

MISS MARY PASK

by Edith Wharton

I

It was not till the following spring that I plucked up courage to tell Mrs. Bridgeworth what had happened to me that night at Morgat.

In the first place, Mrs. Bridgeworth was in America; and after the night in question I lingered on abroad for several months—not for pleasure, God knows, but because of a nervous collapse supposed to be the result of having taken up my work again too soon after my touch of fever in Egypt. But, in any case, if I had been door to door with Grace Bridgeworth I could not have spoken of the affair before, to her or to any one else; not till I had been rest-cured and built up again at one of those wonderful Swiss sanatoria where they clean the cobwebs out of you. I could not even have written to her—not to save my life. The happenings of that night had to be overlaid with layer upon layer of time and forgetfulness before I could tolerate any return to them.

The beginning was idiotically simple; just the sudden reflex of a New England conscience acting on an enfeebled constitution. I had been painting in Brittany, in lovely but uncertain autumn weather, one day all blue and silver, the next shrieking gales or driving fog. There is a rough little white-washed inn out on the Pointe du Raz, swarmed over by tourists in summer but a sea-washed solitude in autumn; and there I was staying and trying to do waves, when some one said: "You ought to go over to Cape something else, beyond Morgat."

I went, and had a silver-and-blue day there; and on the way back the name of Morgat set up an unexpected association of ideas: Morgat—Grace Bridgeworth—Grace's sister, Mary Pask—"You know my darling Mary has a little place now near Morgat; if you ever go to Brittany do go to see her. She lives such a lonely life—it makes me so unhappy."

That was the way it came about. I had known Mrs. Bridgeworth well for years, but had only a hazy intermittent acquaintance with Mary Pask, her older and unmarried sister. Grace and she were greatly attached to each other, I knew; it had been Grace's chief sorrow, when she married my old friend Horace Bridgeworth, and went to live in New York, that Mary, from whom she had never before been separated, obstinately lingered on in Europe, where the two sisters had been travelling since their mother's death. I never quite understood why Mary Pask refused to join Grace in America. Grace said it was because she was "too artistic"—but, knowing the elder Miss Pask, and the extremely elementary nature of her interest in art, I wondered whether it were not rather

because she disliked Horace Bridgeworth. There was a third alternative—more conceivable if one knew Horace—and that was that she may have liked him too much. But that again became untenable (at least I supposed it did) when one knew Miss Pask: Miss Pask with her round flushed face, her innocent bulging eyes, her old-maidish flat decorated with art-tidies, and her vague and timid philanthropy. Aspire to Horace—!

Well, it was all rather puzzling, or would have been if it had been interesting enough to be worth puzzling over. But it was not. Mary Pask was like hundreds of other dowdy old maids, cheerful derelicts content with their innumerable little substitutes for living. Even Grace would not have interested me particularly if she hadn't happened to marry one of my oldest friends, and to be kind to his friends. She was a handsome capable and rather dull woman, absorbed in her husband and children, and without an ounce of imagination; and between her attachment to her sister and Mary Pask's worship of her there lay the inevitable gulf between the feelings of the sentimentally unemployed and those whose affections are satisfied. But a close intimacy had linked the two sisters before Grace's marriage, and Grace was one of the sweet conscientious women who go on using the language of devotion about people whom they live happily without seeing; so that when she said: "You know it's years since Mary and I have been together—not since little Molly was born. If only she'd come to America! Just think...Molly is six, and has never seen her darling auntie..." when she said this, and added: "If you go to Brittany promise me you'll look up my Mary," I was moved in that dim depth of one where unnecessary obligations are contracted.

And so it came about that, on that silver-and-blue afternoon, the idea "Morgat—Mary Pask—to please Grace" suddenly unlocked the sense of duty in me. Very well: I would chuck a few things into my bag, do my day's painting, go to see Miss Pask when the light faded, and spend the night at the inn at Morgat. To this end I ordered a rickety one-horse vehicle to await me at the inn when I got back from my painting, and in it I started out toward sunset to hunt for Mary Pask...

As suddenly as a pair of hands clapped over one's eyes, the sea-fog shut down on us. A minute before we had been driving over a wide bare upland, our backs turned to a sunset that crimsoned the road ahead; now the densest night enveloped us. No one had been able to tell me exactly where Miss Pask lived; but I thought it likely that I should find out at the fishers' hamlet toward which we were trying to make our way. And I was right...an old man in a doorway said: Yes—over the next rise, and then down a lane to the left that led to the sea; the American lady who always used to dress in white. Oh, *he* knew...near the *Baie des Trépassés*.

"Yes; but how can we see to find it? I don't know the place," grumbled the reluctant boy who was driving me.

"You will when we get there," I remarked.

"Yes—and the horse foundered meantime! I can't risk it, sir; I'll get into trouble with the *patron*."

Finally an opportune argument induced him to get out and lead the stumbling horse, and we continued on our way. We seemed to crawl on for a long time through a wet blackness impenetrable to the glimmer of our only lamp. But now and then the ball lifted or its folds divided; and then our feeble light would drag out of the night some perfectly commonplace object—a white gate, a cow's staring face, a heap of roadside stones—made portentous and incredible by being thus detached from its setting, capriciously thrust at us, and as suddenly withdrawn. After each of these projections the darkness grew three times as thick; and the sense I had had for some time of descending a gradual slope now became that of scrambling down a precipice. I jumped out hurriedly and joined my young driver at the horse's head.

"I can't go on—I won't, sir!" he whimpered.

"Why, see, there's a light over there—just ahead!"

The veil swayed aside, and we beheld two faintly illuminated squares in a low mass that was surely the front of a house.

"Get me as far as that—then you can go back if you like."

The veil dropped again; but the boy had seen the lights and took heart. Certainly there was a house ahead of us; and certainly it must be Miss Pask's, since there could hardly be two in such a desert. Besides, the old man in the hamlet had said: "Near the sea"; and those endless modulations of the ocean's voice, so familiar in every corner of the Breton land that one gets to measure distances by them rather than by visual means, had told me for some time past that we must be making for the shore. The boy continued to lead the horse on without making any answer. The fog had shut in more closely than ever, and our lamp merely showed us the big round drops of wet on the horse's shaggy quarters.

The boy stopped with a jerk. "There's no house—we're going straight down to the sea."

"But you saw those lights, didn't you?"

"I thought I did. But where are they now? The fog's thinner again. Look—I can make out trees ahead. But there are no lights any more."

"Perhaps the people have gone to bed," I suggested jocosely.

"Then hadn't we better turn back, sir?"

"What—two yards from the gate?"

The boy was silent: certainly there was a gate ahead, and presumably, behind the dripping trees, some sort of dwelling. Unless there was just a field and the sea...the sea whose hungry voice I heard asking and asking, close below us. No wonder the place was called the Bay of the Dead! But what could have induced the rosy benevolent Mary Pask to come and bury herself there? Of course the boy wouldn't wait for me...I knew that...the *Baie des Trépassés* indeed! The sea whined down there as if it were feeding-time, and the Furies, its keepers, had forgotten it...

There *was* the gate! My hand had struck against it. I felt along to the latch, undid it, and brushed between wet bushes to the house-front. Not a candle-glint anywhere. If the house were indeed Miss Pask's, she certainly kept early hours...

II

Night and fog were now one, and the darkness as thick as a blanket. I felt vainly about for a bell. At last my hand came in contact with a knocker and I lifted it. The clatter with which it fell sent a prolonged echo through the silence; but for a minute or two nothing else happened.

"There's no one there, I tell you!" the boy called impatiently from the gate.

But there was. I had heard no steps inside, but presently a bolt shot back, and an old woman in a peasant's cap pushed her head out. She had set her candle down on a table behind her, so that her face, aureoled with lacy wings, was in obscurity; but I knew she was old by the stoop of her shoulders and her fumbling movements. The candle-light, which made her invisible, fell full on my face, and she looked at me.

"This is Miss Mary Pask's house?"

"Yes, sir." Her voice—a very old voice—was pleasant enough, unsurprised and even friendly.

"I'll tell her," she added, shuffling off. "Do you think she'll see me?" I threw after her.

"Oh, why not? The idea!" she almost chuckled. As she retreated I saw that she was wrapped in a shawl and had a cotton umbrella under her arm. Obviously she was going out—perhaps going home for the night. I wondered if Mary Pask lived all alone in her hermitage.

The old woman disappeared with the candle and I was left in total darkness. After an interval I heard a door shut at the back of the house and then a slow clumping of aged *sabots* along the flags outside. The old woman had evidently picked up her *sabots* in the kitchen and left the house. I wondered if she had told Miss Pask of my presence before going, or whether she had just left me there, the butt of some grim practical joke of her own. Certainly there was no sound within doors. The footsteps died out, I heard a gate click—then complete silence closed in again like the fog.

"I wonder—" I began within myself; and at that moment a smothered memory struggled abruptly to the surface of my languid mind.

"But she's *dead*—Mary Pask is *dead*!"

I almost screamed it aloud in my amazement. It was incredible, the tricks my memory had played on me since my fever! I had known for nearly a year that Mary Pask was dead—had died suddenly the previous autumn—and though I had been thinking of her almost continuously for the last two or three days it was only now that the forgotten fact of her death suddenly burst up again to consciousness.

Dead! But hadn't I found Grace Bridgeworth in tears and crape the very day I had gone to bid her good-bye before sailing for Egypt? Hadn't she laid the cable before my eyes, her own streaming with tears while I read: "Sister died suddenly this morning requested burial in garden of house particulars by letter"—with the signature of the American Consul at Brest, a friend of Bridgeworth's I seemed to recall? I could see the very words of the message printed on the darkness before me.

As I stood there I was a good deal more disturbed by the discovery of the gap in my memory than by the fact of being alone in a pitch-dark house, either empty or else inhabited by strangers. Once before of late I had noted this queer temporary blotting-out of some well-known fact; and here was a second instance of it. Decidedly, I wasn't as well over my illness as the doctors had told me...Well, I would get back to Morgat and lie up there for a day or two, doing nothing, just eating and sleeping...

In my self-absorption I had lost my bearings, and no longer remembered where the door was. I felt in every pocket in turn for a match—but since the doctors had made me give up smoking, why should I have found one?

The failure to find a match increased my sense of irritated helplessness, and I was groping clumsily about the hall among the angles of unseen furniture when a light slanted along the rough-cast wall of the stairs. I followed its direction, and on the landing above me I saw a figure in white shading a candle with one hand and looking down. A

chill ran along my spine, for the figure bore a strange resemblance to that of Mary Pask as I used to know her.

"Oh, it's *you!*" she exclaimed in the cracked twittering voice which was at one moment like an old woman's quaver, at another like a boy's falsetto. She came shuffling down in her baggy white garments, with her usual clumsy swaying movements; but I noticed that her steps on the wooden stairs were soundless. Well—they would be, naturally!

I stood without a word, gazing up at the strange vision above me, and saying to myself: "There's nothing there, nothing whatever. It's your digestion, or your eyes, or some damned thing wrong with you somewhere—"

But there was the candle, at any rate; and as it drew nearer, and lit up the place about me, I turned and caught hold of the door-latch. For, remember, I had seen the cable, and Grace in crape...

"Why, what's the matter? I assure you, you don't disturb me!" the white figure twittered; adding, with a faint laugh: "I don't have so many visitors nowadays—"

She had reached the hall, and stood before me, lifting her candle shakily and peering up into my face. "You haven't changed—not as much as I should have thought. But I have, haven't I?" she appealed to me with another laugh; and abruptly she laid her hand on my arm. I looked down at the hand, and thought to myself: "*That* can't deceive me."

I have always been a noticer of hands. The key to character that other people seek in the eyes, the mouth, the modelling of the skull, I find in the curve of the nails, the cut of the finger-tips, the way the palm, rosy or sallow, smooth or seamed, swells up from its base. I remembered Mary Pask's hand vividly because it was so like a caricature of herself; round, puffy, pink, yet prematurely old and useless. And there, unmistakably, it lay on my sleeve: but changed and shrivelled—somehow like one of those pale freckled toadstools that the least touch resolves to dust...Well—to dust? Of course...

I looked at the soft wrinkled fingers, with their foolish little oval finger-tips that used to be so innocently and naturally pink, and now were blue under the yellowing nails—and my flesh rose in ridges of fear.

"Come in, come in," she fluted, cocking her white untidy head on one side and rolling her bulging blue eyes at me. The horrible thing was that she still practised the same arts, all the childish wiles of a clumsy capering coquetry. I felt her pull on my sleeve and it drew me in her wake like a steel cable.

The room she led me into was—well, "unchanged" is the term generally used in such cases. For as a rule, after people die, things are tidied up, furniture is sold,

remembrances are despatched to the family. But some morbid piety (or Grace's instructions, perhaps) had kept this room looking exactly as I supposed it had in Miss Pask's lifetime. I wasn't in the mood for noting details; but in the faint dabble of moving candle-light I was half aware of bedraggled cushions, odds and ends of copper pots, and a jar holding a faded branch of some late-flowering shrub. A real Mary Pask "interior"!

The white figure flitted spectrally to the chimney-piece, lit two more candles, and set down the third on a table. I hadn't supposed I was superstitious—but those three candles! Hardly knowing what I did, I hurriedly bent and blew one out. Her laugh sounded behind me.

"Three candles—you still mind that sort of thing? I've got beyond all that, you know," she chuckled. "Such a comfort...such a sense of freedom..." A fresh shiver joined the others already coursing over me.

"Come and sit down by me," she entreated, sinking to a sofa. "It's such an age since I've seen a living being!"

Her choice of terms was certainly strange, and as she leaned back on the white slippery sofa and beckoned me with one of those unburied hands my impulse was to turn and run. But her old face, hovering there in the candle-light, with the unnaturally red cheeks like varnished apples and the blue eyes swimming in vague kindness, seemed to appeal to me against my cowardice, to remind me that, dead or alive, Mary Pask would never harm a fly.

"Do sit down!" she repeated, and I took the other corner of the sofa.

"It's so wonderfully good of you—I suppose Grace asked you to come?" She laughed again—her conversation had always been punctuated by rambling laughter. "It's an event—quite an event! I've had so few visitors since my death, you see."

Another bucketful of cold water ran over me; but I looked at her resolutely, and again the innocence of her face disarmed me.

I cleared my throat and spoke—with a huge panting effort, as if I had been heaving up a grave-stone. "You live here alone?" I brought out.

"Ah, I'm glad to hear your voice—I still remember voices, though I hear so few," she murmured dreamily. "Yes—I live here alone. The old woman you saw goes away at night. She won't stay after dark...she says she can't. Isn't it funny? But it doesn't matter; I like the darkness." She leaned to me with one of her irrelevant smiles. "The dead," she said, "naturally get used to it."

Once more I cleared my throat; but nothing followed.

She continued to gaze at me with confidential blinks. "And Grace? Tell me all about my darling. I wish I could have seen her again...just once." Her laugh came out grotesquely. "When she got the news of my death—were you with her? Was she terribly upset?"

I stumbled to my feet with a meaningless stammer. I couldn't answer—I couldn't go on looking at her.

"Ah, I see...it's too painful," she acquiesced, her eyes brimming, and she turned her shaking head away.

"But after all...I'm glad she was so sorry...It's what I've been longing to be told, and hardly hoped for. Grace forgets..." She stood up too and flitted across the room, wavering nearer and nearer to the door.

"Thank God," I thought, "she's going."

"Do you know this place by daylight?" she asked abruptly.

I shook my head.

"It's very beautiful. But you wouldn't have seen *me* then. You'd have had to take your choice between me and the landscape. I hate the light—it makes my head ache. And so I sleep all day. I was just waking up when you came." She smiled at me with an increasing air of confidence. "Do you know where I usually sleep? Down below there—in the garden!" Her laugh shrilled out again. "There's a shady corner down at the bottom where the sun never bothers one. Sometimes I sleep there till the stars come out."

The phrase about the garden, in the consul's cable, came back to me and I thought: "After all, it's not such an unhappy state. I wonder if she isn't better off than when she was alive?"

Perhaps she was—but I was sure I wasn't, in her company. And her way of sidling nearer to the door made me distinctly want to reach it before she did. In a rush of cowardice I strode ahead of her—but a second later she had the latch in her hand and was leaning against the panels, her long white raiment hanging about her like grave-clothes. She drooped her head a little sideways and peered at me under her lashless lids.

"You're not going?" she reproached me.

I dived down in vain for my missing voice, and silently signed that I was.

"Going going away? Altogether?" Her eyes were still fixed on me, and I saw two tears gather in their corners and run down over the red glistening circles on her cheeks. "Oh, but you mustn't," she said gently. "I'm too lonely..."

I stammered something inarticulate, my eyes on the blue-nailed hand that grasped the latch. Suddenly the window behind us crashed open, and a gust of wind, surging in out of the blackness, extinguished the candle on the nearest chimney-corner. I glanced back nervously to see if the other candle were going out too.

"You don't like the noise of the wind? I do. It's all I have to talk to...People don't like me much since I've been dead. Queer, isn't it? The peasants are so superstitious. At times I'm really lonely..." Her voice cracked in a last effort at laughter, and she swayed toward me, one hand still on the latch.

"Lonely, lonely! If you knew how *lonely*! It was a lie when I told you I wasn't! And now you come, and your face looks friendly...and you say you're going to leave me! No—no—no—you shan't! Or else, why did you come? It's cruel...I used to think I knew what loneliness was...after Grace married, you know. Grace thought she was always thinking of me, but she wasn't. She called me 'darling,' but she was thinking of her husband and children. I said to myself then: 'You couldn't be lonelier if you were dead.' But I know better now...There's been no loneliness like this last year's...none! And sometimes I sit here and think: 'If a man came along some day and took a fancy to you?'" She gave another wavering cackle. "Well, such things *have* happened, you know, even after youth's gone...a man who'd had his troubles too. But no one came till to-night...and now you say you're going!" Suddenly she flung herself toward me. "Oh, stay with me, stay with me...just tonight...It's so sweet and quiet here...No one need know...no one will ever come and trouble us."

I ought to have shut the window when the first gust came. I might have known there would soon be another, fiercer one. It came now, slamming back the loose-hinged lattice, filling the room with the noise of the sea and with wet swirls of fog, and dashing the other candle to the floor. The light went out, and I stood there—we stood there—lost to each other in the roaring coiling darkness. My heart seemed to stop beating; I had to fetch up my breath with great heaves that covered me with sweat. The door—the door—well, I knew I had been facing it when the candle went. Something white and wraithlike seemed to melt and crumple up before me in the night, and avoiding the spot where it had sunk away I stumbled around it in a wide circle, got the latch in my hand, caught my foot in a scarf or sleeve, trailing loose and invisible, and freed myself with a jerk from this last obstacle. I had the door open now. As I got into the hall I heard a whimper from the blackness behind me; but I scrambled on to the hall door, dragged it

open and bolted out into the night. I slammed the door on that pitiful low whimper, and the fog and wind enveloped me in healing arms.

III

When I was well enough to trust myself to think about it all again I found that a very little thinking got my temperature up, and my heart hammering in my throat. No use...I simply couldn't stand it...for I'd seen Grace Bridgeworth in crape, weeping over the cable, and yet I'd sat and talked with her sister, on the same sofa—her sister who'd been dead a year!

The circle was a vicious one; I couldn't break through it. The fact that I was down with fever the next morning might have explained it; yet I couldn't get away from the clinging reality of the vision. Supposing it *was* a ghost I had been talking to, and not a mere projection of my fever? Supposing something survived of Mary Pask—enough to cry out to me the unuttered loneliness of a lifetime, to express at last what the living woman had always had to keep dumb and hidden? The thought moved me curiously—in my weakness I lay and wept over it. No end of women were like that, I supposed, and perhaps, after death, if they got their chance they tried to use it...Old tales and legends floated through my mind; the bride of Corinth, the mediaeval vampire—but what names to attach to the plaintive image of Mary Pask!

My weak mind wandered in and out among these visions and conjectures, and the longer I lived with them the more convinced I became that something *which had been Mary Pask* had talked with me that night...I made up my mind, when I was up again, to drive back to the place (in broad daylight, this time), to hunt out the grave in the garden—that "shady corner where the sun never bothers one"—and appease the poor ghost with a few flowers. But the doctors decided otherwise; and perhaps my weak will unknowingly abetted them. At any rate, I yielded to their insistence that I should be driven straight from my hotel to the train for Paris, and thence transshipped, like a piece of luggage, to the Swiss sanatorium they had in view for me. Of course I meant to come back when I was patched up again...and meanwhile, more and more tenderly, but more intermittently, my thoughts went back from my snow-mountain to that wailing autumn night above the *Baie des Trépassés*, and the revelation of the dead Mary Pask who was so much more real to me than ever the living one had been.

IV

After all, why should I tell Grace Bridgeworth—ever? I had had a glimpse of things that were really no business of hers. If the revelation had been vouchsafed to me, ought I not to bury it in those deepest depths where the inexplicable and the unforgettable sleep together? And besides, what interest could there be to a woman like Grace in a tale she

could neither understand nor believe in? She would just set me down as "queer"—and enough people had done that already. My first object, when I finally did get back to New York, was to convince everybody of my complete return to mental and physical soundness; and into this scheme of evidence my experience with Mary Pask did not seem to fit. All things considered, I would hold my tongue.

But after a while the thought of the grave began to trouble me. I wondered if Grace had ever had a proper grave-stone put on it. The queer neglected look of the house gave me the idea that perhaps she had done nothing—had brushed the whole matter aside, to be attended to when she next went abroad. "Grace forgets," I heard the poor ghost quaver...No, decidedly, there could be no harm in putting (tactfully) just that one question about the care of the grave; the more so as I was beginning to reproach myself for not having gone back to see with my own eyes how it was kept...

Grace and Horace welcomed me with all their old friendliness, and I soon slipped into the habit of dropping in on them for a meal when I thought they were likely to be alone. Nevertheless my opportunity didn't come at once—I had to wait for some weeks. And then one evening, when Horace was dining out and I sat alone with Grace, my glance lit on a photograph of her sister—an old faded photograph which seemed to meet my eyes reproachfully.

"By the way, Grace," I began with a jerk, "I don't believe I ever told you: I went down to that little place of...of your sister's the day before I had that bad relapse."

At once her face lit up emotionally. "No, you never told me. How sweet of you to go!" The ready tears overbrimmed her eyes. "I'm so glad you did." She lowered her voice and added softly: "And did you see her?"

The question sent one of my old shudders over me. I looked with amazement at Mrs. Bridgeworth's plump face, smiling at me through a veil of painless tears. "I do reproach myself more and more about darling Mary," she added tremulously. "But tell me—tell me everything."

There was a knot in my throat; I felt almost as uncomfortable as I had in Mary Pask's own presence. Yet I had never before noticed anything uncanny about Grace Bridgeworth. I forced my voice up to my lips.

"Everything? Oh, I can't—" I tried to smile.

"But you did see her?"

I managed to nod, still smiling.

Her face grew suddenly haggard—yes, haggard! "And the change was so dreadful that you can't speak of it? Tell me—was that it?"

I shook my head. After all, what had shocked me was that the change was so slight—that between being dead and alive there seemed after all to be so little difference, except that of a mysterious increase in reality. But Grace's eyes were still searching me insistently. "You must tell me," she reiterated. "I know I ought to have gone there long ago—"

"Yes; perhaps you ought." I hesitated. "To see about the grave, at least..."

She sat silent, her eyes still on my face. Her tears had stopped, but her look of solicitude slowly grew into a stare of something like terror. Hesitatingly, almost reluctantly, she stretched out her hand and laid it on mine for an instant. "Dear old friend—" she began.

"Unfortunately," I interrupted, "I couldn't get back myself to see the grave...because I was taken ill the next day..."

"Yes, yes; of course. I know." She paused. "Are you *sure* you went there at all?" she asked abruptly.

"Sure? Good Lord—" It was my turn to stare. "Do you suspect me of not being quite right yet?" I suggested with an uneasy laugh.

"No—no...of course not...but I don't understand."

"Understand what? I went into the house...I saw everything, in fact, but her grave..."

"Her grave?" Grace jumped up, clasping her hands on her breast and darting away from me. At the other end of the room she stood and gazed, and then moved slowly back.

"Then, after all—I wonder?" She held her eyes on me, half fearful and half reassured. "Could it be simply that you never heard?"

"Never heard?"

"But it was in all the papers! Don't you ever read them? I meant to write...I thought I *had* written...but I said: 'At any rate he'll see it in the papers'...You know I'm always lazy about letters..."

"See what in the papers?"

"Why, that she *didn't* die...She isn't dead! There isn't any grave, my dear man! It was only a cataleptic trance...An extraordinary case, the doctors say...But didn't she tell you all about it—if you say you saw her?" She burst into half-hysterical laughter: "Surely she must have told you that she wasn't dead?"

"No," I said slowly, "she didn't tell me that."

We talked about it together for a long time after that—talked on till Horace came back from his men's dinner, after midnight. Grace insisted on going in and out of the whole subject, over and over again. As she kept repeating, it was certainly the only time that poor Mary had ever been in the papers. But though I sat and listened patiently I couldn't get up any real interest in what she said. I felt I should never again be interested in Mary Pask, or in anything concerning her.