

the need was great and the desire was great, the little secret melody of the pearl that might be was stronger this morning. Whole phrases of it came clearly and softly into the Song of the Undersea.

Kino, in his pride and youth and strength, could remain down over two minutes without strain, so that he worked deliberately, selecting the largest shells. Because they were disturbed, the oyster shells were tightly closed. A little to his right a hummock of rubbly rock stuck up, covered with young oysters not ready to take. Kino moved next to the hummock, and then, beside it, under a little overhang, he saw a very large oyster lying by itself, not covered with its clinging brothers. The shell was partly open, for the overhang protected this ancient oyster, and in the lip-like muscle Kino saw a ghostly gleam, and then the shell closed down. His heart beat out a heavy rhythm and the melody of the maybe pearl shrilled in his ears. Slowly he forced the oyster loose and held it tightly against his breast. He kicked his foot free from the rock loop, and his body rose to the surface and his black hair gleamed in the sunlight. He reached over the side of the canoe and laid the oyster in the bottom.

Then Juana steadied the boat while he climbed in. His eyes were shining with excitement, but in decency he pulled up his rock, and then he pulled up his basket of oysters and lifted them in. Juana sensed his excitement, and she pretended to look away. It is not good to want a thing too much. It sometimes drives the luck away. You must want it just enough, and you must be very tactful with God or the gods. But Juana stopped breathing. Very deliberately Kino opened his short strong knife. He looked speculatively at the bas-

ket. Perhaps it would be better to open *the* oyster last. He took a small oyster from the basket, cut the muscle, searched the folds of flesh, and threw it in the water. Then he seemed to see the great oyster for the first time. He squatted in the bottom of the canoe, picked up the shell and examined it. The flutes were shining black to brown, and only a few small barnacles adhered to the shell. Now Kino was reluctant to open it. What he had seen, he knew, might be a reflection, a piece of flat shell accidentally drifted in or a complete illusion. In this Gulf of uncertain light there were more illusions than realities.

But Juana's eyes were on him and she could not wait. She put her hand on Coyotito's covered head. "Open it," she said softly.

Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise and the closing muscle parted and the shell fell apart. The lip-like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world.

Juana caught her breath and moaned a little. And to Kino the secret melody of the maybe pearl broke clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant. In the surface of the great pearl he could see dream forms. He picked the pearl from the dying flesh and held it in his palm, and he turned it over and saw that its curve was perfect. Juana came near to stare at it in his hand, and it was