

MAGGIE'S "LAST NIGHT": AUTHORIAL DESIGN AND EDITORIAL PATCHING

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After his manuscript of *Maggie* was turned down by various publishers in 1892 or early 1893 because it was "too honest," Stephen Crane paid to print the story himself.¹ It went almost unreviewed, but it won him the approval and friendship of Hamlin Garland and William Dean Howells. In this 1893 edition chapter 17 is brilliantly contrived. The frightened Maggie of chapter 16 has in the passing months become so totally one of the anonymous prostitutes of the city that Crane refers to her only as "a girl," never by name. This girl is a well-dressed and self-assured professional who casually and knowingly adapts her approach to prospective customers. Still we find that during the course of the evening there is no limit beneath which she will not descend. Failing to attract any of the men she solicits along many blocks of a "prominent side-street" (1893, p. 143) filled with noisy crowds, she walks past glittering avenues into "darker blocks" (p. 146) where four more men successively reject her, the last a drunken man who roars at her "'I ain' ga no money, dammit'" (p. 147). Then she goes "into gloomy districts near the river" (p. 147), where she solicits a man "with blotched features" (p. 148). When he says "'I've got a date,'" she goes further on "in the darkness" and meets "a ragged being with shifting, blood-shot eyes and grimey hands," who also rejects her. Then instead of returning to the comparative safety of the lighted streets, she walks on into "the blackness of the final block" before the river. When "almost to the river" she sees "a great figure," and goes "forward" (p. 148) toward this "huge fat man in torn and greasy garments" (p. 149). His "small, bleared eyes" sweep eagerly over her "upturned face" and his whole body quivers and shakes "like that of a dead jelly fish." "Chuckling and leering," he follows her to the edge of the black river.² The brightness and noise of the opening scenes of the chapter are gone. Now the only light is the momentary

"yellow glare" sent up by some "hidden factory" and the dominant sound is that of "the waters lapping oilily against timbers" (p 149) For all her subtle calculation at the start of the evening, the girl is last seen in obvious degradation and danger, her descent is swift and horrifying

Powerful as an implacable narrative unit, chapter 17 in 1893 derives much of its strength from reciprocal illumination with other chapters, earlier and later The girl who had shrunk from the "painted" women at the end of chapter 12 (p 108) has herself become one of the "painted cohorts of the city" (p 144) Her purposeful walk, as she throws "changing glances" (p 144) at men she meets, startlingly contrasts with the aimlessness which had marked her movements after Pete turned her away for the last time, in that earlier scene the "glances of the men, shot at Maggie," had made her tremble (p 108), while now one young man receives "a glance shot keenly" from Maggie's own eyes (p 146) Toward the end of chapter 16 Maggie had guiltily read reproach into the faces of the houses (p 141), but now toward the end of chapter 17 the tall, unoccupied buildings near the river emphasize how rejected and isolated a person she has become, since these structures seem to have eyes that look not at her but "over her, beyond her, at other things" (p 148) The "great figure" Maggie meets in the blackness recalls by his size the respectable "stout gentleman" (obviously a clergyman) who had rebuffed her at the end of chapter 16, while the "torn and greasy garments" contrast with the earlier man's "silk hat" and "chaste black coat whose decorous row of buttons reached from his chin to his knees" (p 141), the parallel diffuses blame for Maggie's ruin, inviting the reader, as in earlier chapters, to feel contempt for Christians who fail to be Christlike, and reminding him that there is no saving grace, religious or social, for this girl of the Bowery After the last glimpse of Maggie offered in chapter 17 of the 1893 edition, Pete's drunken benevolence toward the half dozen women in the "partitioned-off section of a saloon" (p 150) and toward the universe at large, Hottentots included, is grimly ironic Crane's refusal to use Pete's name (he is simply "a man," "the man," or "he," except when others address him or talk about him) parallels the avoidance of Maggie's name in chapter 17, thereby emphasizing their comparable loss of identity Furthermore, the end of chapter 18 vividly reminds the reader that Pete's own deterioration has kept close pace with Maggie's after just showing Maggie's overtures to the man with blotched features, Crane reveals that Pete's neck now has blotches, onto which wine is dripping (p 158), now he too is in the grip of the devils of their environment

When Crane had the chance in 1896 to republish *Maggie* with D Appleton and Company, neither he nor Ripley Hitchcock, the editor who always dealt with Crane for the firm, gave much thought to the

literary quality of the 1893 *Maggie*, in chapter 17 or elsewhere. On 6 January 1896 Hitchcock wrote Crane, who was in Hartwood, New York, accepting *The Third Violet* but making it plain that he wanted Crane to come into the city to discuss changes Hitchcock had in mind.³ Crane obliged promptly, and the timing of the next events suggests that reprinting *Maggie* just then was Hitchcock's brainstorm, a tough professional gamble by which *Red Badge* could be followed by another sensational, even if potentially scandalous, book, not the tepid *Third Violet*. When he decided to publish *Maggie*, Hitchcock did not have a copy, but he knew the story because he had been one of the editors who refused it three years or so before.⁴ He remembered it well enough to apprise Crane at the outset that it had to be cleaned up. Surprised and happy at the prospect of having *Maggie* reprinted sooner than he had anticipated,⁵ Crane set to work and by early February, 1896, had obediently "dispensed with a goodly number of damns," and on the tenth he assured Hitchcock that he had "carefully plugged at the words which hurt."⁶ The cleaning-up process took weeks, off and on, from Washington in mid-March. Crane wrote Hitchcock for "the edited *Maggie*,"⁷ apparently pages which Hitchcock had *further* edited, though he may merely have wanted proofs if they were ready. In any case, neither Crane nor Hitchcock manifested any instinct for literary revision or even intelligent cobbling in the book as a whole or in particular chapter 17, where the major alteration was the complete expurgation of Maggie's encounter with the fat man, by all odds the most powerful scene in the 1893 edition. What Appleton printed of the chapter ending, as we will show, was reduced to the point of meaninglessness.

But not all the oddities in the 1896 *Maggie* can be accounted for merely by recognizing that the basic motive was expurgative: it is also necessary to visualize the sort of copy the Appleton compositor was given to set from. Even allowing for the chance that a few of the 1896 alterations were compositorial or were made in proof, the setting copy must have been unusually messy. For the last third of chapter 17 this setting copy consisted of pages 148 and 149 taken loose from the copy of the 1893 *Maggie* Crane had at Hartwood, and heavily marked. On page 148 the 1893 solecism "from whence came" was doctored to "whence came." The two lines of dialogue between Maggie and the man with blotched features were marked for deletion. In the first sentence of the middle paragraph on page 148 "blood-shot" and "grimey" were probably marked for alteration to "bloodshot" and "grimy." The last sentence of that paragraph, "'Ah, what deh hell? Tink I'm a millionaire?'" was marked for total deletion. In the last full paragraph of page 148 the typo "eyet" for "eyes" was surely marked for correction, and the hyphen which the Appleton text put into "Street car" was

probably marked on the page as well. The last two lines on page 148, the start of the paragraph containing the fat man, were marked for excision, as were the twelve lines which concluded that paragraph at the top of the 1893 page 149. In order to remove the last traces of the fat man, the opening of the last paragraph on page 149 ("At their feet the river appeared a deathly black hue") was marked for alteration to "At the feet of the tall buildings appeared the deathly black hue of the river"

At best, even if we assume that a few of these changes were not marked on Crane's loose pages from the dismembered 1893 *Maggie* but were made by the compositor or in proof, and that all the changes were neatly indicated in the text and the margins of the loose pages and that no extraneous marks appeared, the printer would have found the copy hard enough to work from. Given the number of hands that fixed up the pages (Crane's own, since he would have seen a "hell" to be worried about, if nothing else, then Hitchcock's and perhaps other employees' at Appleton), there may well have been a good many additional marks, such as superseded queries and replies, which the printer was expected to ignore. Hitchcock may well have worked here in stages, such as getting rid of the fat man first then easing the two previous men out of contact with Maggie, certainly the revision of *Red Badge* under Hitchcock was accomplished in not one but two major stages. Crane may also have made some alteration to "what deh hell" (the words spoken by the man with "blood-shot eyes and grimey hands"), only to have Hitchcock expunge the whole speech.⁸ These particular examples are merely the product of educated guessing, of course, but there is ample reason to suspect that the untidiness of the setting copy somehow resulted in the pronoun changes in "The structures seemed to have eyet that looked over her, beyond her, at other things" to "The structures seemed to have eyes that looked over them, beyond them, at other things." The 1896 reading is out of keeping with the nearby expurgations, for the word "them" must, in context, seem, at least momentarily, to suggest that someone is with Maggie, precisely the fact that the major expurgation in the passage was designed to remove. The 1896 reading is highly ambiguous, if not impossible, since it either makes the eyes of the structures look over the shutters of the tall buildings (that is, over their own lips or each other's lips, for in 1896 the "shutters of the tall buildings" are still closed "like grim lips"), or else over the tall buildings (that is, over themselves). Whether the perplexing "them" resulted from the messy printer's copy or not, no one at Appleton went out of the way to be certain that what got printed made sense. Someone, or more than one person, blundered in the cavalier reworking of the chapter, where the prime purpose was not the creation of a text intelligible in a *new* way but the production of a text which would *not* be intelligible in the old way.

Hitchcock wanted something as little offensive as possible yet salably controversial, intelligibility could go by the boards

While chapter 17 in the 1893 edition is an overpowering climax to the story of Maggie, a girl of the streets, chapter 17 in the Appleton version ultimately removes the focus from her degradation so that she hardly seems more than incidental to Crane's depiction of the evils of the Bowery. Nothing much happens in the Appleton chapter beyond Maggie's soliciting a few healthy and well-dressed men as she walks along brightly lighted streets filled with the sound of crowds just out of theatres or around restaurants and saloons. In the "darker blocks" the drunken man still rejects her, though without saying "dammit," and she still goes on "into gloomy districts near the river" where stands the man with blotched features. As far as the reader of the expurgated edition can tell, she does not notice him, much less address him. In the next paragraph she meets (but does not speak with) the ragged man. The 1893 descent into more horrifying realities of prostitution is halted, since the ragged man is the last person she meets in the Appleton text and her encounter with the fat man is entirely cut. The 1896 text consequently leaves no coherent motivation for her actions. After the drunken man turns her down, it is impossible to say whether she simply changes her mind about trying to find a customer that night or whether for some reason, such as their repulsive appearance, she decides that she will not solicit the next two men she passes (if she notices them at all). Lacking motivation, the passage has proved open to speculation that Maggie drowns herself—even though the 1896 text does *not* explicitly place her at the river, as the 1893 text graphically *does*. The Appleton changes were of course made with quite another purpose in mind, that of removing any indication that she would solicit such disfigured and frightening men as the last three she meets in the original version. The idea that she is meaning to commit suicide is not authorial but adventitious, projected by a sense-making reader onto the unintelligible 1896 text.

In addition to this absence of motivation which has naturally enough led critics to attribute any motivation they can find plausible, the Appleton edition betrays the attentive reader by bewilderingly juxtaposing two previously distinct stages in the progression throughout the chapter from bright lights and cheerful noises toward darkness and silence. In 1893 two short paragraphs (third from last and last) surround the longer paragraph in which Maggie meets the fat man. These two short paragraphs mark the difference between what she can see and hear at the beginning of the final block, before she meets the fat man, and what she can see and hear at the edge of the river, after she has walked down there ahead of him. Even in their 1896 placement as the last two paragraphs of the chapter, now that the excision of the fat man

paragraph has left them collapsed together, these little paragraphs still seem, when carefully read, to refer to different locations, since in the last one the yellow glare on the waters replaces the lights of the avenues and the lapping of the waters helps to drown out the distant "sounds of life" such as the street-car bells. But in Appleton's text there is no reference at all to Maggie's having *traveled* that implied distance. Indeed, neither Maggie nor any other possible witness to the sights and sounds is mentioned in the last paragraph of the Appleton version, she has vanished in the previous paragraph, just after she goes "into the blackness of the final block," well before she reaches the river. In this realm of haphazard publisher's conjuring under Hitchcock, it is cause for only minor wonder that the tall buildings (which in the Appleton next-to-last paragraph are apparently located near the beginning of the final block) abruptly move to the river's edge, so that the waters are at the "feet" of the buildings (not, as in 1893, at the feet of Maggie and the fat man). Such are some of the disastrous costs of making a few excisions and perfunctory splicings without reconceiving the chapter. Yet despite all the damage in the Appleton chapter, the final paragraph (in which the river is a "deathly black hue" and the "varied sounds of life" are seemingly unapproachable and die away "to a silence") still suggests that something very sad is to happen. But any pity and foreboding is undercut by the residue of bafflement any attentive reader must bring to the last words of the expurgated chapter 17.

Besides destroying chapter 17 as a coherent narrative unit, the excisions and other changes of the Appleton version also damage its relationships with other chapters. The original point of the contrast between the houses which look grimly on Maggie in chapter 16 and the tall buildings which seem to have eyes that look "over her, beyond her" in the 1893 chapter 17 is lost in the now meaningless sentence "The structures seemed to have eyes that looked over them, beyond them, at other things" (1896, p. 144). The role played in Maggie's ruin by the stout gentleman at the end of chapter 16 receives less emphasis now as a result of the omission of the contrasted fat man: the reader no longer has any special impetus to think back on the unchristian clergyman. Then the irony of Pete's safety and pleasure among the half dozen flattering women at the start of chapter 18 is weakened or lost altogether when Maggie is no longer last seen alone at the river with the fat man, and since the man with blotched features is no longer important to Maggie's degradation (a reader of the 1896 edition could assume that she does not even notice him), the blotches on Pete's neck at the end of chapter 18 signal no strong immediate connections to the reader. In terms of the book as a whole rather than just the surrounding chapters, the expurgation of the fat man removes the climactic instance in the set of out-sized

characters who have in one way or another collaborated in Maggie's ruin her mother (of the "massive shoulders," "great chest," and "immense hands"), the "fat foreigner" who owned the sweatshop where she worked, as well as the "stout gentleman" of chapter 16 representatives of home, job, and church.⁹ Taken all in all, the excisions in the Appleton chapter 17 blur or destroy much of the vital structural coherence of the book as a whole.

Yet Fredson Bowers, the modern editor with the greatest chance to rescue Crane's intentions from his Appleton editor, chose to print basically the Appleton version of chapter 17, with hardly more than two restorations of "dammit" to recapture any of the strength of what Crane wrote.¹⁰ Bowers's primary editorial decision was apparently based on his general preference for most aspects of the tidied-up 1896 text over that of 1893, and his critical arguments too often have the air of after-the-fact justifications for prior editorial decisions. Insofar as Bowers defends his acceptance of the Appleton expurgations through analysis of what *Maggie* means, it is not by arguing from Crane's intentions and achievements in the first edition but by attempting to interpret the 1896 version (in which, as we have seen, chapter 17 was never intended to mean something new but merely *not* to mean what it too plainly meant in 1893). Working from the Appleton text, Bowers argues that Maggie's whole purpose in chapter 17 is to commit suicide. His main reason for thinking so is a "foreshadowing sentence" (Va, p. lxxxii) in which Maggie hurries "through the crowd as if intent upon reaching a distant home" (1893, p. 145, 1896, p. 141). Bowers finds these words "pregnant with meaning" (Va, p. lxxxii), especially the word "home," although whether he takes that "home" to be death or Heaven is hardly clear. However, the passage depends upon the parallel one in the previous chapter. There, cast off by Pete, Maggie wanders about until she discovers "that if she walked with such apparent aimlessness, some men looked at her with calculating eyes." Crane adds "She quickened her step, frightened. As a protection, she adopted a demeanor of intentness as if going somewhere" (1893, p. 141, 1896, p. 137, with "demeanor" spelled "demeanour"). Maggie is *not* in fact going anywhere definite in chapter 16: the demeanor of intentness is her stratagem for avoiding unwanted stares. Her hurrying in the next chapter "as if intent upon reaching a distant home" is likewise a stratagem, in no way an indication that she is not trying to attract a man. Any seeming contradiction is soon resolved: in chapter 16, Maggie does not look like a whore, and therefore is protected by adopting a demeanor of intentness; in chapter 17, she is obviously a whore, one of the "crimson legions" (1893, p. 149), and her purpose is understood by worldly men whether or not she walks as if intent on arriving anywhere in particular. Crane's language is clear, stress-

ing as it does the discrepancy between what seems and what is, between acting from a given motive and acting "as if" one had that motive. Indeed, Crane's saying that Maggie walks "as if" intent on reaching a distant home pretty much amounts to saying that she is not in fact on her way to such a place, literally or metaphorically, and serves as an ironic reminder of the violence and squalor of her own Bowery "home."

In a related justification for printing the expurgated version of chapter 17, Bowers insists that Maggie attempts to solicit only "unsophisticated or rural men" (Va, p lxxx). On the contrary, she has two distinct roles or strategies. "She threw changing glances at men who passed her, giving smiling invitations to men of rural or untaught pattern and usually seeming sedately unconscious of the men with a metropolitan seal upon their faces" (1893, p 144, "invitations to men" reads "invitations to those" in 1896, p 140). The rural or untaught men cannot be trusted to know her profession, so she must give them smiling invitations. Men with the metropolitan seal know well enough what she is about, as the evaluation of the tall young man with the moustache soon shows. Although Maggie walks past him "as if such a young man as he was not in existence" (1893, p 145, 1896, p 141), he looks back transfixed with interest, but takes only a moment to discern "that she was neither new, Parisian, nor theatrical" (1893, p 146, 1896, p 142), and therefore not desirable to such a connoisseur as he is. After first arguing that Maggie is approaching only rural or untaught men, Bowers soon decides that soliciting "is not the primary purpose of her movement," that there is "no suggestion" she is "seriously seeking" customers (Va, p lxxxii). But as Crane's description of her strategies shows, her purpose is clearly to attract a man. In her eagerness she even departs from her practice of letting "metropolitan" men make the first advance, a mistake which causes the young man in light overcoat and derby to mock her for sizing him up as a farmer (1893, pp 146-47, 1896, pp 142-43). Maggie indisputably makes some "remarks" to a laborer (1893, p 147, 1896, p 143). She smiles squarely into the face of a boy with blonde locks, who smiles back but waves his hands. "'Not this eve—some other eve'" (1893, p 147, 1896, p 143). She perhaps speaks to the drunken man, who understands her purpose well enough to shout at her, "'I ain' ga no money, dammit'" (1893, p 147, 1896, p 143, without the "dammit" and repunctuated). In the unexpurgated edition she says "'Ah, there'" to the man with blotched features, who replies "'I've got a date'" (1893, p 148). She apparently speaks to the "ragged being with shifting, blood-shot eyes and grimey hands," for he says "'Ah, what deh hell? Tink I'm a millionaire'" (1893, p 148). Far from rushing to drown herself, she turns her face up to the huge fat man in torn and greasy garments, who follows her to the river (1893, p 149). In

the first edition Maggie has unquestionably been soliciting, from the beginning to the end of the chapter, and in the expurgated edition she has been soliciting all along, although she seems to stop after the drunken man has rejected her. No matter how she dies in the interval between the close of chapter 17 and the opening of chapter 19, soliciting, not suicide, has been her motive during the time we have seen her, except that the Appleton excisions leave her without any motive at all after she meets the drunken man.¹¹

In following Hitchcock's expurgation of the only man who responds happily to Maggie's speeches or glances, Bowers feels obligated to justify the excisions as Crane's own. "We may take it as at least a working hypothesis that by 1896 Crane had come to see the distracting effect, despite the irony, of the fat man—what he does and what he stands for—and that he had concluded the total effect of the chapter was worth more than the sum of its parts" (Va, pp. lxxxviii-lxxxix). The obvious refutation to this impressionistic hypothesis is that the original "total effect" disappears in 1896, since the fat man is essential to the full view of Maggie's degeneration and since it is his presence which gave the horrific ominousness to the chapter's ending in 1893. The 1896 version of chapter 17 has a "total effect," to be sure—a most puzzling one. But with the most powerful lines removed it cannot possibly have the same "total effect" it had in 1893. Such is the confusion that results from resorting to interpretive rationalizations for indefensible editorial decision-making. More to the point, such is the confusion that results from attempting to justify an unintelligible text.

All in all, Bowers's treatment of chapter 17 provides a powerful warning about the dangers of editing by arbitrary textual decisions, however elaborately buttressed, instead of by the most patient consideration of all the biographical, textual, and aesthetic evidence. Neither the Appleton edition nor Bowers's very similar one should attract the attention of critics who wish to confine their insights to what Crane wrote and meant. Literary czar that he was, Hitchcock could expurgate almost by fiat, however diplomatically he couched his desires, without thought for the possible unity of the book as Crane had first published it or for, in any profound sense, Crane's own artistic self-respect. In a kindred fashion, Bowers has operated in *Maggie* as an arbitrary editor and a highly subjective and erratic literary critic, in effect casting about for aesthetic reasons that might justify Hitchcock's purely commercial expurgations.

The best kind of editor, of course, will always be a thorough biographer and textual scholar as well as sensitive critic. Such an editor will carry in mind a comprehensive sense of the author's methods of writing and will understand the nature of his interaction with his

publisher From his familiarity with the writer's strategies for affecting the reader by words, passages, whole scenes, chapters, and larger units of the work as originally written, the true editor—the devoted textualist—will develop special alertness to the effects that any subsequent alterations, whether authorial or not, have on those intended responses. Indeed, one obvious way textualists can help free their colleagues from the lingering entanglements of the New Criticism is by focusing biographical and textual evidence directly on the problem of what a literary work (or any part of it) means in any early form and what any later changes do to that meaning. Otherwise most English professors will continue to think that what editors and textual scholars do all day is at best unthinking drudgery, irrelevant or even inimical to any aesthetic experience. With *Maggie* the textual scholar can easily be faithful to Crane and responsible to his readers: he has merely to reprint the 1893 edition in photographic facsimile, or in a reset edition with misprints corrected, as the text readers should have in hand when they want to read Stephen Crane, not what his Appleton editor left of him. Only such an edition will merit the attention that the best readers always lavish upon the text they are holding. For only the 1893 edition of *Maggie* may yet prove to be a masterpiece.

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NOTES

- 1 According to Thomas Beer, *Stephen Crane: A Study in American Letters* (New York: Alfred A. Knopf, 1923), p. 86, Crane offered the manuscript to Richard Watson Gilder, the editor of the *Century*, who insultingly condemned its cruelty of subject and then itemized errors and awkwardnesses of style until Crane interrupted him with, "You mean that the story's too honest?" Confident of his achievement, Crane sank his inheritance into paying—grossly overpaying—to have *Maggie* printed by a firm specializing in religious and medical books.

Until recently, the only *Maggie* known was the highly expurgated 1896 Appleton edition. Credit for opening up the 1893 edition to critical attention goes to Robert Wooster Stallman "Stephen Crane's Revision of *Maggie: A Girl of the Streets*," *American Literature*, 26 (1955), 528-36. The question of the value of the 1893 *Maggie* was extended in Joseph Katz's "The *Maggie* Nobody Knows," *Modern Fiction Studies*, 12 (1966), 200-212. The 1893 *Maggie* has been published in photographic facsimile three times by Joseph Katz (Gainesville, Fla.: Scholars' Facsimiles & Reprints, 1966), by Donald Pizer (San Francisco: Chandler Publishing Company, 1968), and by Philip D. Jordan (Lexington: Univ. of Kentucky Press, 1970). Few libraries have copies of the rare 1893 *Maggie*, but these facsimiles have made the text of the first edition widely available in a form suitable for most scholarly purposes.

Almost all of our quotations from *Maggie* are from the 1893 edition. Therefore page references to that edition are ordinarily given without the date of publication, but quotations from the Appleton edition are given thus "(1896, p. 143)." For purposes of comparison we sometimes cite both editions.

- 2 Here is the paragraph (pp 148-49) "When almost to the river the girl saw a great figure On going forward she perceived it to be a huge fat man in torn and greasy garments His grey hair straggled down over his forehead His small, bleared eyes, sparkling from amidst great rolls of red fat, swept eagerly over the girl's upturned face He laughed, his brown, disordered teeth gleaming under a grey, grizzled moustache from which beer drops dripped His whole body gently quivered and shook like that of a dead jelly fish Chuckling and leering, he followed the girl of the crimson legions "
- 3 This letter is first printed in this special number of *St dies in the Novel* See Henry Binder, "The *Red Badge of Courage* Nobody Knows," n 33 It is not mentioned anywhere in the recently completed University of Virginia Edition of *The Works of Stephen Crane*, even in Volume I, which contains *Maggie*, or Volume III, which contains *The Third Violet*
- 4 Willis Fletcher Johnson, who knew both Crane and Hitchcock, is definite about Hitchcock's having rejected *Maggie* in manuscript "The crux was to find a publisher The book was quite 'out of the line' of the house which had produced my books, and there was no use in trying it The man whom I knew best in the New York publishing trade was my very dear friend and former colleague, Ripley Hitchcock, then literary adviser of D Appleton & Co , so I sent Stephen to him He appreciated the merits of the book, but hesitated to recommend its acceptance He told me, however, that 'That boy has the real stuff in him,' and a few years later eagerly accepted for publication Stephen's next work, 'The Red Badge of Courage ' ' See 'The Launching of Stephen Crane,' *Literary Digest International Book Review*, 4 (1926), 289
- 5 See *Stephen Crane Letters*, eds , R W Stallman and Lillian Gilkes (New York New York Univ Press, 1960), p 79, Crane to an editor of *Leslie's Weekly* around November, 1895 "But, personally, I was unhappy only at times during the period of my struggles I was always looking forward to success My first great disappointment was in the reception of *Maggie*, a *Girl of the Streets* ' I remember how I looked forward to its publication, and pictured the sensation I thought it would make It fell flat Nobody seemed to notice it or care for it I am going to introduce *Maggie* again to the world some time, but not for a good while Poor *Maggie*! she was one of my first loves " The reintroduction of *Maggie* came sooner than Crane had anticipated
- 6 *Ibid* , p 112 and p 113
- 7 *Ibid* , p 119
- 8 These 1893 leaves which the Appleton printer set from were not large (a little less than eight inches by almost five and a half inches), and they were almost surely not mounted everything indicates that Crane was working with only one copy of the 1893 edition, not the two it would have taken in order to mount each page on a larger sheet for the printer's more convenient handling Since the text of 1893 p 147 and p 150 was also expurgated, there may well have been some distracting show-through from any ink markings on *those* pages
- 9 The relationship of the huge fat man of chapter 17 to the "fat foreigner" of chapter 8 (1893, p 66) and the "stout gentleman" of chapter 16 (1893, pp 141-42) is clear But the strongest similarity is between the fat man and Maggie's mother, who is a "large woman" (1893, p 15), with "massive shoulders" (p 15), "huge arms" (p 16) "immense hands" (p 17), a "great chest" (p 27), "great fists" (p 76), and a "huge back" (p 78) By the time Jimmie and Maggie are grown she has "grey" (p 43) or "gray" (p 74) hair like the fat man, and "hers is "tossing" (p 54), falling "in knotted masses" (p 74), and "one point her hair is said to have "straggled, giving her crimson features a look of insanity" (p 76) The fat man's "great rolls of red fat" recall many places where Maggie's mother's face is "crimson" (p 17, p 74, and the one just cited, p 76), "fervent red" and almost purple (p 21), as well as "lurid" (p 54) She is referred to as "Maggie's red mother" (p 55), shakes "red fists" (p 75), and has a "red, writhing body" (p 82) The 1896 edition, where no one cared what Crane had achieved, decisively eliminated the mother/fat man parallel and the clergyman/fat man parallel by expurgating the fat man, and it also incidentally toned down some of the mother's coloration, as in making her merely "Maggie's mother" instead of "Maggie's red mother" and making her have only a "writhing body" instead of a "red, writhing body "

Even during Maggie's first outing with Pete (chapter 7), when pleasures of the combination beer hall and music hall drive from her mind all thoughts "of the atmosphere of the collar and cuff factory" (p 63), Crane presents the foreshadowing figure of "a small fat man" (p 62) who throws "leers, or smiles, broadcast" and bobs "his shock of red wig" (p 63). As usual, Crane knew what he was doing.

- 10 *Bowers Tales Maggie and George's Mother* (Charlottesville Univ Press of Virginia, 1969), Volume 1 in *The Works of Stephen Crane*. This is the edition sealed as "An Approved Text" by the Center for Editions of American Authors. Printer's copy was purportedly the 1893 *Maggie*, heavily emended, but the coincidence of unlabeled Virginia agreements with the 1896 edition suggests that the Appleton edition may in fact have provided the printer's copy as well as most of the readings at those places where 1896 varied from 1893.

On a particular point already discussed, the problematical 1896 reading "The structures seemed to have eyes that looked over them, beyond them, at other things", Bowers follows the Appleton edition even while partially admitting that one cannot be sure of its meaning. "The wrench that took Maggie out of the picture may perhaps be observed in the uncertain referent of the new pronoun *them* whether the noun should be the tall buildings that looked over other buildings or the shutters of the preceding sentence is uncertain" (p lxxxix), of the two possibilities he concludes that "the first is the more probable" (p xc).

- 11 Having convinced himself that "Maggie's mission" that night is to commit suicide, not primarily to solicit customers, Bowers has effectively boxed himself in "If she is proposing suicide why does she solicit?" (Va, pp lxxxii-lxxxiii). He admits that "there is no literal answer that is wholly satisfying." But rather than admit a weakness in his theory of her mission, he decides that she does indeed, logic be damned, solicit on her way to commit suicide, and concludes that the book has a major fault, since the "literal details by which Crane describes Maggie's journey are absurd on their face" (Va, p lxxxiii). Then Bowers slips out of this condemnation, deciding that the anomaly is only an "apparent paradox" after all, not a real one, and that there is only a "seeming clash between the superficial actions of this strangely impersonal girl and her secret intent" (Va, p lxxxiv). According to Bowers, the "rationale" of chapter 17 really rests upon a symbolic foundation. Maggie solicits the ten men of the 1893 version so that they can repeat the earlier "act of rejection" by the "benevolent-appearing clergyman" in "various terms of the world" (Va, p lxxxiv). Moreover, the paradox of the solicitations" is further explained by the presence of "two time schemes" in the chapter, the literal one "depicting her progress to the river in one night" and the symbolic one compressing "into this night" (Va, p lxxxvi) her inevitable downward slide over the course of time until she becomes "the cheapest of whores" (Va, p lxxxvii). Bowers does not see that if Maggie is intent on suicide, the chapter remains drastically flawed, for its "literal" details still would make no sense in themselves, even though they might suggest symbolic meanings. Nor does he acknowledge that in excising the fat man (as well as Maggie's contact with the two previous men) he removes the strongest evidence that she has become so pitiable, so lacking in self-respect, that she will accept any man, however deformed or degraded, that there is indeed a symbolic progression in the chapter from healthy and well-dressed men to diseased and ragged men, though that progression is not strictly adhered to.

