

When I Knew Stephen Crane.

By WILLA SIBERT CATHER, in the Library.

It was, I think, in the spring of '94, that a slender, narrow chested fellow in a shabby grey suit, with a soft felt hat pulled low over his eyes, sauntered into the office of the managing editor of the Nebraska State Journal and introduced himself as Stephen Crane. He stated that he was going to Mexico to do some work for the Bachelier syndicate and get rid of his cough, and that he would be stopping in Lincoln a few days. Later he explained that he was out of money and would be compelled to wait until he got a check from the East before he went further. I was a junior at the Nebraska state university at the time, and was doing some work for the State Journal in my leisure time, and I happened to be in the managing editor's room when Mr. Crane introduced himself. I was just off the range; I knew a little Greek and something about cattle and a good horse when I saw one, and beyond horses and cattle I considered nothing of vital importance except good stories and the people who wrote them. This was the first man of letters I had ever met in the flesh, and when the young man announced who he was, I dropped into a chair behind the editor's desk where I could stare at him without being too much in evidence.

Only a youthful enthusiasm and a large propensity for hero worship could have found anything impressive in the young man who stood before the managing editor's desk. He was thin to emaciation, his face was gaunt and unshaven, a thin dark moustache straggled on his upper lip, his black hair grows low on his forehead and was shaggy and unkempt. His grey clothes were much the worse for wear and fitted him so badly it seemed unlikely he had ever been measured for them. He wore a flannel shirt and a slovenly apology for a necktie, and his shoes were dusty and worn gray about the toes and were badly run over at the heel. I had seen many a tramp printer come up the Journal stairs to hunt a job, but never one who presented such a disreputable appearance as this story-maker man. He wore gloves, which seemed rather a contradiction to the general sloveliness of his attire, but when he took them off to search his pockets for his credentials, I noticed that his hands were singularly fine; long, white and delicately shaped, with thin, nervous fingers. I have seen pictures of Aubrey Beardsley's hands that recalled Crane's very vividly.

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At that time Crane was but twenty-four, and almost an unknown man.

Hamlin Garland had seen some of his work and believed in him, and introduced him to Mr. Howells, who recommended him to the Bachelier Syndicate. "The Red Badge of Courage" had been published in the State Journal that winter along with a lot of other syndicate matter, and the grammatical construction of the story was so faulty that the managing editor had several times called on me to edit the copy. In this way I had read it very carefully, and through the careless sentence-structure I saw the wonder of that remarkable performance. But the grammar certainly was bad. I remember one of the reporters who had corrected the phrase "it don't" for the tenth time remarked savagely, "If I couldn't write better English than this, I'd quit."

Crane spent several days in the town, living from hand to mouth and waiting for his money. I think he borrowed a small amount from the managing editor. He lounged about the office most of the time, and I frequently encountered him going in and out of the cheap restaurants on Tenth street. When he was at the office he talked a good deal in a wandering, absent minded fashion, and his conversation was uniformly frivolous. If he could not evade a serious question by a joke, he bolted. I cut my classes to lie in wait for him, confident that in some unwary moment I could trap him into serious conversation, that if one burned incense long enough and ardently enough, the oracle would not be dumb. I was Maupassant mad at the time, a malady particularly unattractive in a junior, and I made a frantic effort to get an expression of opinion from him on "Le Bonheur." "Oh, you're Moping, are you?" he remarked with a sarcastic grin, and went on reading a little volume of Poe that he carried in his pocket. At another time I cornered him in the Funny Man's room and succeeded in getting a little out of him. We were taught literature by an exceedingly analytical method at the university, and we probably distorted the method, and I was trying to find the least common multiple of Hamlet and the greatest common divisor of Macbeth, and I began asking him whether stories were constructed by cabalistic formulae. At length he sighed wearily and shook his drooping shoulders, remarking:

"Where did you get all that rot? Yarns aren't done by mathematics. You can't do it by rule any more than you can dance by rule. You have to have the itch of the thing in your fingers, and if you haven't—well, you're damned lucky, and you'll live long and prosper, that's all."—And with that he yawned and went down the hall.

Crane was moody most of the time, his health was bad and he seemed profoundly discouraged. Even his jokes were exceedingly drastic. He went about with the tense, preoccupied, self-centered air of a man who is brooding over some impending disaster, and I conjectured vainly as to what it might be. Though he was seemingly entirely idle during the few days I knew him, his manner indicated that he was in the throes of work that told terribly on his nerves. His eyes I remember as the finest I have ever seen, large, dark and full of luster and changing lights, but with a profound melancholy always lurking deep in them. They were eyes

that seemed to be burning themselves out.

As he sat at the desk with his shoulders drooping forward, his head low, and his long white fingers drumming on the sheets of copy paper, he was as nervous as a race horse fretting to be on the track. Always, as he came and went about the halls, he seemed like a man preparing for a sudden departure. Now that he is dead it occurs to me that all his life was a preparation for sudden departure. I remember once when he was writing a letter he stopped and asked me about the spelling of a word, saying carelessly, "I haven't time to learn to spell."

Then, glancing down at his attire, he added with an absent-minded smile, "I haven't time to dress either; it takes an awful slice out of a fellow's life."

He said he was poor, and he certainly looked it, but four years later when he was in Cuba, drawing the largest salary ever paid a newspaper correspondent, he clung to the same untidy manner of dress, and his ragged overalls and buttonless shirt were eyesores to the immaculate Mr. Davis, in his spotless linen and neat khaki uniform, with his Gibson chin always freshly shaven. When I first heard of his serious illness, his old throat trouble aggravated into consumption by his reckless exposure in Cuba, I recalled a passage from Maeterlinck's essay, "The Pre-Determined," on those doomed to early death: "As children, life seems nearer to them than to other children. They appear to know nothing, and yet there is in their eyes so profound a certainty that we feel they must know all.—In all haste, but wisely and with minute care do they prepare themselves to live, and this very haste is a sign upon which mothers can scarce bring themselves to look." I remembered, too, the young man's melancholy and tenseness, his burning eyes and his way of slurring over the less important things, as one whose time is short.

I have heard other people say how difficult it was to induce Crane to talk seriously about his work, and I suspect that he was particularly averse to discussions with literary men of wider education and better equipment than himself, yet he seemed to feel that this fuller culture was not for him. Perhaps the unreasoning instinct which lies deep in the roots of our lives, and which guides us all, told him that he had not time to acquire it.

Men will sometimes reveal themselves to children, or to people whom they think never to see again, more completely than they ever do to their conferees. From the wise we hold back alike our follies and our wisdom, and for the recipients of our deeper confidences we seldom select our equals. The soul has no message for the friends with whom we dine every week. It is silenced by custom and convention, and we play only in the shallows. It selects its listeners willfully, and seemingly delights to waste its best upon the chance wayfarer who meets us in the highway at a fated hour. There are moments, too, when the tide runs high or very low, when self-revelation is necessary to every man, if it be only to his valet or his gardener. At such a moment I was with Mr. Crane.

The hoped for revelation came unexpectedly enough. It was on the last night he was in Lincoln. I had come back from the theater and was in the Journal office writing a notice of the play. It was eleven o'clock when Crane came in. He had expected his money to arrive on the night mail and it had not done so, and he was out of sorts and deeply despondent. He sat down on the ledge of the open window that faced on the street, and when I had finished my notice I went over and took a chair beside him. Quite without invitation on

my part, Crane began to talk, began to curse his trade from the first throb of creative desire in a boy, to the finished work of the master. The night was oppressively warm; one of those dry winds that are the curse of that country was blowing up from Kansas. The white, western moonlight threw sharp, blue shadows below us. The streets were silent at that hour, and we could hear the gurgle of the fountain in Post-Office square across the street, and the twang of banjos from the lower veranda of the Hotel Lincoln, where the colored waiters were serenading the guests. The drop lights in the office were dull under their green shades, and the telegraph sounder clicked faintly in the next room. In all his long tirade, Crane never raised his voice; he spoke slowly and monotonously and even calmly, but I have never known so bitter a heart in any man as he revealed to me that night. It was an arraignment of the wages of life, an invocation to the ministers of hate.

Incidentally he told me the sum he had received for "The Red Badge of Courage," which I think was something like ninety dollars, and he repeated some lines from "The Black Riders," which was then in preparation. He gave me to understand that he had a double literary life; writing in the first place the matter that pleased himself, and doing it very slowly; in the second place, any sort of stuff that would sell. And he remarked that his poor was just as bad as it could possibly be. He realized, he said, that his limitations were absolutely impassable. "What I can't do, I can't do at all, and I can't acquire it. I only hold one trump."

He had no settled plans at all. He was going to Mexico wholly uncertain of being able to do any successful work there, and he seemed to feel very insecure about the financial end of his venture. The thing that most interested me was what he said about his slow method of composition. He declared that there was little money in story-writing at best, and practically none in it for him, because of the time it took him to work up his detail. Other men, he said, could sit down and write up an experience while the physical effect of it, so to speak, was still upon them, and yesterday's impressions made today's "copy." But when he came in from the streets to write up what he had seen there, his faculties were benumbed, and he sat twirling his pencil and hunting for words like a schoolboy.

I mentioned "The Red Badge of Courage," which was written in nine days, and he replied that, though the writing took very little time, he had been unconsciously working the detail of the story out through the most of his boyhood. His ancestry had been soldiers, and he had been imagining war stories ever since he was out of knickerbockers, and in writing his first war story he had simply gone over his imaginary campaigns and selected his favorite imaginary experiences. He declared that his imagination was hide-bound; it was there, but it pulled hard. After he got a notion for a story, months passed before he could get any sort of personal contact 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

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