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**THE PORTABLE**

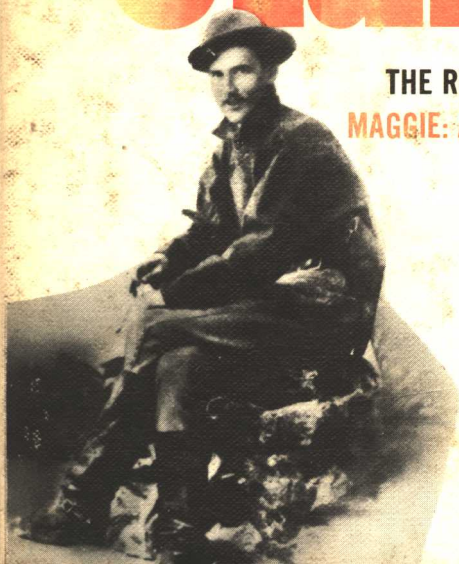
# STEPHEN CRANE

**THE RED BADGE OF COURAGE**  
**MAGGIE: A GIRL OF THE STREETS**  
**GEORGE'S MOTHER**

**All complete**

**Nineteen short stories and  
sketches · Letters  
Journalism · Poetry**

**Edited with an introduction  
and notes by JOSEPH KATZ,  
University of South Carolina**



# THE PORTABLE STEPHEN CRANE

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EDITED, WITH AN  
INTRODUCTION AND NOTES,  
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# Introduction

## I

In quite different ways Huckleberry Finn and Stephen Crane managed to express an attitude about creators and their worlds that lies at the beginning of modern American literature. "There was things which he stretched," Huck said of Mark Twain, his maker, "but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another. . . ." While romantic novelists after the Civil War continued to retail a world ordered on traditions of morality, respectability, social justice, and courage—all the shibboleths of a civilization gone smugly genteel—Crane and many of his contemporaries were learning to mistrust what they had been taught. "Let a thing become a tradition and it becomes half a lie," was Crane's blunt conclusion. He never quite managed Huck's air of affectionate tolerance because—unlike Huck Finn or Jimmie Johnson of *Maggie*—he had been born heir to idols that the world could smash.

His father's people had helped establish many traditions considered uniquely American: a Crane had sailed with Sir Francis Drake, another had been a member of the Massachusetts Bay Company, and still others had participated in the earliest settlement of Connecticut and New Jersey. One of the two Cranes for whom Stephen was named had helped to found Elizabeth, New Jersey, and swore required allegiance to the English King as a matter of course; his second namesake (about whom he planned a novel) was a Revolutionary Jerseyman who disavowed that oath, straining it by signing and delivering a declaration of colonial grievances, then smashing it by serving prominently as a New Jersey representative to the Continental Congresses. "During the Revolution the Cranes were pretty hot people," Stephen recalled with some pride. His own father, the Reverend Jonathan Townley Crane, rebelled in a mode sanc-

tioned by another set of American traditions. Unable to accept the doctrine of infant damnation, he rejected the Presbyterianism in which he was raised and embraced the more humanistic faith of John Wesley.

Stephen's mother was Mary Helen Peck, and the Pecks had put their own uncompromising mark upon the country. Methodists, whom Stephen characterized as "the old ambling nag, saddle-bag exhorting kind," they included religious historians, a bishop who was one of the founders of Syracuse University, and a number of theologians whose writings laid down God's law with righteous stringency. Between them, the Cranes and the Pecks represented the foundation of the world about which the romantic novelists wrote.

Although Stephen Crane soon recognized his links to that world, he consciously rejected it. After the fashion of his distant ancestors, with their spirit of exploration and their sense of fierce commitment to their own ways, he struck out for himself on an uncharted course. It was he who established the code of experience that Ernest Hemingway later perfected. For Crane it evolved into a tough literary creed which proclaimed, "A man is born into the world with his own pair of eyes, and he is not responsible for his vision—he is merely responsible for his quality of personal honesty."

Joseph Conrad sensed much about Crane's singular confluence of energies. Toward the end of 1897, a few months after their first meeting, Conrad wrote:

I had Crane here last Sunday. We talked and smoked half the night. He is strangely hopeless about himself. I like him. . . . His eye is very individual and his expression satisfies me artistically. He certainly is *the* impressionist and his temperament is curiously unique. His thought is concise, connected, never very deep—yet often startling. He is *the only* impressionist and *only* an impressionist.

Not quite right, but almost so. Crane is difficult to label. In his own time he was called either an impressionist or a decadent; but as later criticism sought a perspective on the literary nineties he was variously considered a realist, a naturalist, a symbol-

ist, a parodist, and even a romantic. But among the first entries in a notebook kept by his wife is a quotation that sounds like Crane trying to explain himself: "The true artist is the man who leaves pictures of his own time as they appear to him." Beneath this is a conviction, shared with William James, that the world is unpredictable, spontaneous, and discontinuous. Crane's work, then, in part presents the shifts in the perceptions of a maturing young man, and in part an inherent philosophy that colors those perceptions. His is an art that combines a drive to suggest significance with a belief that significance is always personal and immediate, and rarely consistent.

This outlook found expression in his literary techniques. Always he strove to compress experience, to render much in little. His poems are curt dramas in form and situation, and his fiction depends ultimately on the episode, on brief actions that are complete in themselves. Even his novels are developed through a linked succession of essentially discrete moments. Of course, this does not mean that they are a low form of literary art. On the contrary, it is the shorter forms of fiction that make the greatest demands on a writer's talent. As Crane himself stated, "the word episodic . . . as a critical epithet is absolutely and flagrantly worthless."

This type of technique demands that style carry a heavy burden, for it must bring to the reader an intuitive understanding of the meaning of action. Consequently Crane's style is usually highly allusive, in structure as well as in language. In contrast with the low actions of the characters in *Maggie*, for example, the narrative evokes echoes of lofty writings: the Bible, Homer, and classical tragedy. But Crane's references are not always lofty. He draws upon the vernacular and occasionally the obscene as well. Popular songs, bawdy ballads, street expressions, popular religion, sportswriters' jargon—he roams with deceptive ease through mass culture and high culture alike. An experimenter in life, Crane projected his experiments into his current work.

## II

Evidently Crane found it valuable, psychologically and artistically, to create in his writings a series of fictive worlds that

could be shaped as parallels to the uncontrollable world in which he lived. Many of his works can be grouped according to common setting, reappearing characters, consistent themes, and shared concerns. This is apparent even in his earliest writings. First came "Sketches from Life," juvenilia that depicted countrymen in conflict with the sophisticated machinery of city life. Next there were "The Sullivan County Sketches," apprentice pieces in the form of campfire tales springing from his expeditions into the Pennsylvania woods, but written, as he later said, under the influence of Rudyard Kipling and "the clever school in literature." Finally, after a brief stay at Syracuse University that concluded his formal education, and in the midst of his struggles as a newspaperman in New York, came the work with which he attained literary maturity: poems for *The Black Riders and Other Lines* (1895) and a New York City group that includes *Maggie: A Girl of the Streets* (1893, 1896), *George's Mother* (1896), the two "experiments" and similar sketches, and the Tommie stories.

Crane's slum fiction offers an extended example of his conscious attempts to remake the world to his own ends. It is not all of one kind. *Maggie*, *George's Mother*, and the Tommie stories are concerned with life on New York's East Side, with the population of the permanent lower class composed mainly of the "New Immigration" poor Irish. The stories are linked by the Johnson family, who represent those assimilated into defeat, and by the tenement building in which they live. There is also a group of stories about Swift Doyer and his associates, the shady element of the slums who resist defeat by breaking the law. And there are two further groups of stories that represent the viewpoint of those who are only temporarily slum dwellers, either transients who need cheap accommodations while they struggle toward successful artistic careers, or slum crawlers who wish merely to experience the quality of life at the depths. Chief among the former group is *The Third Violet*, Crane's major attempt at drawing upon his years among artists and illustrators, his novel about *la vie de bohème* written under a warrant from the current rage, George Du Maurier's *Trilby*. The latter group comprises the Bowery sketches Crane wrote

as newspaper features, more directly impressions of his own experiences: "Heard in the Street Election Night," "The Men in the Storm," "An Experiment in Misery," and the contrasting "An Experiment in Luxury."

Together, the slum writings re-create the world at the bottom of a big city; but, as the narrator of "The Men in the Storm" takes pains to make clear, it is a world like the real world, composed of many heterogeneous elements. One of Crane's powers as a writer, and undoubtedly one of the curses of his life, was his ability to make fine, often cruel, distinctions.

"New York Low Life in Fiction" was the title of William Dean Howells' review of *Maggie*, using language representative of the environment Crane claimed is "a tremendous thing in the world and frequently shapes lives regardless." Crane's formalized inscription (see p. 1) on copies of the *Maggie* privately published in 1893 has been interpreted not only as evidence of a naturalistic aesthetic in his New York City stories but also as pointing to a naturalistic shaping of his other writings. In *Maggie*'s world, however, life is not controlled by the bio-mechanistic forces that Émile Zola saw determining human actions. Although the characters in the novel frequently are compared to lower forms of life—Pete to a caged monkey and *Maggie* to a flower—the "quality of fatal necessity" Howells detected in *Maggie* comes not from the inviolable laws of whatever gods there may be, but from a rigid and repressive social structure. The world of *Maggie* does not exclude choice: it allows those with sufficient strength to force their will, no matter how perverse their desires, while it crushes the weak. *Maggie* is doomed not by the gods, but by her blossom-like fragility.

When he was in Mexico in 1895, Crane noted a similarity between the Indian peons and the New York slum dwellers: they were "of the same type in this regard that is familiar to every land . . . the same prisoner, the same victim." Earlier, in *Maggie*, he projected a world in which the "respectable" classes press the disreputables into a ghetto where they expend themselves preying on one another. In a kind of transcendental



daisy chain, Nellie does Pete as Pete did Maggie as Jimmie did Hattie. Only Maggie and Hattie lack the force either to harness brutality or to withstand it. The singular torment of all these people is the complete inability to communicate save on the most brutal level: Pete woos Maggie with the same "What deh hell?" with which he chastises a waiter and assaults a trespasser, and Jimmie expresses his perception of natural beauty with, "Deh moon looks like hell, don't it?" And the brutal epithets cumulatively reinforce the demonic character of the mock-heroic slum battles to suggest the appeals of the damned. In the words of Maggie's father crying into his glass of whiskey, these people are in a "reg'lar livin' hell." They are caught in an environment that shapes their lives regardless of the reputed good intentions of "Gawd," an environment that ruins the girl who "blossomed in a mud puddle" and then mourns her in a burlesque of pagan tragedy. In this world hell is, as Jean-Paul Sartre wrote, other people.

*George's Mother*, a less visceral novel, was begun after *Maggie* but then set aside until Crane had completed *The Red Badge of Courage*. His second slum novel shares the chronology and setting of his first, and makes stronger what had earlier been only an undertone of possibilities. George Kelcey's story begins after Maggie's childhood has ended, just before Pete begins to call on her. Ironically, George's encounters with Maggie on the staircase of their shared tenement lead to an infatuation with her that parallels hers for Pete: both are victims of misplaced idealization. George falls, however, because he substitutes bibulous achievement of good fellowship and dreams of superiority for the unpleasant reality of the slums. Equally a dream, his mother's involvement in prayer meetings and temperance activities cannot rescue George from ungodly ways. Her motherly cautions sound like Mrs. Fleming's to Henry as he sets off for war; but like those in *The Red Badge of Courage*, these are of no help in actual struggles. Superficially no more than a novel of domestic melodrama, *George's Mother* really is an exploration of ways to escape frustration and how they fail.

Crane's letter to Catherine Harris (see p. 2) suggests a

vision of inevitability: "In a story of mine called 'An Experiment in Misery' I tried to make plain that the root of Bowery life is a sort of cowardice. Perhaps I mean a lack of ambition or to willingly be knocked flat and accept the licking." Certainly Tommie—Maggie's young brother, the "baby" in several sketches—is given an education in defeat. For him as for his older brother Jimmie, the horse-drawn fire engine is a symbol of power and authority. It is worth the taking. And in "An Ominous Baby" he does take it, by virtue of superior force. This brute force is the source of the massive pressure of the crowd that in "The Men in the Storm" perversely clogs the doorway to warmth. Crane, however, believed that ultimately this force might be harnessed and channeled. As he documents in "Above All Things," a perception that is self-reflexively ironic, he explicitly declares his expectation of the eventual millennium. For the hoodlum band in *George's Mother*, it is rampage for its own sake:

The vast machinery of the popular law indicated to them that there were people in the world who wished to remain quiet. They awaited the moment when they could prove to them that a riotous upheaval, a cloud-burst of destruction would be a delicious thing. They thought of their fingers buried in the lives of these people. They longed dimly for a time when they could run through decorous streets with crash and roar of war, an army of revenge for pleasures long possessed by others, a wild sweeping compensation for their years without crystal and gilt, women and wine. This thought slumbered in them, as the image of Rome might have lain small in the hearts of the barbarians.

But when Crane saw the ragged Greek armies that fought the Turks in 1897, his first experience with war, he found reason to believe that the inevitable upheaval might result constructively in a new social order. The poem "When a People Reach the Top of a Hill" (74) celebrates that vision. If the New York City writings gain coherence from a world in which ignorant, futile brutality can transcend the power of God, they also suggest that Christian apostolicity can be transformed into the revolutionary manifesto of a religion based on social justice.

The first creed of that religion is Voltaire's remark, "God is always for the big battalions."

## III

Although Crane came to be known as an interpreter of slum life, he was known earlier and better for *The Red Badge of Courage* (1895) and other war stories. The Civil War novel made its first appearance as a newspaper serial in which the blood and thunder of Henry Fleming's experience was emphasized: entire episodes (such as, in Chapter II of the novel, the young girl's rout of the forager, and, in Chapter III, Henry's first sight of a corpse) were omitted, as were those last three chapters which make the novel's conclusion less theatrical and more ambiguous. On the whole, cutting made the serialization fast-paced and relatively slim, but in its own way extremely effective. It generated enough enthusiasm to win a newspaper syndicate's sponsorship of Crane's 1895 trip to Mexico as well as book publication of the complete novel. Slowly at first, but soon with increasing speed, *The Red Badge of Courage* became a best seller.

One reason for its popularity was the novelty of a war story told from a private's point of view. Wars in earlier fiction had been fought mainly by officers, gallants, and villains, noteworthy men who moved against a background of massed troops. In this novel the higher ranks are themselves only part of the scenery. Perhaps those who had fought in the real war found that this viewpoint brought back to them a sense of what it had really been like: the constant threat of the unknown, the suppression of personality, and the self-doubts. On a deeper level, there may have been reasons for the novel's popularity in Crane's treatment of the conflict between tradition and reality that disturbed post-bellum America. This was Henry Fleming's own private battle. He expected his war to be "Greek-like struggles," fanfare, and glory; he found instead that it was hurry-up-and-wait, filth, death, din, boredom, and chaos. Each of his high-blown speculations is punctured by a prosaic intrusion: by his mother's practical and homiletic farewell, by the dashing General's concern for a box of cigars. Henry's manhood will come when he learns that war is shapeless, that its

irreducible nature is man's mortality. Although the last chapter says that Henry has indeed come to terms with this, its rhetoric suggests that he has only replaced his romantic notions with an equally romantic posture of battle-tempered experience. Later, in "The Veteran" and other stories in which he appears, Henry does display the modest confidence which Crane saw in the heart of the man who has "solved himself." In any case, some veterans found both the lesson and the technique of *The Red Badge of Courage* subversive. They were correct. The symbol of bravery with which Henry hopes to hide his cowardice comes from a blow dealt by a hysterical soldier rushing, as Henry had, to the rear. But, ironically, it becomes the "little red badge of courage" that serves as the basis for his reclamation. In defiance of the mythos of war, a kind of battle-mad courage parallels and grows out of battle-mad cowardice, and only chance dictates to which a man will succumb.

The consequences of war's caprice are the theme of "An Episode of War." Although it was probably written about four years after the novel, this story is closely linked to *The Red Badge of Courage*. The lieutenant is the counterpart of the one in Chapter IV of the novel—his wound is similarly unreasonable, his name similarly suppressed. Crane had told readers of *DeMorest's* that his novel was "a mere episode—an amplification" of his *Weltanschauung*, and this was reflected in its subtitle, *An Episode of the American Civil War*. "An Episode of War" is more highly compressed, even more highly universalized by the complete anonymity of the war and the characters. Structurally, it is economical and precise. The division of the coffee ration foreshadows the separation of the lieutenant from his men; the figure is extended as the lieutenant looks down from the hill to the battle he now sees only as a panorama; and it is made portentous by the first group of men he meets, coffee drinkers who believe themselves as safe as the lieutenant thought himself when he was preparing for his brew. Chance division, of coffee beans and men, is the controlling metaphor in "An Episode of War"—and the consequences of chance are, as the lieutenant seems to recognize, scarcely tragic.

Crane wrote more about war. There was *Active Service*, a romance about a newspaperman pursuing his beloved against a backdrop of the Greco-Turkish War; there were many short stories, including tales of conflict between settlers and Indians in early Pennsylvania; and there was a good deal of journalism that came out of his coverage of the Greco-Turkish and Spanish-American Wars. But Crane was less interested in the manipulations of armies as on a chessboard than he was in the way that extremes of stress and the imminence of death disrupt the unreflecting passage of life and cause men to reveal themselves—to themselves as well as to others. At Velestino a fellow correspondent asked, "Crane, what impresses you most in this affair?" Quickly he answered, "Between two great armies battling against each other the interesting thing is the mental attitude of the men." He became increasingly aware of the variety of responses possible under the strains of war. The surprising richness of experience Crane discovered expanded the range of one of the oldest literary subjects and proved to be one of his legacies to Hemingway, Joseph Heller, and other twentieth-century writers.

## IV

Crane was at his best most frequently in the short story. Here he achieved a breadth and a depth that leave him few peers. Despite Howells' introduction of him as "a writer who has sprung into life fully armed," he developed his mastery. "After he got a notion for a story," says Willa Cather, recalling her conversation with Crane in Lincoln, Nebraska, in 1895, "months passed before he could get any personal contract with it, or feel any potency to handle it. 'The detail of a thing has to filter through my blood, and then it comes out like a native product, but it takes forever,' he remarked." Less than a year later Crane experienced what has become one of the classic adventures in American literature: his shipwreck off the Florida coast during a filibustering expedition to Cuba. The sequence of writing that culminated in "The Open Boat" illustrates what he told Willa Cather and shows what his "contract" implied.

In 1895 one in a long series of native insurrections against Spanish rule in Cuba broke out. Public sympathy in the United

States was with the rebels, and dollars and filibustering expeditions streamed toward their aid. The situation, however, was dangerous and confused. Officially the United States was neutral, so filibusters ran the risk of interference from the Navy as well as the risk of sabotage by Spanish agents or warring factions with the rebel groups. The more perilous it became for newspaper reporters to try to reach Cuba illegally, the more they were attracted to do so. On November 28, 1896, Crane arrived in Jacksonville, Florida, the staging point for such ventures, under the alias of Samuel Carlton. A month later he signed on board the *Commodore*, a filibuster which sank, or was sunk, shortly after leaving port. With three members of the crew, Crane drifted in a dinghy within sight of the beach until the time seemed right to brave the breakers. Crane, Captain Edward Murphy, and Steward Joseph Montgomery managed to reach safety, exhausted but alive; Oiler William Higgins was struck on the head, either by floating timbers or the capsized dinghy, and died on the beach.

Earlier, Crane had written about shipwreck and the menace of the sea, but he had experienced neither. Now, as the subtitle of "The Open Boat" states, he began "A Tale Intended to be after the Fact." Again and again he tried to confront his horror, first in a front-page newspaper story a few days after his rescue, then in a short story two months later, and finally, after more time, in the completely realized tale.

"Stephen Crane's Own Story" is, of course, a journalistic report of an incident, but it is also a first-person narrative straining for tonal objectivity. Only at the end, when Crane omits the details of "life in an open boat for thirty hours," does the personal cost of his reportorial stance break through. "Flanagan and His Short Filibustering Adventure" is a bad story, poorly constructed, inadequately developed, with an unsuccessful attempt at irony in the underplayed conclusion. Hastily written in the offices of *McClure's Magazine* so that Crane could dash off to Greece, it is interesting, however, as a second version of reality. Flanagan, captain of the *Foundling*, absorbs the roles played by many participants in the actual wreck; more revealing, the focus shifts abruptly from him to the merry-

makers on shore just as the dinghy is to be lowered from the sinking ship. Twice Crane approached his horror, and twice he veered sharply away from it.

"The Open Boat," however, directly confronts the experience. As Flanagan said, "it requires sky to give a man courage," but none of the men in the open boat "knew the color of the sky." They were too preoccupied with the waves that threatened to engulf them. Whereas Crane's previous recountings of his shipwreck present one point of view and maintain distance between the narrator and the event, here the narration shifts in distance as it shifts in focus. Since the correspondent's viewpoint is most intimately revealed, his conclusion of nature's indifference dominates until the sacrificial death of the oiler, the man who had been mainly responsible for the spiritual strength of the men in the boat, effectively redeems the significance of life. Then the correspondent's eloquence can be recognized for what it is—reiterated self-pity. If "God is cold," as the refrain of "A Man Adrift on a Slim Spar" (113) insists. He is, this story suggests that man at least can be blood-hot by forcing his place in the universal scene. In one form or another, variations of this theme found their way into many of the stories Crane subsequently wrote.

In "The Blue Hotel" the Swede's conceit has prepared his destiny. His insistence that he will be murdered in this microcosm of the universe forces the event. He has made his purchase. But as the Easterner realizes, other people collaborate, however unconsciously, in one's fate, and the cowboy's disclaimer ironically punctuates the truth. The story does not end there, however. Like the Swede, the reader has made his own purchase. At the end of the penultimate section of the story he probably has accepted the cowboy's indictment of the Swede; with the true climax before him, then, he must judge himself implicated in the collaborative sin.

Starting from a similar setting and similar conditions, "The Bride Comes to Yellow Sky" becomes a far different story. Disrupt a familiar pattern as it nears completion and the result is comic. Here the pattern is that of the all-too-familiar melodrama of the Western shoot-out developing along rigidly tradi-

tional lines. But here the badman isn't really bad enough to accommodate a new dimension in his ritualistic gunfight with the marshal. The rules have been broken; the game must be called off. Beneath all this, however, there is serious insight into the continuing pattern of change in American life. The frontier has gone, leaving Scratchy behind. And soon another era will pass, and Potter will become an anachronism as well.

In a setting far removed from "The Blue Hotel," "The Monster" develops a point of view that is ethically similar. God does not share the blame for sin committed by respectable people, as He did in *Maggie*. One is reminded instead of Hawthorne's "The Minister's Black Veil," in which "excellent" people read onto a vacant black surface their own evil and are repelled by it. The reactions of Crane's contemporaries to "The Monster" must have appealed to his ironic sense. Harold Frederic argued that the story was offensive and should be thrown away; an editor rejected it out of hand with the remark, "We couldn't publish that thing with half the expectant mothers in America on our subscription list!"; and one of Crane's friends "was for years troubled by a memory of the negro's shattered visage and, picking up the tale after Crane died, was surprised to find that all his horror had been excited by the simple statement, 'He had no face.'" From a relatively simple story of a stock comic figure who breaks a stereotype by conscious heroism, "The Monster" evolves into an indictment of a village mentality that must crush what it cannot understand.

From "The Monster" grew an entire sequence of *Whilomville Stories*. The "Once-Upon-a-Time-Town" is Crane's equivalent of Faulkner's Yoknapatawpha County, but with significant differences. Like the setting of Faulkner's stories, it is fixed in time (after Henry Johnson's drama, before Henry Fleming's death) and in place (New York State, near the Pennsylvania line, probably close to Broome County). It is also consistent in its internal history, its characters, and especially its quality of life. But unlike Faulkner, Crane made only small attempts to identify the world of Whilomville with the real world. The result is a miniature society in which concerns are essentially social and morality arises from the interplay of people, rather



than from such external forces as law or politics. Within this world, Crane focused on the psychology of children growing up.

"His New Mittens" re-creates the "damned-if-you-don't, damned-if-you-do" atmosphere of childhood that "The Monster" suggests carries over into adult life as well. Only submission can restore favor once one has transgressed. Little Horace's "sharp agony was only as durable as the malevolence of the others. In this boyish life obedience to some unformulated creed of manners was enforced with capricious but merciless rigor." His duty to the other boys was to be an Indian in the snowball fight; to his mother and aunt it was to beg pardon. Horace has been subjected to one lesson of life and has begun to grow up. In "The Knife," a kind of child story because of the role in which the white community casts the Negro, Alek Williams learns another lesson. Recognizing his betrayal by Peter Washington, Williams manages to protect him by manipulating the role of man-child. His new ability gains him superiority over both Washington and Si Bryant. In a most ironic way, boys become men in Crane's Whilomville.

As Crane told *DeMorest's, The Black Riders and Other Lines* (1895) is a comprehensive statement of his "ideas of life as a whole" up to the time of its publication. His poetry can be read profitably in that way, as background to his prose. In the later poems, especially those in *War Is Kind* (1899), one can see his vision developed and modified, as Crane stretched his creative imagination on the loom of experience. But although Crane's poetry is outshone most of the time by his fiction, much of it is fine, and some of it is great. Technically and aesthetically it mediates between the often indiscriminate inclusiveness of Whitman and the delicate sensitivity of Emily Dickinson. Often it is as fresh and relevant as much of the work of either of these poets.

In his writing, his poetry as well as his prose, Stephen Crane recorded an acutely ironic perception of man caught between the claims of the past and the demands of the present, between the stated and the tacit, among all of the conflicting forces that define the human condition. His was a perception that is strik-