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Abstract

Her front door locks, but not her back door. Like the doors on many houses in her suburb, they are panelled and stained old pine ones, doors solid enough for a fortress: but the back one opens with a push straight into her wooden kitchen. Moonlight coats in icy shapes and shadows the floor and walls which I know to be golden pine, knotted and scuffed, having seen them in sunlight and cloudlight as often as I have needed to; having seen them lamplit too, cut into small gold pictures by the wooden frames of the window, thirty small panes, while I stood unseen on the back verandah. (The lampshades are lacy baskets and sway in draughts, rocking the room as if it were a ship's cabin and the light off waves at sunset or sunrise washed lacy inside it. Trails like smoke wavering their shadows over the ceiling are not smoke, but cobwebs blowing loose.) These autumn nights she has a log fire burning, and another in her front room just beyond. With the lights all off, the embers shine like glass. They fill the house all night with a warm breath of fire.

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An old clock over the kitchen fire chimes the hours. One. Two.

Off the passage from her front room is a wooden staircase. Her two small daughters sleep upstairs, soundly all night. Beyond the staircase a thick door is left half-open: this is her room. In its white walls the three thin windows are slits of green light by day, their curtains of red velvet drawn apart like lips. There is a fireplace, never used; hardly any furniture. A worn rug, one cane armchair, a desk with a lamp stooped over books and papers (children's essays and poems drawn over in coloured pencil, marked in red ink); old books on dark shelves; a bed with a puffed red quilt where she sleeps. Alone, her hair lying in black ripples on the pillow. For me a woman has to have black hair.

This one's hair is long and she is richly fleshed, the colour of warm milk with honey. Her eyes are thicklidded: I have never been sure what colour they are. (She is mostly reading when I can watch her.) They seem now pale, now dark, as if they changed like water. On fine mornings she lies and reads the paper on the cane sofa under her shaggy green grapevine. She is out a lot during the day. She and the children eat dinner by the kitchen fire – her glass of wine glitters and throws red reflections – and then watch television for an hour or two in the front room. After the children go up to bed, she sits on and reads until long past midnight, the lamplight shifting over her. Some evenings visitors come – couples, the

children's father but no one stays the night. And she has a dog: an aged blond labrador, half-blind, that grins and dribbles when it hears me coming and nuzzles for the steak I bring. It has lolloped after me in and around the house, its tail sweeping and its nails clicking on the boards. It spends the night on the back verandah, snoring and farting in its sleep.

The little girls – I think the smaller is five or six, the other not more than two years older – have blond hair tied high in a sheaf, like pampas grass. (The father is also blond.)

Tonight, though the moon is nearly full, it is misted over. I may not even really need the black silk balaclava, stitched in red, that I bought for these visits, though I am wearing it anyway, since it has become part of the ritual. I am stripped to a slit black tracksuit – slit, because it had no fly – from which I unpicked all the labels. I have the knife safe in its sheath, and my regular tracksuit folded in my haversack ready for my morning jog when I leave the house.

Tonight when the clock chimed one she turned all the lights out. When it chimed two I came in, sat by the breathing fire, and waited. There is no hurry. I nibble one by one the small brown grapes I picked, throwing the skins and the wet pips into its flames of glass, making them hiss. Nothing moves in the house.

When the clock chimes three I creep into her room – one curtain is half-open, as it always has been – to stand watching the puddle of dimness that is her pillow; the dark hair over it.

I saw her once out in the sun untangling her wet hair with her fingers. It flowed over her face and over her naked shoulders like heavy dark water over sandstone. The grass around her was all shafts of green light, each leaf of clover held light. There were clambering bees.

There is a creek a couple of streets down the hill from here. I wish I could take her there. It reminds me of a creek I used to fish in when I was a boy. There were round speckled rocks swathed with green-yellow silky weed, like so many wet blond heads combed by the fingers of the water. (My hair was – is still – blond.) I used to wish I could live a water life and leave my human one: I would live in the creek and be speckled, weedy-haired, never coming out except in rain. I lay on the bank in spools and flutters of water light. A maternal ant dragged a seed over my foot; a dragon-fly hung in the blurred air; a small dusty lizard propped, tilted its head to take me in, and hid in the grass under my shadow.

Over the weeks since I found this woman I have given her hints, clues, signs that she has been chosen. First I took her white nightgown – old ivory satin, not white, but paler than her skin – and pulled it on and lay in her bed one day. It smelled of hair and roses. I left it torn at the seams on the sofa under the grapevine that shades her back verandah. I suppose she found it that night and was puzzled, perhaps alarmed, but thought the dog had done it; anyone might think so. Another day I left an ivory rose, edged with red, in a bowl on her kitchen table. She picked it up,

surprised, and put it in a glass of water. She accused her daughters of picking it, I could tell from where I was standing by the kitchen window (though of course what she was saying was inaudible), and they shook their heads. Their denials made her angry; the older girl burst into loud sobs. Another frilled rose was waiting on the pillow in the room with the three red-lipped windows. I wonder what she made of that. They looked as if they were crumpled up, then dipped in blood.

I drop a hint now. I sit down in the cane armchair, which creaks, and utter a soft sigh. Her breathing stops. She is transfixed. When it starts again, it is almost as slow as it was when she was asleep, but deeper: in spite of her efforts, harsher. Her heart shudders. For long minutes I take care not to let my breathing overlap hers; I keep to her rhythm. She does not dare to stop breathing for a moment to listen, warning whoever is there, if anyone is, that she is awake. And at last – the kitchen clock chimes four – she starts to fall asleep again, having made herself believe what she must believe. There is no one there, the noise was outside, it was a dream, she is only being silly.

I make the chair creak again.

She breathes sharply, softly now, and with a moan as if in her sleep – this is how she hopes to deceive whoever is there, because someone is, someone *is* – she turns slowly over to lie and face the chair. Her eyes are all shadow. Certainly she opens them now, staring until they water, those eyes the colours of water. But I am too deep in the dark for her to see me: too far from the grey glow at the only tall window with its curtains left apart.

This time it takes longer for her to convince herself that there is nothing here to be afraid of. I wait until I hear her breathing slow down. Then, as lightly as the drizzle that is just starting to hiss in the tree by her window, I let her hear me breathing faster.

'Who is it?' she whispers. They all whisper.

'Quiet.' I kneel by her head with the grey knife out.

'Please.'

'Quiet.'

The clock chimes. We both jump like rabbits. One. Two. Three. Four. Five. I hold the knife to her throat and watch her eyes sink and her mouth gape open. Terror makes her face a skull. 'Going to keep quiet?' I whisper, and she makes a clicking in her throat and nods a little, as much as she dares to move. 'Yes or no?'

She clicks.

'It's sharp. Watch this. I slice off a lock of her black hair and stuff it in my pocket. 'Well?'

Click.

'Well?'

'Yesss.'

When I hold her head clear of the quilt by her hair and stroke the knife

down the side of her throat, black drops swell along the line it makes, like buds on a twig.

'Good. We wouldn't want to wake the girls up, would we?' I say. I let that sink in, let her imagine those two little girls running in moonlit gowns to snap on the light in the doorway. Then I say their names. That really makes the pulse thump in her throat. 'They *won't* wake up, will they?'

'No,' she whispers.

'Good.'

I press my lips on hers. My mouth tastes of the grapes I ate by her still fire, both our mouths slither and taste of the brown sweet grapes. I keep my tight grip of my knife and her hair. She has to stay humble. I am still the master.

'I love you,' I say. Her tongue touches mine. 'I want you.' Terror stiffens and swells in her at that. 'Say it,' I say.

'I - love you,' she whispers. I wait. 'I - want you.'

Now there is not another minute to wait. I throw the quilt off and lift her nightgown. She moves her heavy thighs and the slit nest above them of curled black hair.

There is a hot smell of roses and summer grasses. I lie on top of her. 'Put it in,' I say, and she slips me in as a child's mouth takes the nipple. 'Move,' I say. She makes a jerky thrust. 'No, no. Make it nice.' Her eyes twitch; panting, she rocks and sways under me.

I have to close her labouring mouth with my hand now; in case the knife at her throat slips, I put it by her head on the pillow (its steel not cold, as hot as we are), and it makes a smear where the frilled rose was. Her nightgown tears over her breasts, black strands of her hair scrawl in red over the smooth mounds of them, warm wet breasts that I drink. Is this the nightgown? Yes. Yes. Then we are throbbing and convulsing and our blood beats like waves crashing on waves.

None of these women ever says to me, How is your little grub enjoying itself? Is it in yet? Are you sure? Can it feel anything? Oh, well, that's all right. Mind if I go back to sleep now? No, move, I say, and they move. Move nicely. Now keep still. And they do.

'Now keep still,' I say, picking up the knife again. She lies rigid. The clatter of the first train tells me it is time. Day is breaking. Already the grey light in the window is too strong to be still moonlight, and the dark tree has started to shrink, though not yet to be green and brown. 'I have to go. I'll come again,' I say as I get up. She nods. 'You want me to. Don't you.' She nods, her eyes on the hand with the knife.

I never will. I never do. Once is all I want. At night she will lie awake thinking I will come to her again. Just as she thinks I might cut her throat and not just slit the skin; and so I might. But their death is not part of the ritual. The knife is like a lion-tamer's whip: the threat is enough. Of course if the threat fails, I will have to kill her. She, for that matter, would turn

the knife on me if she could. Chance would then make her a killer. Chance, which has made me the man I am, might yet make me a killer: I squat stroking the knife.

'Well, say it,' I say.

'Yes.'

'You won't call the police.' She shakes her head. 'Or will you? Of course you will.' My smile cracks a glaze of blood and spittle around my mouth. In the grey mass on the pillow I watch her eyes roll, bloodshot, bruised, still colourless. 'I want you to wait, though. I know: wait till the bird hits the window.' A bird flies at her window every morning. I see her realize that I even know that; I see her thinking, Oh God, what doesn't he know? 'That's if you love your little girls.' Her eyes writhe. 'You do, don't you. Anyone would.' Girls with hair like pampas grass. 'So you will wait, won't you.' She nods. 'Well?'

'Yes.'

Her coils of dark hair are roopy with her sweat and her red slobber, and so is her torn gown, the torn ivory gown that I put on once, that she never even bothered to mend. A puddle of yellow haloes her on the sheet. She is nothing but a cringing sack of stained skin, this black-haired woman who for weeks has been an idol that I worshipped, my life's centre. The knowledge that I have got of her just sickens me now. Let them get a good look at what their mother really is - what women all are - today when they come running down to breakfast, her little girls in their sunlit gowns. 'You slut,' I say, and rip her rags off her. 'You foul slut.' Just having to gag her, turn her and tie her wrists behind her and then tie her ankles together makes me want to retch aloud. Having to touch her. But I stop myself. Turning her over to face the wall, I pull the quilt up over the nakedness and the stink of her. I wipe my face and hands, drop the knife and the balaclava into my haversack, and get dressed quickly.

The dark rooms smell of ash. Light glows in their panes, red glass in their fireplaces. The heavy door closes with a jolt. I break off a bunch of brown grapes with the gloss of the rain still on them. The dog snuffles. Blinking one eye, it bats its sleepy tail once or twice on the verandah.

I have made a study of how to lose myself in these hushed suburban mornings. (The drizzle stopped long ago. Now a loose mist is rising in tufts, and the rolled clouds are bright-rimmed.) I am as much at home in her suburb as I am in her house, or in my own for that matter, though I will never go near the house or the suburb, or the woman, again. (I will find other women in other houses and suburbs when the time comes. Move, I will say, and they will move. Move nicely. They will. Keep still. Then they will keep still.) And when the sirens whoop out, as of course they will soon, I will be out of the way. I will wash myself clean.

I am a solitary jogger over yellow leaves on the echoing footpaths. No one sees me. I cram the grapes in my haversack for later.

I know that soon after sunrise every morning a small brown bird dashes itself like brown bunched grapes, like clodded earth, at the bare window of her room, the one with its red curtains agape. Again and again it launches itself from a twig that is still shaking when the bird has fallen into the long dry grass and is panting there unseen, gathering its strength for another dash. (The garden slopes away under her room: no one can stand and look in at her window.) It thuds in a brown flurry on to its own image shaken in the glass. It startled me, in the garden the first morning. I think of her half-waking, those other mornings, thinking, It's the bird, as the brown mass thudded and fell and fluttered up to clutch at the twig again: thinking, only the bird, and turning over slowly into her safe sleep.

But she is awake this morning. She is awake thinking, Oh God, the bird, when will the bird? Twisting to free her hands and turn over: Please, the bird. Her shoulders and her breasts and throat are all ravelled with red lace. Her hair falling over them is like dark water.