

6 from *Cider With Rosie*

LAURIE LEE

Laurie Lee (1914–1997), writer and poet, was brought up in rural Gloucestershire. He travelled in Europe from 1935 to 1939, and then worked in film. During the Second World War he was Publications Editor at the Ministry of Information. He published many collections of poetry, but his best-known book was, and remains, *Cider With Rosie* (1959), a lyrical and nostalgic description of a Gloucestershire childhood before the advent of cars, and modern farm and household equipment. It was followed by *As I Walked Out One Midsummer Morning* (1969), a memoir and travelogue describing his life in London and Spain in the 1930s.

I WAS set down from the carrier's cart at the age of three; and there with a sense of bewilderment and terror my life in the village began.

The June grass, amongst which I stood, was taller than I was, and I wept. I had never been so close to grass before. It towered above me and all around me, each blade tattooed with tiger-skins of sunlight. It was knife-edged, dark, and a wicked green, thick as a forest and alive with grasshoppers that chirped and chattered and leapt through the air like monkeys.

I was lost and didn't know where to move. A tropic heat oozed up from the ground, rank with sharp odours of roots and nettles. Snow-clouds of elder-blossom banked in the sky, showering upon me the fumes and flakes of their sweet and giddy suffocation. High overhead ran frenzied larks, screaming, as though the sky were tearing apart.

For the first time in my life I was out of the sight of humans. For the first time in my life I was alone in a world whose behaviour I could neither predict nor fathom: a world of birds that squealed, of plants that stank, of insects that sprang about without warning. I was lost and I did not expect to be found again. I put back my head and howled, and the sun hit me smartly on the face, like a bully.

From this daylight nightmare I was awakened, as from many another, by the appearance of my sisters. They came scrambling and calling up the steep rough bank, and parting the long grass found me. Faces of rose, familiar, living; huge shining faces hung up like shields between me and the sky; faces with grins and white teeth (some broken) to be conjured up like genii with a howl, brushing off terror with their broad scoldings and affection. They leaned over me one, two, three – their mouths smeared with red currants and their hands, dripping with juice.

'There, there, it's all right, don't you wail any more. Come down 'ome and we'll stuff you with currants.'

And Marjorie, the eldest, lifted me into her long brown hair, and ran me jogging down the path and through the steep rose-filled garden, and set me down on the cottage doorstep, which was our home, though I couldn't believe it.

That was the day we came to the village, in the summer of the last year of the First World War. To a cottage that stood in a half-acre of garden on a steep bank above a lake; a cottage with three floors and a cellar and a treasure in the walls, with a pump and apple trees, syringa and strawberries, rooks in the chimneys, frogs in the cellar, mushrooms on the ceiling, and all for three and sixpence a week.

I don't know where I lived before then. My life began on the carrier's cart which brought me up the long slow hills to the village, and dumped me in the high grass, and lost me. I had ridden wrapped up in a Union Jack to protect me from the sun, and when I rolled out of it, and stood piping loud among the buzzing jungle of that summer bank, then, I feel, was I born. And to all the rest of us, the whole family of eight, it was the beginning of a life.

Source: Laurie Lee (1962) *Cider With Rosie*, London: Penguin, pp. 9–10.