The Holder of the World (an extract)

Bharati Mukherjee
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Abstract
I LIVE in three time zones simultaneously, and I don't mean Eastern Central and Pacific. I mean the past, the present and the future. The television news is on, Venn's at his lab, and I'm reading Auctions & Acquisitions, one of the trade mags in my field. People and their property often get separated. Or people want to keep their assets hidden. Nothing TB ever lost, but continents and centuries sometimes get in the way. Uniting people and possessions; it's like matching orphaned socks, through time.

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Bharati Mukherjee was born in Calcutta. She attended the Universities of Calcutta and Baroda, where she received a Master's Degree in English and Ancient Indian Culture. She came to America in 1961 to attend the Writer's Workshop, and received a Master of Fine Arts and a Ph.D. in English from the University of Iowa. She became an American citizen in 1988. She is a professor of English at the University of California at Berkeley, and is married to the writer Clark Blaise.

Mukherjee is the author of six books of fiction: The Tiger's Daughter, Wife, Darkness, The Middleman and Other Stories (which won the National Book Critics' Circle Award in 1989), Jasmine and The Holder of the World; two books of nonfiction, written with her husband: Days and Nights in Calcutta and The Sorrow and the Terror.
I LIVE in three time zones simultaneously, and I don't mean Eastern, Central and Pacific. I mean the past, the present and the future.

The television news is on, Venn's at his lab, and I'm reading *Auctions & Acquisitions*, one of the trade mags in my field. People and their property often get separated. Or people want to keep their assets hidden. Nothing is ever lost, but continents and centuries sometimes get in the way. Uniting people and possessions; it's like matching orphaned socks, through time.

According to *A & A*, a small museum between Salem and Marblehead has acquired a large gem. It isn't the gem that interests me. It's the inscription and the provenance. Anything having to do with Moghul India gets my attention. Anything about the Salem Bibi, Precious-as-Pearl, feeds me.

Eventually, Venn says, he'll be able to write a program to help me, but the technology is still a little crude. We've been together nearly three years, which shrinks to about three weeks if you deduct his lab time. He animates information. He's out there beyond virtual reality, re-creating the universe, one nanosecond, one minute at a time. He comes from India.

Right now, somewhere off Kendall Square in an old MIT office building, he's establishing a grid, a data base. The program is called X-2989, which translates to October 29, 1989, the day his team decided, arbitrarily, to research. By 'research' they mean the mass ingestion of all the world's newspapers, weather patterns, telephone directories, satellite passes, every arrest, every television show, political debate, airline schedule ... do you know how many checks were written that day, how many credit card purchases were made? Venn does. When the grid, the base, is complete, they will work on the interaction with a personality. Anyone. In five years, they'll be able to interpose me, or you, over the grid for upward of ten seconds. In the long run, the technology will enable any of us to insert ourselves anywhere and anytime on the time-space continuum for as long as the grid can hold.

It will look like a cheap set, he fears. He watches 'Star Trek,' both the old and new series, and remarks on the nakedness of the old sets, like studio sets of New York in 1940s movies. The past presents itself to us,
always, somehow simplified. He wants to avoid that fatal unclutteredness, but knows he can't.

Finally, a use for sensory and informational overload.

Every time-traveler will create a different reality - just as we all do now. No two travelers will be able to retrieve the same reality, or even a fraction of the available realities. History's a big savings bank, says Venn, we can all make infinite reality withdrawals. But we'll be able to compare our disparate experience in the same reality, and won't that be fun? Jack and Jill's twenty-second visit to 3:00 p.m. on the twenty-ninth of October 1989.

Every time-traveler will punch in the answers to a thousand personal questions - the team is working on the thousand most relevant facts, the thousand things that make me me, you you - to construct a kind of personality genome. Each of us has her own fingerprint, her DNA, but she has a thousand other unique identifiers as well. From that profile X-2989 will construct a version of you. By changing even one of the thousand answers, you can create a different personality and therefore elicit a different experience. Saying you're brown-eyed instead of blue will alter the withdrawal. Do blonds really have more fun? Stay tuned. Because of information overload, a five-minute American reality will be denser, more 'life like,' than five minutes in Africa. But the African reality may be more elemental, dreamlike, mythic.

With a thousand possible answers we can each create an infinity of possible characters. And so we contain a thousand variables, and history is a billion separate information bytes. Mathematically, the permutations do begin to resemble the randomness of life. Time will become as famous as place. There will be time-tourists sitting around saying, 'Yeah, but have you ever been to April fourth? Man!'

My life has gotten just a little more complicated than my ability to describe it. That used to be the definition of madness, now it's just discontinuous overload.

My project is a little more complicated.

2.

THE RUBY RESTS on a square of sun-faded green velvet under a dusty case in a maritime museum in an old fishing village many branches off a spur of the interstate between Peabody and Salem. Flies have perished inside the case. On a note card affixed to the glass by yellowed tape, in a slanted, spidery hand over the faded blue lines, an amateur curator has ballpointed the stone's length (4 cms) and weight (137 carats), its date and provenance (late 17c., Moghul). The pendant is of spinel ruby, unpolished
and uncut, etched with names in an arabized script. A fanciful translation of the names is squeezed underneath:

Jehangir, The World Seizer
Shah Jahan, The World Ruler
Aurangzeb, The World Taker
Pearl-of-My-Crown, World Healer

In adjoining cases are cups of translucent jade fitted with handles of silver and gold; bowls studded with garnets and sapphires, pearls and emeralds; jewel-encrusted thumb rings; jewel-studded headbands for harem women; armlets and anklets, necklaces and bangles for self-indulgent Moghulmen; scimitars rust dappled with ancient blood, push-daggers with double blades and slip-on tiger claws of hollow-ground animal horns.

How they yearned for beauty, these nomads of central Asia perched on Delhi's throne, how endless the bounty must have seemed, a gravel of jewels to encrust every surface, gems to pave their clothes, their plates, their swords. Peacocks of display, helpless sybarites, consumed not with greed but its opposite: exhibition. And how bizarre to encounter it here, the spontaneous frenzy to display, not hoard, in this traditional capital of Puritan restraint. Spoils of the Fabled East hauled Salemward by pock marked fortune builders. Trophies of garrisoned souls and bunkered hearts.

The Emperor and his courtiers pace the parapets above the harem, caged birds sing, and the soft-footed serving girl follows them at a measured distance, silently fanning with peacock feathers at the end of a long bamboo shaft. Below, a hundred silk saris dry on the adobe walls. Lustrous-skinned eunuchs set brass pitchers of scented water at the openings in the zenana wall. Old women snatch them up, then bar the venereal interior to the dust and heat. Above it all, the Emperor - a stern old man, sharp featured in profile with a long white beard - contemporary of the Sun King, of Peter the Great and of Oliver Cromwell, splices the sunlight with uncut gems. The world turns slowly now in a haze of blood, then glitters in a sea of gold, then drowns in the lush green that chokes his palace walks. He is the monarch of rains and absurd fertility, bred with dust and barrenness in his veins, this fervent child of a desert faith, believer in submission now given infidel souls to enslave, unclean temples to scourge, and a garden of evil fecundity to rule. How useless it must have seemed to those ambassadors of trade, those factors of the East India Company, to lecture an exiled Uzbek on monochromatic utility and the virtues of reticence.

The gaudiness of Allah, the porridge of Jehovah.
'CLOSING IN FIFTEEN MINUTES,' barks the curator, a pink-domed curiosity of a man with bushy white brows, a pink scalp and billowy earmuffs of white hair. His name is Satterfield, the captions are in his hand.

'Comes from the Old English. Slaughter Field,' he offers, uninvited. Perhaps he sees me as a searcher-after-origins, though nothing in my manner or dress should reveal it. High Yuppie, Venn would say: toned body, sensible clothes, cordovan briefcase, all the outward manifestations of stability, confidence and breeding.

'Masters,' I say. 'Beigh Masters.' I give him my card – estates planning, assets research. No one ever asks what it means: they assume I'm a lawyer or with the IRS. Back on the scepter'd isle, three hundred years ago, we were Musters, or musterers. A clever vowel change, in any event. 'Looks like 'Bee,' sounds like 'Bay-a,'" I say.

According to a brass plate in the foyer of this old clapboard house, now museum, on an outcropping of cod-, lobster- and scallop-rich granite where a feeble estuary meets the sea, from this house a certain William Maverick once guided sloops of plundering privateers. Each conquerer museums his victim, terms him decadent, celebrates his own austere fortitude and claims it, and his God, as the keys to victory. William Maverick credited his own hard-knuckled tolerance of cold and pain and hunger to a Protestant God, and credited Him for guiding his hand over the sun-softened Catholics. It pleased him to know that 'shark-supp'd Spaniards would have an eternity to offer their novenas.'

It is perhaps not too great an adjustment to imagine pirates sailing from comfortable homes like this after laying in a supply of winter firewood for the wife and family, and chopping it, then some fish and salt pork, molasses and tea, before raising a crew and setting out to plunder the Spanish Main. We’re like a reverse of Australia: Puritans to pirates in two generations. Our criminal class grew out of good religious native soil.

The first Masters to scorn the straitened stability of his lot was one Charles Jonathan Samuel Muster, born in Morpeth, Northumberland. In 1632, a youth of seventeen, C.J.S. Muster stowed away to Salem in a ship heavy with cows, horses, goats, glass and iron. What extraordinary vision he must have had, to know so young that his future lay beyond the waters, outside the protections of all but the rudest constabulary, at the mercy of heathen Indians and the popish French. By 1640 he was himself the proprietor of a three-hundred acre tract that he then leased to an in-law recently arrived, and then he returned to Salem and the life of sea trade, Jamaica to Halifax. Curiosity or romance has compelled us to slash, burn, move on, ever since.

Ten years ago I did a research project which led to an undergraduate thesis on the Musters/Masters of Massachusetts for Asa Brown ledge's American Puritans seminar at Yale; everything I know of my family comes from that time when I steeped myself in land transfers, sea logs and
records of hogsheads of molasses and rum. And that seminar set in motion a hunger for connectedness, a belief that with sufficient passion and intelligence we can deconstruct the barriers of time and geography. Maybe that led, circuitously, to Venn. And to the Salem Bibi and the tangled lines of India and New England.

THE YEAR that young Charles Muster secreted himself among the livestock aboard the Gabriel, a noblewoman in India died in childbirth. It was her fourteenth confinement, and she was the Emperor’s favorite wife. He went into whitegowned mourning for two years while supervising the erection of a suitable monument. So while the Taj Mahal slowly rose in a cleared forest on the banks of the Yamuna, young Muster was clearing the forest on the banks of the Quaboag and erecting a split-log cabin adjacent to a hog pen and tethered milch cow. Three years later, barely twenty, he abandoned the country and built the first of many houses on an overlook commanding a view of the sea and the spreading rooftops of Salem. For the rest of his life he scuttled between civilized Salem and the buckskinned fringes of the known world, out beyond Worcester, then Springfield, then Barrington, gathering his tenants’ tithes of corn and beans, salted meat and barrels of ale, selling what he couldn’t consume and buying more tracts of uncleared forest with the profit, settling them with frugal, land-hungry arrivals from Northumberland, while running his own sea trade in rum and molasses, dabbling in slaves, sugar and tobacco, in cotton and spices, construction and pike building. He was a New World emperor. Even today, five townships carry his name.

In this Museum of Maritime Trade, the curator’s note cards celebrate only Puritan pragmatism. There is no order, no hierarchy of intrinsic value or aesthetic worth; it’s a fly’s-eye view of Puritan history. More display cases are devoted to nails, flintlock muskets, bullet molds, kettles, skillets, kitchen pots and pothooks, bellows and tongs than to carved ivory powder primer flasks and nephrite jade winecups. The crude and blackened objects glower as reproaches to Moghul opulence, glow as tributes to Puritan practicality. As in the kingdom of tropical birds, the Moghul men were flashy with decoration, slow moving in their cosmetic masculinity. What must these worlds have thought, colliding with each other? How mutually staggered they must have been; one wonders which side first thought the other one mad.

About children reared in our latch key culture, I have little doubt. I’ve heard their teachers on guided tours, listened to the whispered titters of Cub Scouts and Brownies: We beat those Asians because our pots are heavy and black and our pothooks contain no jewels. No paintings, no inlays of rubies and pearls. Our men wore animal skins or jerkins of crude muslin and our women’s virtue was guarded by bonnets and capes and full skirts. Those Indian guys wore earrings and dresses and necklaces. When they ran out of space on their bodies they punched holes in their wives’ noses to hang more gold and pearl...
Then they bored holes in their wives' ears to show off more junk, they crammed gold bracelets all the way up to their elbows so their arms were too heavy to lift, and they slipped new rings on their toes and thumbs they could barely walk or make a fist.

No wonder!

I move from unfurbished room to room, slaloming between us and them, imagining our wonder and their dread, now as a freebooter from colonial Rehoboth or Marblehead, and now as a Hindu king or Moghul emperor watching the dawn of a dreadful future through the bloody prism of a single perfect ruby, through an earring or a jewel from the heavy necklace.

The curator returns to an empty darkened room where he can watch me, while lifting the covers off two large, wooden crates. The tea-chest wood is nearly antique in itself, except for the crude, Magic Markered notation: 'Salem Bibi's Stuffs.' The Salem Bibi - meaning 'the white wife from Salem' - Precious-as-Pearl! I have come to this obscure, user-hostile museum to track her down.

The opened crates overflow with clothing, none of it from the Bibi's time. It's like a Goodwill pick up. Satterfield paws through the upper layers, lets them spill around the crates, unsorted, still in tangles. Only the moths will know this history.

More layers; the crates are like archaeology pits. I want to stop and examine, but the decades are peeling by too quickly. Not all that survives has value or meaning; believing that it does screens out real value, real meaning. Now we're getting down to better 'stuffs,' fragments of cotton carpets and silk hangings, brocade sashes and exotic leggings.

I think we're about to hit pay dirt. An old rug. Satterfield looks up. 'Closing time,' he says. Museum hours: Closed weekends, Monday and Friday and Wednesday afternoon. Open Tuesday afternoon and Thursday morning.

'I've come a long way to see this,' I say. 'Won't you let me stay?'

My eyes are more often called steely or forthright than pleading, but to Satterfield they convey, this day at least, the proper respect and sincerity. I get down on my knees, and help lift.

'Wherever did you get this?'

'A donation,' he says. 'People in these parts, they have a lot of heirlooms. A lot of sea faring families, grandfathers' chests and things.'

'You mean someone had all this in his attic?'

'Friends of the museum.'

'Looks Indian,' I say. 'Indian-Indian, not wah-wah Indian.' I hate to play stupid for anyone, but I don't want him to suspect me. Traces of the Salem Bibi pop up from time to time in inaccessible and improbable little museums just like this one. They get auctioned and sold to anonymous buyers. I believe I know her identity, and the anonymous donor.

Mr. Satterfield settles on one knee and lifts out the frayed wool rug with a hunting motif - old, very old - and carefully unfolds it. Inside, there is...
a stack of small paintings; he lifts one, then two, and finally five crudely
framed miniatures from the folds of the carpet. Then he smooths the
carpet out.

'Pretty good shape for the age it's in.'

I get down on my knees, smoothing the carpet in the manner of a guest
who, with indifference but a show of interest, might pat a host's expansive
hunting dog. 'Well, aren't those very interesting paintings,' I say. 'Don't
you think?' My voice has caught a high note, I want to cough or clear my
throat, but it would seem almost disrespectful.

'We don't keep pictures here. This is a museum of maritime trade.'

There is surely one moment in every life when hope surprises us like
grace, and when love, or at least its promise, landscapes the jungle into
Eden. The paintings, five in all, are small, the largest the size of a man's
face, the smallest no larger than a fist. They make me, who grew up in an
atomized decade, feel connected to still-to-be-detected galaxies.

The corners are browned by sea water or monsoon stains. White ants
have eaten through the courtiers' sycophantic faces and lovers' tangled
legs, through muezzin-sounding minarets and lotus blooms clutched by
eager visitors from pale-skinned continents oceans away. But the Moghul
painters still startle with the brightness of their colors and the forcefulness
of their feelings. Their world is confident; its paints are jewels; it too
displays all it knows.

Here, the Salem Bibi, a yellow-haired woman in diaphanous skirt and
veil, posed on a stone parapet instructing a parrot to sing, fulfills her
visions in the lost, potent language of miniature painting. She is always
recognizable for the necklace of bone. Later, when the Indian imagination
took her over, the bone became skulls.

'I need to pack these up,' says Mr. Satterfield.

Here Precious-as-Pearl zigzags on elephantback, by masoola boat, in
paloquins – the vast and vibrant empire held in place by an austere
Muslim as Europeans and Hindus eat away the edges.

In the first of the series, she stands ankle-deep in a cove, a gold-haired,
pale bodied child-woman against a backdrop of New England evoked
with wild, sensual color. The cove is overhung with cold-weather,
color-changing maples and oaks, whose leaves shimmer in a monsoon's
juicy green luxuriance. At the water's edge, a circle of Indians in bright
feathered headdresses roasts fish on an open fire. More braves stand in
shallow water, spears aloft, as grotesque red salmon climb the underside
of giant breakers. Their wolf-dogs howl, neck hairs rising, as children toss
stones in play from the shingled beach. Around her submerged
high-arched instep, jellyfish, dark as desire, swirl and smudge the cove's
glassy waves. Crouched behind her, in the tiny triangle of gravelly shore
visible between her muscled legs, black-robed women with haggard faces
tug loose edible tufts of samphire and sea-grasses. I was right – they were
fascinated by us. The artist cannot contain the wonders, fish and bird life bursts over the border.

'Really. It's getting very late.' He begins to turn the miniatures over and folds the ancient carpet over them.

'Where will you be selling them?' I ask, but he shrugs.

'That's up to the owner, isn't it?'

In a maritime trade museum in Massachusetts, I am witnessing the Old World's first vision of the New, of its natives, of its ferocious, improbable shapes, of its monstrous women, that only the Salem Bibi could have described or posed for. Her hips are thrust forward, muscles readied to wade into deeper, indigo water. But her arms are clasped high above her head, her chest is taut with audacious yearnings. Her neck, sinewy as a crane's, strains skyward. And across that sky, which is marigold yellow with a summer afternoon's light, her restlessness shapes itself into a rose-legged, scarlet-crested crane and takes flight.

The bird woos with hoarse-throated screeches, then passes out of sight. The painting could be covered by the palm of my hand.

I lift the final one. I want to memorize every stroke.

In the largest of the series — its catalog name is The Apocalypse, but I call it The Unravish'd Bride — beautiful Salem Bibi stands on the canon-breached rampart of a Hindu fort. Under a sky on fire, villages smolder on purple hillocks. Banners of green crescent moons flutter from a thousand tents beyond the forest, where tethered horses graze among the bloated carcasses of fallen mounts. Leopards and tigers prowl the outer ring of high grass, the scene is rich in crow-and-buzzard, hyena-and-jackal, in every way the opposite of fertile Marblehead. In a forest of blackened tree stumps just inside the fort's broken walls, hyenas lope off with severed human limbs, jackals chew through caparisoned carcasses of horses, a buzzard hops on a child's headless corpse.

Salem Bibi's lover, once a sprightly guerrilla warrior, now slumps against a charred tree trunk. He grasps a nephrite jade dagger hilt carved in the shape of a ram's head and, with his last blood-clotted breath, pledges revenge. His tiny, tensed knuckles glint and wink, like fireflies, against the darkness of his singed flesh. The poisoned tip of an arrow protrudes through the quilted thinness of his battle vest. An eye, gouged loose by an enemy dagger, pendulums against his famine-hollowed cheek, a glistening pink brushstroke of a sinew still connecting it to the socket through which the smoky orange sky shows itself. The lover's one stationary eye fixes its opaque, worshipful gaze on the likeness of the Salem Bibi painted on the lover's right thumbnail.

Near Salem Bibi's dying lover, under a multirooted banyan tree smeared with oils and ashes holy to Hindus, the upper body of a lotus-seated yogi, slain in midmeditation holds itself serenely erect. An infant, chubby and naked, crawls from blood-splattered shield to shield inventing happy games. A thief crouches behind a pretty purple boulder and eyes the
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necklets of pearls, rubies, diamonds, on courtier-warriors' stilled chests. Broods of long-haired monkeys with black, judgmental faces ring the heaps of dead and dying.

In the clean, green distance beyond the conflagration's range, on a wide road that twists away from ruined forts and smoking villages, a gloomy, insomniac conqueror on a sober-eyed elephant leads his procession of triumph-aroused horsemen, foot soldiers, archers, gunners, lance bearers, spies, scouts, mullahs, clowns, poets, painters, bookkeepers, booty haulers, eunuchs, courtesans, singers, dancers, jugglers, wrestlers, cooks, palanquin bearers, tent pitchers, storytellers, to the next gory and glorious field of slaughter. Their eyes form a perfect, glitter-pointed triangle: Salem Bibi's, her Hindu lover's, the Moghul conqueror's.

On the low-parapeted roof of the fort, Salem Bibi chants stubborn and curative myths to survive by. Her bracelated hands hold aloft a huge, heavy orb of unalloyed gold and a clear, multifaceted diamond through which a refracted lion and a lamb frolic in a grove of gold grass as supple as silk. At her henna-decorated, high-arched feet, a bird cage lies on its side, its microscopic door recently ripped off its hinges. The newly exposed hinge glows against the cage's duller metal, a speck of gold-leaf paint.

'Thank you, Mr. Satterfield.'

It is a feast of the eyes, and I must steady myself, take a breath, palms outstretched on the museum's floor. You can study it for a lifetime and find something new each time you look. It's like an Indian dessert, things fried that shouldn't be, hot that should be cold, sweet that should be tart. And an art that knows no limit, no perspective and vanishing point, no limit to extravagance, or to detail, that temperamentally cannot exclude, a miniature art forever expanding.

Go, Salem Bibi whispers, her kohl-lined sapphire eyes cleaving a low-hanging sky. Fly as long and as hard as you can, my co-dreamer! Scout a fresh site on another hill. Found with me a city where lions lie with lambs, where pity quickens knowledge, where desire dissipates despair!

THERE ARE no accidents. My Yale thesis on the Puritans didn't lead to graduate school and a teaching career, but it took me here, no accident. My life with Venn Iyer, father of fractals and designer of inner space, is no accident.

I drove out to this museum to track down for a client what he claims is the most perfect diamond in the world. The diamond has a name: The Emperor's Tear. For five years, I have been tracking the Salem Bibi, a woman from Salem who ended up in the Emperor's court. I know her as well as any scholar has known her subject; I know her like a doctor and a lawyer, like a mother and a daughter. With every new thing I've learned, I've come imperceptibly closer to the Emperor's Tear. In that final
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Gotterdammerung painting, she is holding it: I have seen the Emperor's Tear atop its golden orb. Three hundred years ago, it existed in her hands; I know where she came from and where she went. I couldn't care less about the Emperor's Tear, by now. I care only about the Salem Bibi.

I should have let the keyboard do the tracking, but, like shamans and psychics, I've learned to go with hunches as well as data bases. The easiest way for a white-collar felon to make a stone vanish for a while is to loan it to a small, grateful museum under a plausible alias. And if the museum, finding itself too cluttered already, and out of its curatorial depths, were to sell it in some obscure auction in Europe or Canada, and the owner just happened to show up and buy it, he'd have title, free and clear, wouldn't he?

What I hadn't figured on was the secret life of a Puritan woman whom an emperor honored as Precious-as-Pearl, the Healer of the World.

3.

SHE WAS Hannah Easton, only surviving child of Edward and Rebecca Easton, nee Rebecca Walker of Brookfield, in the Massachusetts Bay Colony. Brookfield, today, lies about midway between Worcester and Springfield in the foothills of central Massachusetts, east of the gentle floodplain of the Connecticut River. In Hannah's time it was Indian country: smack in the middle of Nipmuc land with Mohicans and Narragansetts to the south, Pennacook and Abnaki on the north all the way to New France.

The dates are not important. I'll summarize them later.

All of Massachusetts must have been an extended family. A cousin shipped out, an in-law followed, an uncle got news of free land, a chance for rebeginning ... like villages in Poland and Italy and Ireland emptying for America two centuries later. Case in point: my family.

Rebecca Easton's nee Walker's grandmother was a cousin of Charles Jonathan Samuel Muster's father; her family, had been legitimate passengers on the Gabriel (two years later to sink off Pemaquid, Maine) that Charles had stowed away on. Vaguely, then, I'm part of this story, the Salem Bibi is part of the tissue of my life. Walkers appear on the ship's records, but Charles Muster never did. They'd probably settled in Boston, or even Rhode Island. Perhaps primogeniture did him out of land or inheritance, but by 1653 Elias Walker, his wife and infant daughter, Rebecca, arrived in Brookfield and leased, from their distant relatives the Masters (the three sons of Charles Jonathan Samuel Muster), three hundred acres of prime Quaboag River bluff and bottomland. By all accounts, Elias Walker was a frugal farmer and stockman; by 1665, he had
purchased his land outright. My direct Masters ancestors pocketed the cash and further dissipated their father’s wealth.

At that time, Brookfield was a hesitant hilltop Puritan outpost deep inside Nipmuc country. Elias Walker held the usual attitudes of his times, and ours, toward the Indians: they are children, they are trusting, they are proud and generous. Even capable of nobility. But at heart they are savages: bestial, unspeakably cruel. He counseled, and cultivated, the path of mutual avoidance. Eight years later, the Walkers gained a neighbor, a sickly looking but resourceful recent arrival by the name of Edward Easton, who purchased with his English savings a brown ribbon of a field, a rickety shed, a cabin with privy and two barns.

The stage was set: older bachelor farmer with education and some money. The robust farmer’s daughter next door was only eight years old when first glimpsed, but no one was going anywhere. By the time she was sixteen, in 1668, Rebecca Walker was married to Edward Easton.

By eighteen, she’d had two pregnancies. The second, a daughter named Hannah, survived. In the remotest of ways, Hannah Easton is a relative of mine. Hannah Easton would walk the parapets of a Moghul fort, would hold the world’s most perfect diamond in her hands.

This was country for those raw and strong enough to hack prosperity out of wild, volatile land. And this was country for the middle-aged and bitter, discontented city dwellers and immigrants to start over in the wilderness, where the Prince of the Air was said to reign. Edward Easton was forty-three (already living on borrowed time, statistically speaking) the year that Hannah was born.

1632 Charles Jonathan Samuel Muster arrives in Massachusetts.

1653 Elias Walker and family arrive in Brookfield. Birth of Rebecca Walker.

1661 Arrival of Edward Easton.
1668 Marriage of Rebecca and Edward.
1670 Birth of Hannah Easton.

Of Edward Easton’s life before the winter of 1661, when he showed up in Boston, little is known. He sailed out of the Downs soon after Charles II, the Stuart restored to the English throne, had Oliver Cromwell’s embalmed body dug out of its secret grave and decapitated, and the head stuck on a pole in Westminster Hall. They sent potent messages in those days; Edward, a Roundhead sympathizer, must have caught the first packet boat to the colonies.

In the Old World, Edward Easton had been an East India Company man with a sedentary occupation, a doughyskinned, soft-bellied, fact-fevered
scribe hunched over ledger books, letters and memoranda in the Company's Leadenhall Street offices in London. Back in my junior year abroad, in London, I checked the Company's books and papers stored in the India Office in Whitehall. Edward Easton's entries stand out because of the singular primness and angularity of his handwriting.

I knew my own family's names and fragments of rumored history, of course. When I got to England, I went straight to the shipping records, the baptismal records, the recordings of deeds. Seeing the names of relatives, reading of their deaths and births and marriages all placed me within a context that I found somehow thrilling, as though nothing in the universe is ever lost, no gesture is futile. I've since then doubted the significance of many of those innocent discoveries, but seeing those 'Salem Bibi's Stuffs' boxes on the floor of the maritime museum, those Moghul paintings, brought the importance of those feelings back.

A twenty-year-old girl, really, contemplating her place in the universe and the ways of the world had discovered an ancestor, a man of her genes who had gone before her, and though he was writing of strangers, she read all his notes like an intimate letter from home:

A petty ruler on the Coromandel coast of India is given the gifts of armour, a wool coat and a spying glass.

A ship on its way to Masulipatnam is stocked with 1420 hogs and 250 oxen.

The mother of a factor who died on board a Company vessel sailing home from Fort St. George is denied the diamonds she claims he was bringing back for her.

A cabin-boy is whipped and his lacerations brined for having stolen a vial of musk.

Did the cabin boy live to be a sea captain? Did the petty ruler wear his bribe to his next battle and did the armor save his skin? Was Edward Easton's mind so demented with details that he fled to the wilderness? Or did he merely look up and out the grimy window, see the forest of mastheads and yardarms on the river and the white Crosses of St. George fluttering like birds on the Company's pennants and finally walk away from his old self? As his wife and his daughter would do, again and again.

Edward Easton arrived in Boston with sufficient skills and savings to make him desirable as a son-in-law to any Boston patriarch with too many daughters, but within weeks he bought himself a horse and cantered westward. Was it disgust with the old life, or was he enticed by a wholly imagined one that drove him away from safe and stable towns like Boston and Salem? Did the Puritans, with their gloomy quest for godliness, hold for him more terror — as, later, they would for Hannah — than the presumed Satan who reigned over Pennacook, Abnaki and Nipmuc?

What is known is that he headed for the outer rings of settlements, stopping over first in Billerica, then in Chelmsford, then in Lancaster — where he was invited to sup at the home of John White, the wealthy
landholder, and offered a modest bookkeeping job by White’s son-in-law, Reverend Joseph Rowlandson, Lancaster’s first minister – then in Worcester, and finally either running out of energy or finding in Brookfield the dreamscape for starting over.

For this accidental frontiersman, the 1660s was a decade of self-transformation. Like an alchemist who turns dross into gold, he hardened his slack and bookish body into the wiriness of a tiller, transformed the forest into farmland, and disenchantment into desire. And when desire grew carnal and kept him awake all the summer nights of 1668, he married, after perfunctory courtship, the Walker’s bonny lass, strong and handsome, even comely, he wrote in that angular hand, with domestic skills and teachable aptitudes worthy of a free-born woman of this new land.

He felt he might give her twenty years of husbandly service, begetting upon her a brood of worthy offspring. Already, he was cultivating a second career as village selectman.

I gasped the moment I opened Brookfield town registries and saw the same angular hand I’d known from Leadenhall. I thought then, with all the melodrama of undergraduate training, of Keats’ odes, or of his ‘On First Looking into Chapman’s Homer,’ for here I was, perhaps the only scholar in the world who had traced the work of an obscure clerk from London to Massachusetts. I could sense all the movements in his life, his determination to remake his life before it was too late, to go west to the colony instead of east, where surely his East India clerkship could have led him. I felt the same psychic bond with Edward Easton that Keats did with the revelers on the Grecian urn. He became a footnote in my thesis, but an assurance to me that my research in that era was somehow blessed. Of all the billions of births, the fires and floodings that separate me and my time from Easton and his, that the mundane work of this lone man should be preserved struck me as nothing less than miraculous and conferred on me a kind of wonderstruck confidence.

For most English colonists and certainly for Indian sachems, however, the 1660s was a win-or-die decade. So while Edward Easton was cutting trees down to stumps, raking his field, sowing his wife’s fertile womb, prized rocks from the ground and hauling them to build a wall, burying his firstborn, trading wool stockings and blankets for herbs with the Nipmuc, the Wampanoag chief, Metacom (whom the colonists renamed Philip), was suing and skirmishing to oust alien usurpers, and the French habitants were selling flintlocks to Ninigret, sachem of the Narraganset, in hopes of stirring up anti-English riots.

In 1671, on September 29, the day that Hannah turned a year old and first toddled far enough away by herself to have to be brought back by a solicitous Nipmuc, and the day that, in a cold drafty hall in distant Plymouth, the colonial government curtailed the sovereign powers of the Wampanoag and humiliated the proud King Philip by imposing a fine of
one hundred pounds for violating their laws, Edward Easton, while in his outdoor privy savoring the poetic paradox in an imported, treasured copy of *Paradise Lost* and the physical paradox of constipation’s painful pleasures, died of a bee sting.

OF HER MOTHER, the twenty-two-year old widow whom Hannah lost when the Nipmuc laid siege to Brookfield in the scorched and septic month of August 1675, she had one long, disturbing memory.

Rebecca Easton loved to sing. She sang psalms by the light of a fish oil lamp, always to the same five or six tunes. And though she could neither read the words to the psalms nor the notes to the tunes that Edward, perhaps in a rare desperately nostalgic moment, had scribbled on the back cover of the Psalter, she taught the child to sing antiphonally with her. Hannah’s memory is of one such psalm-singing night, their last one. Rebecca by the window, her neck long and arched, her throat throbbing with song. A voice so strong and sweet that it softens the sternest spiritual phrases into voluptuous pleas. The greasy, pale light of the lamp; the acute smell of the lamp oil. Rebecca singing each line by herself first, then nodding to encourage Hannah; Hannah repeating the line in a quavery, unformed voice. But, Hannah remembers, and this can never be separated from the angelic choir pouring from her mother’s breast, there are faces at the window.

Of course, the memory coalesces several frames into a single emblematic moment. The child sees; the mother does not. The faces are listening, tomahawks held high, about to smash the window and door, but they are stilled in midflight. The Indians know these songs, especially the women who sit in the rear of the church, walking in and out during the sermons but rising with the congregation to sing. Her memory is a window, letting in the fecundity of an unfenced world.

She has also what she calls sightings rather than memories of that early childhood on the farm. Rebecca and some Indian helpers must farm alone; Rebecca is a widow. A Nipmuc woman teaching her to clean and dress deerskin. A boy-child promising to grow for her the plumpest squashes and pumpkins, the crispest beans, the brightest corn. A Nipmuc man hunting wild turkeys and pigeons, and she bouncing along behind Rebecca’s papoose. A season of drought. The same Nipmuc man, Rebecca and Hannah – a frontier family – scraping the last ladlefuls of stewed-together berries and bird eggs and ground nuts from a huge, carbon-encrusted pot. Her mother smiling as the Nipmuc presses a steaming gourd of coarse, spicy potage to Hannah’s lips. She remembers her face against the soft deerskin of his jerkin.

King Philip changed Hannah’s life as completely and as forcefully as King Charles II of England had changed her father’s.

All through June and July of 1675, paranoia traveled up and down the Bay Path. Philip was arming his warriors for an all-out war! Wampanoag
were breaking into and entering colonists' houses in Swansea and raiding farms abandoned on the thin, frayed neck of peninsular land. Isolated farmers were gathered up and garrisoned, losing their crops and cattle to the marauders. Messengers from Governor Winslow of Plymouth fanned their frenzy. Philip's men were looting and burning Middleborough, Dartmouth, Plymouth. The heathens were axing, scalping, abducting the decent Christian men and women and children of Mendon.

Hannah dreamed of Philip pressing his war-roused face at the window. Why not? Stray troopers coming through spoke of Philip as though he were an omnipresent phantom. One moment he was staking out pease fields, next moment he was fortifying snake-crowded swamps. And the next, he was impaling scalped heads and slashing the bulging sacs of milch cows.

Then, on the night of the second of August, Philip's War came to the Easton hearth in the person of Rebecca's Nipmuc lover. If he had intended the marking as disguise, it didn't work. Hannah knew him as her inadmissible father, the only man she'd ever seen her mother with. The child raised her hand. The mother stopped singing, and slowly turned around.

This is the night Hannah has willed herself not to remember. What happened survives only as Rebecca's neighbors' gossip, embellished with the speculations of scholars. The lover, now painted and feathered as befits a warrior, comes to woo her one last time. And Rebecca surprises him. Reading Hannah's eyes, she stands and slowly turns, facing the window without surprise or terror. She stands on a reed rug by the window, the very window where Hannah remembers her having led women and children through psalms, and peels her white, radiant body out of the Puritan widow's thick, somber bodice and skirt as a viper sheds skin before wriggling into the brush. Her body is thick, strong, the flesh streaked and bruised, trussed with undergarments.

The Nipmuc enters the cabin, suddenly immense in his full battle regalia. He cradles the whimpering Easton hound under one arm.

Rebecca scoops Hannah out of her bed, cradles her and weeps as though the child were dead. The Nipmuc jerks his arm, the hound lurches, and a spume of blood leaps from his arms across the table. He swabs Rebecca's old garments in the blood, smears them with his feet over the floor, stabs holes in the cloth as they darken with blood, then hands her something new and Indian and clean to wear.

Outside, a Nipmuc woman who had taught her to sew deerskin into breeches, takes the child. She watches the cabin grow small, and a fireball erupt from the spilled fish oil lamp, as Rebecca and the Nipmuc take off for the river, and the woman, running hard and low to the ground, cuts into the woods, along the path to the Fitch farm half a mile away. She does not cry, and the vow she makes, bobbing in the arms of the nameless woman she has known all her life, to remain silent about this night, to
sustain her mother in the ultimate lie, the ultimate unnatural crime of Puritan life, she will keep for sixty years.

Hannah's subsequent years can be read as a sermon on any topic, as proof of any interpretation. But she wills the memory of this night away; she will orphan herself to that memory, deny its existence, for that is the way her mother has planned it. She alone knows the nature of her mother's disappearance; she must carry the denial of this memory—a lump tenfold heavier than the memory itself—the rest of her life, chastising the lump inside her that is Rebecca with self-doubt and self-hate. Had she been perceived the daughter of a fornicator, not the offspring of an upright widow, no family would have taken her in. It is necessary not only to retain the memory of her beloved, absent mother, but to deny its final blinding, lustful image. To preserve above all the orphan's tragic tale above the wicked woman's demonic possession.

Has any child been so burdened? She has witnessed the Fall, not Adam's Fall, Rebecca's Fall. Her mother's Fall, infinitely more sinful than the Fall of a man. She is the witness not merely of the occasion of sin, but of the birth of sin itself.

And I who have studied Hannah's life nearly as closely as I have studied my own would say that Hannah Easton, whatever the name she carried in Massachusetts, in England, in India or even into history to this very day, loved her mother more profoundly than any daughter has ever loved a mother.

I feel for Hannah as the Nipmuc woman carries her off and drops her noiselessly on a pioneer family's doorstep, deflecting forever the natural course and location of her girlhood. And I envy Rebecca as she, impulsively, carelessly, leaps behind her lover, who is already on his horse, and vanishes into the wilderness. She has escaped her prison, against prevailing odds that would have branded her. Her lover might have come to the window that night to kill them both. Instead, he became the first man to read the scene between them as something sacred, in the fish oil glow, to hear the music.