

This is an allegory that contains a good deal of subtlety. It is an entertaining and fanciful story by a writer who, although a relative newcomer to science fiction, has developed a unique understanding of his craft. Incidentally, Mr. Lafferty prefers the title "A Pride of Children" for this story.

AMONG THE HAIRY EARTHMEN

R. A. Lafferty

There is one period of our World History that has aspects so different from anything that went before and after that we can only gaze back on those several hundred years and ask:

"Was that *ourselves* who behaved so?"

Well, no, as a matter of fact, it wasn't. It was beings of another sort who visited us briefly and who acted so gloriously and abominably.

This is the way it was:

The Children had a Long Afternoon free. They could go to any of a dozen wonderful places, but they were already in one.

Seven of them full to the brim of wonderful places decided to go to Eretz.

"Children are attracted to the oddest and most shambling things," said the Mothers. "Why should they want to go to

Eretz?"

"Let them go," said the Fathers. "Let them see before they be gone one of the few simple peoples left. We ourselves have become a contrived and compromised people. Let the Children be children for half a day."

Eretz was the Planet of the Offense, and therefore it was to be (perhaps it recently had been) the Planet of the Restitution also. But in no other way was it distinguished. The Children had received the tradition of Eretz as children receive all traditions like lightning.

Hobble, Michael Goodgrind, Ralpha, Lonnie, Laurie, Bea and Joan they called themselves as they came down on Eretz for these were their idea of Eretzi names. But they could have as many names as they wished in their games.

An anomalous intrusion of great heat and force! The rocks ran like water where they came down, and there was formed a scarp-pebble enclave.

It was all shanty country and shanty towns on Eretz clumsy hills, badly done plains and piedmonts, ragged fields, uncleansed rivers, whole weed patches of provinces not at all like Home. And the Towns! Firenze, Praha, Venezia, Londra, Colonia, Gant, Romawhy, they were nothing but towns made out of stone and wood! And these were the greatest of the towns of Eretz, not the meanest.

The Children exploded into action. Like children of the less transcendent races running wild on an ocean beach for an

afternoon, they ran wild over continents. They scattered. And they took whatever forms first came into their minds.

Hobbledark and smoldering like crippled Vulcan.

Michael Goodgrinda broken-nosed bull of a man. How they all howled when he invented that first form!

Ralphalike young Mercury.

And Lonniea tail giant with a golden beard.

Laurie was fire, Bea was light, Joan was moon-darkness.

But in these, or in any other forms they took, you'd always know that they were cousins or brethren.

. Lonnie went pure Gothic. He had come onto it at the tail end of the thing and he fell in love with it.

"I am the Emperor!" he told the people like giant thunder.

He pushed the Emperor Wenceslas off the throne and became Emperor.

"I am the true son of Charles, and you had thought me dead," he told the people. "I am Sigismund." Sigismund was really dead, but Lonnie became Sigismund and reigned, taking the wife and all the castles of Wenceslas. He grabbed off gangling old forts and mountain-rooks and raised howling Eretzi armies to make war. He made new castles. He loved the tall sweeping things and raised them to a new height. Have you never wondered that the last of those castles in the late afternoon of the Gothic were the tallest and oddest?

One day the deposed Wenceslas came back, and he was

possessed of a new power.

"Now we will see who is the real Emperor!" the new Wenceslas cried like a rising storm.

They clashed their two forces and broke down each other's bridges and towns and stole the high ladies from each other's strongholds. They wrestled like boys. But they wrestled with a continent.

Lonnie (who was Sigismund) learned that the Wenceslas he battled was Michael Goodgrind wearing a contrived Emperor body. So they fought harder.

There came a new man out of an old royal line.

"I am Jobst," the new man cried. "I will show you two princelings who is the real Emperor!"

He fought the two of them with overwhelming verve. He raised fast-striking Eretzi armies, and used tricks that only a young Mercury would know. He was Ralpa, entering the game as the third Emperor. But the two combined against him and broke him at Constance.

They smashed Germany and France and Italy like a clutch of eggs. Never had there been such spirited conflict. The Eretzi were amazed by it all, but they were swept into it; it was the Eretzi who made up the armies.

Even today the Eretzi or Earthers haven't the details of it right in their histories. When the King of Aragon, for an example, mixed into it, they treated him as a separate person.

They did not know that Michael Goodgrind was often the

King of Aragon, just as Lonnie was often the Duke of Flanders. But, played for itself, the Emperor game would be quite a limited one. Too limited for the children.

The girls played their own roles Laurie claimed to be thirteen different queens. She was consort of all three Emperors in every one of their guises, and she also dabbled with the Eretzi. She was the wanton of the group.

Bea liked the Grande Dame part and the Lady Bountiful bit. She was very good on Great Renunciations. In her different characters, she beat paths from thrones to nunneries and back again; and she is now known as five different saints.

Every time you turn to the Common of the Mass of Holy Women who are Neither Virgins nor Martyrs, you are likely to meet her.

And Joan was the dreamer who may have enjoyed the Afternoon more than any of them.

Laurie made up a melodrama Lucrezia Borgia and the Poison Ring. There is an advantage in doing these little melodramas on Eretzi. You can have as many characters as you wish they come free. You can have them act as extravagantly as you desire who is there to object to it? Lucrezia was very well done, as children's burlesques go, and the bodies were strewn from Napoli to Vienne. The Eretzi play with great eagerness any convincing part offered them, and they go to their deaths quite willingly if the part calls for it.

Lonnie made one up called The Pawn-Broker and the Pope. It was in the grand manner, all about the Medici family, and had some very funny episodes in the fourth act. Lonnie, who was vain of his acting ability, played Medici parts in five succeeding generations. The drama left more corpses than did the Lucrezia piece, but the killings weren't so sudden or showy; the girls had a better touch at the bloody stuff.

Ralpa did a Think Piece called One, Two, Three Infinity. In its presentation he put all the rest of the Children to roast grandly in Hell; he filled up Purgatory with Eretzi-type people the dullards; and for the Paradise he did a burlesque of Home. The Eretzi use a cropped version of Ralpa's piece and call it the Divine Comedy, leaving out a lot of fun.

Bea did a poetic one named the Witches' Bonfire. All the Children spent many a happy evening with that one, and they burnt twenty thousand witches. There was something satisfying about those Eretzi autumnal twilights with the scarlet sky and the frosty fields and the kine lowing in the meadows and the evening smell of witches burning. Bea's was really a pastoral piece.

All the Children ranged far except Hobble. Hobble (who was Vulcan) played with his sick toys. He played at Ateliers and Smithies, at Furnaces and Carousels. And often the other Children came and watched his work, and joined in for a

while.

They played with the glass from the furnaces. They made goldtoned goblets, iridescent glass poems, figured spheres, goblin pitchers, glass music boxes, gargoyle heads, dragon chargers, princess salieras, figurines of lovers. So many things to make of glass! To make, and to smash when made!

But some of the things they exchanged as' gifts instead of smashing themglass birds and horses, fortune-telling globes that showed changing people and scenes within, tuned chiming balls that rang like bells, glass cats that sparkled when stroked, wolves and bears, witches that flew.

The Eretzi found some of these things that the Children discarded. They studied them and imitated them.

And again, in the interludes of their other games, the Children came back to Hobble's shops where he sometimes worked with looms. They made costumes of wool and linen and silk. They made trains and cloaks and mantles, all the things for their grand masquerades. They fabricated tapestries and rugs and wove in all sorts of scenes: vistas of Home and of Eretz, people and peacocks, fish and cranes, dingles and dromedaries, larks and lovers. They set their creations in the strange ragged scenery of Eretz and in the rich contrived gardens of Home. A spark went from the Children to their weaving so that none could tell wherq they left off and their creations began.

Then they left poor Hobbler and went on to their more vital games.

There were seven of them (six, not counting the backward Hobbler), but they seemed a thousand. They built themselves Castles in Spain and Gardes in Languedoc. The girls played always at Intrigue, for the high pleasure of it, and to give a cause for the wars. And the wars were the things that the boys seldom tired of. It is fun to play at armies with live warriors; and the Eretzi were live . . . in a sense.

The Eretzi had had wars and armies and sieges long before this, but they had been aimless things. Oh, this was one field where the Eretzi needed the Children Consider the battles that the Children engineered that afternoon'

Oallipolihow they managed the ships in that one! The Fathers could not have maneuvered more intricately in their four-dimension chess at Home.

Adrianople, Kunovitzza, Dibra, Varna, Hexamilion! It's fun just to call out the bloody names of battles.

Constantinople! That was the one where they first used the big cannon. But who cast the big cannon for the Turks there?

In <beiriffstories the Eretzi say that it was a mai named Orban or Urban, and that he was Dacian, or he was Hungarian, or he was Danish. How many places did you tell them that you came from, Michael Goodgrind?

Belgrad, Trebizond, Morat, Blackheath, Napoli, Dornach! Cupua and TarantoRalph's armies beat Michael's at

both of those.

Carignola Lonnie foxed both Michael and Ralph there,
and nearly foxed himself. (You didn't intend it all that way,
Lonnie. It was seven-cornered luck and you know it!)
Garigliano where the sea was red with blood and the ships
were like broken twigs on the water!

Brescia! Ravenna! Who would have believed that such
things could be done with a device known as Spanish in-
fantry?

Villalar, Milan, Pavia! Best of all, the sack of Rome! There
were a dozen different games blended into that one. The
Eretzi discovered new emotions in themselves there a
deeper depravity and a higher heroism.

Siege of Florence! That one called out the Children's every
trick. A wonderfully well played game!

Turin, San Quentin, Moncontour, Mookerhide!

Lepanto! The great sea-siege where the castled ships broke
asunder and the tall Turk Ochiali Pasha perished with all his
fleet and was drowned forever. But it wasn't so forever as you
might suppose, for he was Michael Goodgrind who had more
bodies than one. The fish still remember Lepanto. Never had
there been such feasting.

Alcazar-Quivar! That was the last of the excellent ones
the end of the litany. The Children left off the game. They
remembered (but conveniently, and after they had worn out

the fun of it) that they were forbidden to play Warfare with live soldiers. The Eretzi, left to themselves again, once more conducted their battles as dull and uninspired affairs.

You can put it to a test, now, tonight. Study the conflicts of the earlier times, of this high period, and of the time that followed. You will see the difference. For a short two or three centuries you will find really well contrived battles. And before and after there is only ineptitude.

Often the Children played at Jealousies and raised up all the black passions in themselves. They played at Immoralities, for there is an abiding evil in all children.

Maskings and water-carnivals and balls, and forever the emotional intrigue!

Ralpha walked down a valley, playing a lute and wearing the body of somebody else. He luted the birds out of the trees and worked a charm on the whole countryside.

An old crone followed him and called, "Love me when I'm old."

"Semprernai, *tuttavia*," sang Ralpha in Eretzi or Earthian.

"For Ever, For Always."

A small girl followed and called, "Love me when I'm young."

"Forever, for always," sang Ralpha.

The weirdest witch in the world followed him and called,

"Love me when I'm ugly."

"For always, forever," sang Ralpha, and pulled her down

on the grass. He knew that all the creatures had been Laurie playing Bodies.

But a peculiar thing happened: the prelude became more important than the play. Ralpa fell in love with his own song, and forgot Laurie who had inspired it. He made all manner of music and poemaubade, madrigal, chanson; and he topped it off with one hundred sonnets. He made them in Eretzi words, Italy words, Languedoc words, and they were excellent. And the Eretzi still copy them.

Ralpa discovered there that poetry and song are Passion Deferred. But Laurie would rather have deferred the song. She was long gone away and taking up with others before Ralpa had finished singing his love for her, but he never noticed that she had left him. After Hobble, Ralpa was the most peculiar of them all.

In the meanwhile, Michael Goodgrind invented another game of Bodies. He made them of marblean Eretzi limestone that cuts easily without faulting. And he painted them on canvas. He made the People of Home, and the Eretzi. He said that he would make angels.

"But you cannot make angels," said Joan.

"We know that," said Michael, "but do the Eretzi know that I cannot? I will make angels for the Eretzi."

He made them grotesque, like chicken men, like bird men, with an impossible duplication of humeral function. And the

Children laughed at the carven jokes.

But Michael had sudden inspiration. He touched his creations up and added an element of nobility. So an iconography was born.

All the Children did it then, and they carried it into other mediums. They made the Eretzi, and they made themselves. You can still see their deep features on some of those statues, that family look that was on them no matter what faces they wore or copied.

Bronze is fun! Bronze horses are the best. Big bronze doors can be an orgy of delight, or bronze bells whose shape is their tone.

The Children went to larger things. They played at Realms and Constitutions, and Banks and Ships and Provinces. Then they came down to smaller things again and played at Books, for Hubble had just invented the printing thing.

Of them all, Hubble had the least imagination. He didn't range wide like the others. He didn't outrage the Eretzi. He spent all his time with his sick toys as though he were a child of much younger years.

The only new body he acquired was another one just like his own. Even this he didn't acquire as did the other Children theirs. He made it laboriously in his shop, and animated it.

Hubble and the Hubble Creature worked together thereafter, and you could not tell them apart. One was as dull and laboring as the other.

The Eretzi had no effect whatsoever on the Children, but the Children had great effect on the Eretzi. The Children had the faculty of making whatever little things they needed or wanted, and the Eretzi began to copy them. In this manner the Eretzi came onto many tools, processes, devices and arts that they had never known before. Out of ten thousand, there were these:

The Astrolabe, Equatorium, Quadrant, Lathes and Traversing Tools, Ball-Bearings, Gudgeons, Gig-Mills, Barometers, Range-Finders, Cantilever Construction, Machine-Saws, Screw-Jacks, Hammer-Forges and Drop-Forges, Printing, Steel that was more than puddled Iron, Logarithms, Hydraulic Rams, Screw-Dies, Spanner-Wrenches, Flux-Solder, Telescopes, Microscopes, Mortising Machines, Wire-Drawing, Stanches (Navigation-Locks), Gear Trains, Paper Making, Magnetic Compass and Wind-Rhumb, Portulan Charts and Projection Maps, Pinnule-Sights, Spirit-Levels, Fine Micrometers, Porcelain, Fire-Lock Guns, Music Notation and Music Printing, Complex Pulleys and Snatch-Blocks, the Seed-Drill, Playing Cards (the Children's masquerade faces may still be seen on them), Tobacco, the Violin, Whisky, the Mechanical Clock. They were forbidden, of course, to display any second-aspect powers or machines, as these would disrupt things. But they disrupted accidentally in building, in tooling, in armies and navies, in harbors and canals, in towns and bridges, in ways

of thinking and recording. They started a thing that couldn't be reversed. It was only the One Afternoon they were here, only two or three Eretzi Centuries, but they set a trend. They overwhelmed by the very number of their new devices, and it could never be simple on Eretz again.

There were many thousands of Eretz days and nights in that Long Afternoon. The Children had begun to tire of it, and the hour was growing late. For the last time they wandered off, this time all Seven of them together.

In the bodies of Kings and their Ladies, they strode down a High Road in the Levant. They were wondering what last thing they could contrive, when they found their way blocked by a Pilgrim with a staff.

"Let's tumble the hairy Eretzi," shouted Ralpha. "Let him not stand in the way of Kings!" For Ralpha was King of Bulgaria that day.

But they did *not* tumble the Pilgrim. That man knew how to handle his staff, and he laid the bunch of them low. It was nothing to him that they were the high people of the World who ordered Nations. He flogged them flat.

"Bleak Children!" that Pilgrim cried out as he beat them into the ground. "Unfledged little oafs! Is it so that you waste your Afternoon on Earth? I'll give you what your Fathers forgot."

Seven-colored thunder, how he could use that staff! He smashed the gaudy bodies of the Children and broke many of

their damnable bones. Did he know that it didn't matter? Did he understand that the bodies they wore were only for an antic?

"Lay off, old Father!" begged Michael Goodgrind, bleeding and half beaten into the earth. "Stay your bloody bludgeon. You do not know who we are."

"I know you," maintained the Pilgrim mountainously.

"You are ignorant Children who have abused the Aftemoon given you on Earth. You have marred and ruined and warped everything you have touched."

"No, no," Ralpa protested as he set in new bones for his old damaged ones. "You do not understand. We have advanced you a thousand of your years in one of our afternoons. Consider the Centuries we have saved you! It's as though we had increased your life by that thousand years."

"We have all the time there is," said the Pilgrim solidly.

"We were well and seriously along our road, and it was not so crooked as the one you have brought us over. You have broken our sequence with your meddling. You've set us back more ways than you've advanced us. You've shattered our Unity."

"Pigs have unity!" Joan shouted. "We've brought you diversity. Think deep. Consider all the machines we have showed you, the building and the technique. I can name you a thousand things we've given you. You will never be the same

again."

"True. We will never be the same," said the Pilgrim. "You may not be an unmixed curse. I'm a plain man and I don't know. Surety is one of the things you've lost us. But you befouled us. You played the game of Immoralities and taught it to us earthlings."

"You had it already," Laurie insisted. "We only brought elegance instead of piggishness to its practice." Immoralities was Laurie's own game, and she didn't like to hear it slighted.

"You have killed many thousands of us in your battles," said the Pilgrim. "You're a bitter fruitsweet at the first taste only."

"You would yourselves have killed the same numbers in battles, and the battles wouldn't have been so good," said Michael. "Do you not realize that we are the higher race? We have roots of great antiquity."

"We have roots older than antiquity," averred the Pilgrim.

"You are wicked Children without compassion."

"Compassion? For the Eretzi?" shouted Lonnie in disbelief.

"Do you have compassion for mice?" demanded Ralpa.

"Yes. I have compassion for mice," the Pilgrim said softly.

"I make a guess," Ralpa shot in shrewdly after they had all repaired their damaged bodies. "You travel as a Pilgrim, and Pilgrims sometimes come from very far away. You are not Eretzi. You are one of the Fathers from Home going in the guise of an Eretzi Pilgrim. You have this routine so that

sometimes one of you comes to this world and to every world to see how it goes. You may have come to investigate an event said to have happened on Eretz a day ago."

Ralpa did not mean an Eretzi day ago, but a day ago at Home. The High Road they were on was in Coele-Syria not far from where the Event was thought to have happened, and Ralpa pursued his point:

"You are no Eretzi, or you would not dare to confront us, knowing what we are."

"You guess wrong in this and in everything," said the Pilgrim. "I am of this Earth, earthly. And I will not be intimidated by a gangle of children of whatever species. You're a weaker flesh than ourselves. You hide in other bodies, and you get earthlings to do your slaughter. And you cannot stand up to my staff!"

"Go home, you witless weanlings!" and he raised his terrible staff again.

"Our time is nearly up. We will be gone soon," said Joan softly.

The last game they played? They played Saints for the Evil they had done in playing Bodies wrongly, and in playing Wars with live soldiers. But they repented of the things only after they had enjoyed them for the Long Afternoon. They played Saints in hairshirt and ashes, and revived that affair among the Eretzi.

And finally they all assembled and took off from the high hill between Prato and Firenze in Italy. The rocks flowed like water where they left, and now there would be a double scarp formation.

They were gone, and that was the end of them here.

There is a theory, however, that one of the Hobbles remained and is with us yet. Hobble and his creature could not be told apart and could not finally tell themselves apart.

They flipped an Eretzi coin. Emperors or Shields, to see which one would go and which one would stay. One went and one stayed. One is still here.

But, after all. Hobble was only concerned with the sick toys, the mechanical things, the material inventions. Would it have been better if Ralpa or Joan stayed with us? They'd have burned us crisp by now! They were damnable and irresponsible children.

This short Historical Monograph was not assembled for a distraction or an amusement. We consider the evidence that Children have spent their short vacations here more than once and in both hemispheres. We set out the theses in ordered parallels and we discover that we have begun to tremble unaccountably.

When last came such visitors here? What thing has beset us during the last long Eretzi lifetime?

We consider a new period and it impinges on the Present with aspects so different from anything that went before

that we can only gasp aghast and gasp in sick wonder:

"Is it *ourselves* who behave so?

"Is it beings of another sort, or have we become those
beings?

"Are we ourselves? Are these our deeds?"

There are great deep faces looking over our shoulder, there
are cold voices of ancient Children jeering "Compassion? For
Earthlings?", there is nasty frozen laughter that does not
belong to our species.