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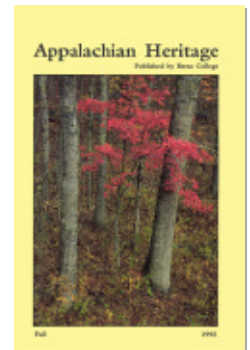
Vintage Fog

Phyllis Wilson Moore

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of five. It meant getting out less, but it did not mean curbing her fire or her love. It was the love that I had come aimed for.

On the telephone, the night before I came home, I had told my parents that I had gotten a job in Pennsylvania. This was not at all what they had expected. They had never considered that I might not return to New Herald. They were silent on the phone, but as soon as I arrived they began a barrage of insinuations and barbed-wire comments about this plan. My father had seemed especially hostile, going to the barns anytime the topic came up.

“He doesn’t understand me at all. I don’t feel like he ever has.” This was how I ended the whole story to Nanny.

“I never knew two men more alike.”

“Who?”

“You and your father.”

“Nanny!” Perhaps she was failing.

“When I think back about long walks around the back eighty, and sharing cherry pie, the faces and the questions and the answers of you two are exactly the same.”

“Why won’t he see things my way, then?”

“Why don’t you see them his?”

The one picture that I have allowed in Nanny’s photo albums that she did not take is the one that was taken later that weekend. Aunt Nanny is sitting in her chair with my father and me on the two sides of her leaning against the arms of the chair, and smiling a crooked smile which is the same on both of our faces.

Whenever I come home to New Herald now, I save the evenings to look at Nanny’s picture books. I always save this album and that picture till the very last, and every time that I look at it I am reminded that a well-taken picture can tell a whole story.

Vintage Fog

The sun
slowly
sips from
her mountain
chalice
hand-crafted in
West-by-God-Virginia

—Phyllis Wilson Moore