncratic. A *conventional symbol* is one with traditional, widely recognized associations. Such symbols include doves for peace; laurel wreaths for heroism or poetic excellence; the color green for jealousy; the color purple for royalty; the color red for anger; morning or spring for youth; winter, evening, or night for old age; wind for change or inspiration; rainbows for hope; roses for beauty; the moon for fickleness or inconstancy; roads or paths for the journey through life; woods or darkness for moral or spiritual confusion; thorns for troubles or pain; stars for unchangeableness or constancy; mirrors for vanity or introspection; snakes for evil or duplicity; and owls for wisdom. A *personal* or *idiosyncratic symbol* is one that assumes its secondary meaning because of the special use to which it is put by a writer.

**Theme.** A **theme** is a central idea in a literary work.