TWO EDITIONS OF NEVER COME MORNING:
A CRITICAL-BIBLIOGRAPHICAL
STUDY

A Thesis
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for the Degree Master of Arts

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INTRODUCTION

The first edition of Nelson Algren's Never Come Morning was published in the spring of 1942. An early version of the first part of Book II had been published previously as a short story. It appeared originally in Southern Review under the title "'Biceps,'" and was subsequently anthologized in three short-story collections: as "'Biceps'" in The Best American Short Stories of 1942, and as "A Bottle of Milk for Mother" in O. Henry Memorial Award Prize Stories of 1941 and in Algren's own collection, The Neon Wilderness. The O. Henry volume contains a brief introduction to Algren's story which includes the observation that he was "under contract for a novel to be called White Hope," clearly referring to Never Come Morning.

2 "'Biceps,'" Southern Review, VI (1940-41), 713.
3 The Best American Short Stories of 1942 (New York, 1942).
4 O. Henry Memorial Award Prize Stories of 1941, ed. Herschel Brickell (New York, 1941).
6 O. Henry Memorial Award, p. 70.
The short story is significantly different from its parallel portion of the novel. The names of the characters are changed, and one character, the reporter from the local Polish newspaper, does not appear in the novel at all. Further, the motto which echoes, ironically, the theme of Book II and provides a subtitle for the book as well, "I Have Only Myself to Blame for My Fall," does not appear in the short story. When Algren anthologized the story in his own collection, *The Neon Wilderness* (1947), he made a few revisions, one of which stands out particularly: the addition of the line which also provided the curtain line for the novel, "I knew I'd never get to be twenty-one anyhow."


working typescript and uncorrected galley proofs of the novel.

This study is primarily concerned with establishing the significances of Algren's revisions of the first edition for the Avon edition, significances which illuminate the problem of Algren's consciousness as an artist. Appended is a critical description of the typescript and galley proofs.
A CRITICAL ANALYSIS OF NEVER COME MORNING

In an article for The Writer entitled "Do It the Hard Way," Nelson Algren described the process of writing as "basically a matter of living and reacting." The year was 1943, the year following publication of Never Come Morning (1942), and the statement was more than advice; it was a commentary on his own writing. Algren's first novel, Somebody in Boots (1935), grew out of his wanderings in the Southwest and Mexico during the Depression. The Neon Wilderness (1949), an anthology including most of Algren's short stories, also reflects those experiences, a few war-time experiences, and his experiences in Chicago, experiences which also provided him with material for his two best novels, Never Come Morning and The Man With the Golden Arm (1949). Algren's insistence that the writer identify himself with his material manifested itself, in his own writing, in theme as well as setting.

10 Never Come Morning (New York, 1942).
12 The Neon Wilderness (Garden City, 1947).
13 The Man With the Golden Arm (Garden City, 1949).
In the recently published Conversations with Nelson Algren, his early life is recounted. As the son of a father who spent "his whole life working for the Yellow Cab company in Chicago and the screw works," he was not poor except "in the American sense." He had to work his way through college, and was unable to find a job after he graduated from the University of Illinois with a degree in journalism in 1931. He spent the next couple of years wandering in the Southwest and Mexico, where he acquired such transient employment as he could find. His own life, therefore, was moderately deprived, and he learned intimately the problems of the very poor, a knowledge which informed most of his fiction before 1950.

In "Chicago III," Algren explains that the poor and rejected are superior as subjects for literature because they, unlike "respectable" society, have been tested, have been compelled to make, for better or worse, vital, moral decisions:

There is no accomplishment in being innocent of rain when one has lived in a windowless room.

15 Ibid., p. 8.
16 Ibid., p. 16.
The only true innocent is one who has withstood the test of evil. Which is why the protected woman is never so innocent as your real true eleven-times-through-the-mill-and-one-more time-around whore who has seen every breed and color of male with his pants flung over the bedpost.17

He declares further that both Never Come Morning and The Man With the Golden Arm derive from the literary spirit of "I belong to those convicts and prostitutes myself."18

In his introduction to the Colophon edition of Never Come Morning, he said that the novel "drew upon the lives of half a dozen men with whom the author grew up as well as upon the newspaper reports of the trial of Bernard 'Knifey' Sawicki."19 Sawicki, a nineteen-year-old parolee who had served a year and a half for attempted robbery, confessed to having killed four people in the final weekend of June, 1941. He assumed a "tough guy" pose which provided the Chicago tabloids with considerable material. On September 28, for example, the day after a jury of seven women and five men took seventy minutes to find him guilty without a recommendation of mercy for one of the murders, that of a Chicago policeman, The Sunday Times printed a picture of the smiling

18 Ibid., p. 273.
youth with the caption-quote, "I said I'd roast didn't I?" 20 On Friday, September 26, Sawicki was sentenced to die in the electric chair, and his response to the judge was recorded by The Chicago Daily News:

The gum chewing tough sneered and said: "The hell with you! I can take it." 21

Sawicki was executed on January 17, 1942.

Algren was obviously referring to Sawicki in this passage from "Chicago III":

. . . a street corner nineteen-year-old once replied to a judge who had just handed down a verdict of death in the electric chair, "I knew I'd never get to be twenty-one anyhow, and snapped his bubble gum.

A novel written around this same bubble-gum snapper in the early 1940's, by the present writer, sustained the antilegalistic tradition toward society which had distinguished Chicago writers since the early years of the century. 22

I have examined the newspaper accounts of Sawicki's arrest, trial, sentencing, and execution immediately available in the Chicago Public Library (The Chicago Tribune, The Chicago News, and The Chicago Times), but I have been unable to discover any report of this remark. If Sawicki did make the statement, it explains

20 The Chicago Times (September 28, 1941), p. 18.
why the line does not occur in the original version of "A Bottle of Milk for Mother," while it does appear in the conclusion of that story as anthologized in The Neon Wilderness, since the story was initially published before Sawicki's arrest.

Except for this tantalizing analog, Sawicki's life parallels that of Bruno only generally. Sawicki was a foundling, raised by a Polish-speaking woman. His reminiscences of childhood echo those of "The Trouble with Daylight":

"I'd like to start life over but that's impossible. In the next life no one would call me 'that damned doorstep brat' the way they did when I was a kid. That's what made me mad. That's what made me want to get even with everyone." 23

Like Bruno, Sawicki sought to achieve respect by becoming a criminal, and like Bruno he discovered too late the futility of the quest. The description of Sawicki's last day by Carlton Kent, in The Chicago Times, could well have suggested the title which Algren was to choose for his novel:

And suddenly he jumped up, and stared hard at the frosted, barred window, as he realized the day was fading.

"My God, what a beautiful sunset," he cried, although he could see it only in his mind's eye. "If I could only be on the outside again." 24

23 The Chicago Daily News (September 29, 1941), p. 4.
Another characteristic of Algren's fiction in this period is one which is often mentioned but seldom explained, its poetry. Algren himself considered the matter in his essay for The Writer, but his comments raise more questions than they answer. He tells would-be writers that if they will "develop an ability to listen . . . the commonest speech will begin to ring like poetry." He suggests further that one learn to use his eyes similarly: "The simple selective process of snapping relevant aspects of the life in our streets assists the writer visually as fully as does listening to street talk." The statement does more to demonstrate the futility of writer's manuals than to explain anything; the ability to sense universal human concerns in the particularity of day by day reality is not a "simple selective process of snapping relevant aspects"; it is artistic genius, the poetic impulse.

What is raised here is a question central to an understanding of Algren: how conscious is his art? In The Writer essay, Algren minimized the value of literary contrivance, declaring that "no studied effort at invention of literary images can ever replace the simplest sound of

26 Ibid., p. 70.
experienced reality." But "studied"or not, Algren's consistent use of "literary images" is precisely the quality which makes his work poetic. He has a symbolic habit of mind, and the symbolism which overlays his naturalism gives his work added dimension and a quality which is not adequately recognized.

When the book appeared, it received largely favorable reviews, but the reviewers generally failed to consider the novel with the critical depth which it deserved. Algren, speaking in an entirely different context in 1957, identified the problem:

You see, critics have patterns. I guess it helps them to think better, having these patterns. When you write a book that doesn't fit into one of these patterns you hear shrieks, howls, all sorts of carryings-on."

Without belaboring the distinction between "critics" and "reviewers," it will suffice to observe that reviewers have a critical responsibility. And in meeting that responsibility, most of them attempted to "catalog" Never Come Morning by placing it in its proper "school." The novel invites such cataloging; as a post-Depression, Chicago writer, writing a novel of slum life in one of the city's ethnic ghettos, comparisons with Richard Wright and James T. Farrell are inevitable.


Malcolm Cowley sounded a typical note in the introduction to his review in *The New Republic*:

Most of the new Chicago novelists began writing in the depression years. Most of them like to deal with poor people, and especially with the members of racial minorities — Irish, Jews, Poles and Negroes. . . . All the writers of this school are Naturalists, in the Zola manner.29

Clifton Fadiman30 and Benjamin Appel31 saw the novel as parallel to Richard Wright's *Native Son* in style and subject matter, and Fred T. Marsh32 contrasted it with the works of James T. Farrell, acknowledging that the association would be "bound" to be made.

The difficulty with such cataloging is that it oversimplifies. "Naturalism" is an often-used and ill-defined term. In general terms, it means writing in which the subject matter is low life, and the development deterministic. It derives from the theory that if one could record all the environmental and hereditary factors which influenced a character, that character's


subsequent actions and fate would be utterly predictable. Because low life is the usual subject matter, such novels are particularly well-suited as vehicles of social protest. Superficially the naturalist is "scientific," simply recording relevant causal data. The inadequacies of this approach are now well known. The writer creates a fiction and selects the data which he deems to be causal; there is nothing scientific about the result. And this raises a very real problem for the naturalistic approach: when it is most true to its basic principles, it is most limited; it becomes the particular study of a particular situation. Such an approach is truly anti-literary; literature has always attempted to explicate universals through representative particulars. In theory, then, literary naturalism is a contradiction in terms. In fact, each writer of naturalism creates a fiction and utilizes literary conventions according to his own artistic temperament. Algren himself, in 1950, made a comment which revealed his awareness of the inadequacy of the naturalistic approach. In criticizing the style of a new novel by James T. Farrell, he made this observation:

What is really wrong is his tacit premise that a work of art requires no more of the artist than the laying of a case study on the table with the declaration that every word in it is God's truth. 33

Since there can be no "pure" naturalism which can also be called literature, and since naturalist writings from Zola on have in fact been literature, the term "naturalism" becomes virtually meaningless, except as a very general descriptive term.

There are, more properly, naturalisms, varying from writer to writer. Algren's naturalism represents the logical conclusion of the naturalistic movement. He utilizes the possibilities of the genre, vividly portraying societal injustice by a perspicacious detailing of negative environmental influences; but he avoids its weaknesses by firmly supporting his writing with conventional literary devices.

The extent of Algren's literary control of his material is largely missed by his reviewers. Benjamin Appel, for example, objects to what he considers extraneous material, such as the "living snapshots of Steffi's housemates, Chicadee [Sic ], Helen, Roxie, Tookie." He feels such scenes detract from the essential story, the "Bruno-Steffi relationship," and thus reveals his failure to see that the novel's intention goes beyond a simple narration of the events of particular people, that the novel is deliberately full of Brunos and Steffis, that their universal condition as human beings and not their particular problems is the subject of the novel.
Clifton Fadiman also seems to have missed the point. By commenting parenthetically that he finds the title difficult to remember, he reveals that the imagery of the novel escaped his notice.

Two of the reviewers demonstrate more sensitivity. Malcolm Cowley sees the book enhanced by Algren's "poetry of familiar things," and declares Algren to be "a poet of the Chicago slums." Philip Rahv, in *The Nation*, 34 discounts the view that the work is simply a stereotyped novel of social protest. He asserts this of Algren's work: "The impulsion behind his portrayal of sordid scenes and brutal lives seems more sensitive to the possibilities of literary control."

Unlike Appel, who found "loose ends" in the novel, Rahv declares that "its value lies, rather, in its utter sincerity and psychological truth. It is a novel about depressed people by a depressed man, and it is most convincing in its complete unity of action, mood, and form."

But excepting these brief suggestions by Cowley and Rahv that the novel has some depth, its reputation is slight. It has never been the subject of an extended critical article, and is known to many only in its abridged form as an Avon paperback.

The naturalism of Never Come Morning is readily apparent in even a summary of the plot. The novel contains a detailed account of the many sociological forces which inexorably drive the protagonist, Bruno "Lefty" Bicek, to destruction. Bruno, whose father is gone and whose mother is poor, sick, and incapable of understanding his problems, is literally a child of the slums. His "parents" are the police and the criminal element of the community, both of whom treat him with regard only for their own interests. Bruno is taught, as a result, to trust no one and to use others for his own ends. Bruno's immediate mentor is Casey Benkowski, who coaches the local gang of juveniles. Casey takes a special interest in Bruno, guiding the boy in boxing, baseball, and theft. Casey, in his turn, has a parallel relationship with the barber, Bonifacy Konstantine, who has superintended Casey's career along similar lines of illegitimate and quasi-legitimate activity.

Bruno is also influenced by his peers, represented by his gang, and by his girl, Steffi Rostenkowski. The first book of the novel details all of these influences and culminates in an action which ultimately determines Bruno's future: his allowing Steffi to be raped by the gang and, in self-disgust, his killing of an outsider who tried to join the rape.
The second book of the novel chronicles Lefty's arrest for an unrelated crime. It includes descriptions of his interrogation, his life as a prisoner, and his participation in a line-up. In the third book, Steffi's life as a prostitute, resulting from her having been brought to the barber after the rape-killing, is narrated. When Lefty is released from the workhouse after his six-month sentence, he reluctantly accepts the only work he can get, pimping for the barber. Bruno and Steffi establish a strained reconciliation and attempt to escape from their subjugation to the barber. The attempt takes the form of a boxing match which will earn a substantial sum for Lefty. The fight is arranged without the barber's knowledge, thus eliminating the percentage he would normally demand. The final book describes the fight, which Lefty wins. But the barber, who knows of the murder which Lefty committed, has the boy arrested and, presumably, permanently removed from society as the novel ends.

The naturalistic approach, the apparently objective and rigorous accumulation of relevant data and observation of the determined effects, is obvious in even this brief summary of the plot. What is less obvious is the degree to which formal symbolism and structure are employed in the novel. Never Come Morning is not
simply a narrative of events which have a high degree of probability; it is an obviously created work with carefully imposed form, a fiction which demands that the reader see it not only as a particular story, but also as a representative expression of a more universal condition.

In more specific terms, the social protest implicit throughout the novel is more than just a protest against injustice; it is a protest against the very ethic which breeds and perpetuates that injustice, against the ethic of modern society which has substituted other values for human values. Algren, in his introduction to the Colophon edition, stated his intention with absolute clarity:

The novel attempted to say, about the American outcast, what James Baldwin has observed more recently of the American Negro: if you don't know my name you don't know your own. I felt that if we did not understand what was happening to men and women who shared all the horrors but none of the privileges of our civilization, then we did not know what was happening to ourselves.35

The ethic which Algren proposes as an improvement over the societal ethic is one which has been given poetic expression in a poem by Walt Whitman entitled "You Felons on Trial in Courts," the final two lines of which Algren employs as the epilogue to Never Come Morning:

I feel I am of them —
I belong to those convicts and prostitutes myself —
And henceforth I will not deny them —
For how can I deny myself?

The verse sounds the theme for the novel and provides Algren with a source for its plot as well.

In its broadest terms the novel is about a convict, Bruno Bicek, a prostitute, Steffi Rostenkowski, and the man who condemned and prostituted them, Bonifacy Konstantine. Bonifacy, the barber, represents society. His ethic is precisely the opposite of the Whitman ethic; it is expressed by the barber's "song":

When the thunder kills a devil,
the devil kills a Jew.

In this ethic, identification, which predicates inestimably the responsibility of each man for and to all men, is rejected. Responsibility is instead vested in the "thunder," circumstances. When one is oppressed by circumstances, his response is to find another, who is weaker, and oppress him. The ethic is one of vindictiveness and betrayal; the strong achieve comfort at the expense of the weak, those who are oppressed while having none weaker to oppress, those represented in the saying by the perpetual symbol of the outcast, the Jew. Although the barber is the symbolic agent of the societal ethic in the novel, the ethic is manifested by almost every character in almost every situation. The universality of the ethic is thus made apparent.
The injustice of the ethic is dramatized by the lives of Bruno and Steffi, who, once victimized by it, cannot escape from it. They cannot escape because they have become the hunted, society's outcasts, and an ethic which uses the weak for its own ends cannot allow the weak any possibility of strength. Literally, Bruno and Steffi become a convict and a prostitute; symbolically, they have been condemned and prostituted. For the outcast, morning, the symbol of a fresh start, a new day, can never come.

The opposed ethics are represented in the novel by the parallel accounts of Bruno's and Steffi's lives. Both have been taught and practice the societal ethic, but their incipient and inarticulate love for each other represents the Whitman ethic. The conflict is made concrete for Bruno when his gang demands to use Steffi. Because he can neither refuse them nor accept the consequences of an act which he feels is wrong, he faces a dilemma. He responds with the barber's ethic, acquiescing to circumstances (betrayal) and killing the Greek (vindicativeness). He adds to his betrayal by running away.

Steffi, as a result, is inured to the barber's ethic, and her incarceration as a prostitute parallels Bruno's as a convict. These two sections of the novel portray the internal struggles of each as they attempt
to deal with the irreconcilable ethics. Eventually, the barber demands of Steffi what the gang demanded of Bruno, betrayal. He encourages her to act out of a sense of vindictiveness. Her failure to acquiesce gives Bruno the strength he needs, and the two thus reject the barber's, and society's, ethic. But though they triumph individually, their very success is the source of their destruction, and the self-perpetuating injustice of the societal ethic is symbolically manifested.

In addition to the literary control evidenced by the formal structure of the novel, the use of the epigraph as a design for the plot and the parallel accounts of Bruno and Steffi, symbolic patterns and images occur in individual scenes and sections throughout the novel. The boxing match which opens the book, for example, establishes many of the novel's motifs. The fight is between a "Mex" and a "Pole," announcing the theme of ethnocentrism; the Mex stuns Casey by holding and hitting, an illegal punch which takes advantage of a weaker boxer, typical of the barber's ethic in action; the referee and judges ignore their responsibility and allow the anonymous crowd to direct the fight, again representative of the barber's ethic; and finally, even the victim, Casey, has been paid to throw the fight, further irresponsibility. Algren's typescript shows that he revised the account of the final
fight at the end of the novel to be between a Mexican and a local boy, thus ending the novel, in a sense, where it began, and stressing the inexorable self-perpetuation of the barber's ethic.

The barber has "four blue roller canaries perched, in four home-made cages," each of which is "so small that its bird could barely flutter between its bars. Beneath the cages seed was scattered as though it had been slung at the birds in a rage at their trilling" (3). He also owns a parrot which shrieks in a mocking tone and is a favorite: "he liked to feed the bird personally ... and grew angry if one of the roller canaries trilled while the parrot was croaking" (10). Bonifacq's birds reflect many of his characteristics: the small cages demonstrate his desire to confine; the rage at the canaries' trilling is representative of his distaste for frivolity, his single-minded, humorless greed; the deference to the parrot which verbalizes the barber's own mocking words is clear enough.

The description of Bruno's seduction of Steffi includes many symbolîd which will recur throughout the novel. The first of these is the arc lamp which comes on to mark the beginning of evening. The world of the novel is a shadow world in which events transpire in the yellow light of arc lamps and naked bulbs.

36All page and page-line references refer to the first edition (or Colophon).
The first light of evening announces the symbolic evening of Bruno and Steffi, which, as the title suggests, will have no end. The fly, beating against the screen, "wingless" to suggest the futility of attempting escape even as Steffi's seduction is inevitable, bleeds when Bruno destroys it. By contrast, Steffi will be bloodless until that moment late in the novel when she and Bruno renounce the barber: "When he kissed her he saw that her lips were full and red, as he had not seen them for over a year" (225.25).

The first portion of "The Trouble with Daylight" develops the imagery of the shadow world. Bruno prefers the shadow of the El to the sunshine of the open streets, because "the streets belonged to streetcars and walks to people who lived in houses and not behind stores or above poolrooms" (29.22-24). This section details the separation of the Brunos and Steffis from "respectable" society. The dark under the El is sought as refuge where one can be safe: "Nobody came there to make you play in the sun" (30.3-4). "The children of the poor preferred the crowded adventure of the alleyways to the policed safety of the playgrounds and settlements" (30.34-36). The symbolic significance of these observations is to underline a consistent motif of the novel: the response of the deprived to the agents of "respectable" society — to distrust and avoid them.
The hypocritical social worker; the employer who lowers wages to an incredible degree; the police who mock, harass, and steal; the parents who deny responsibility for their children; all drive the outcast into the dark, out of sight. And the outcast is glad to go; he is glad to escape the harassment of respectable society and seek "silence and darkness" instead of "daylight and struggle" (31.31).

More will be said about symbolism in the discussion below, but even on the basis of what has already been observed, there can be no doubt that Algren's imposition of formal structure and symbolistic imagery on the novel is as much a conscious attempt to utilize artistic literary conventions as it is the kind of "scientific" observation implied by the naturalistic approach. In the analysis which follows of the revisions which Algren made in the first edition for the Avon paperback, Algren's consciousness as an artist will become obvious.
A CRITICAL COMPARISON OF THE FIRST EDITION
WITH THE AVON EDITION

In 1948, a heavily excised edition of Never Come Morning appeared as an Avon paperback, #185. Approximately a third of the novel was cut. In response to my query, Mr. Algren was kind enough to send me the following signed post card:

Chicago May 3 1965

Dear Mr de Fano

The cutting of the 1948 Avon edition of Never Come Morning was done by myself.

Cordially

Algren

Mr. Algren's purpose in abridging the novel, however, is a matter for speculation, a matter made complex by the fact that he was willing to write a new introduction for the novel when it was reissued in its original form. The problem is made more curious by the fact that the novel almost certainly received wider circulation as a paperback than it had in hardbound.

There are many possible explanations. Harper and Brothers, in their "special arrangement" with Avon, may have demanded that the book be abridged, but I have been unable to document any such agreement. It is not unlikely that Algren, who must have been working on The Man with the Golden Arm at this time, needed money and, therefore, abridged the book with an eye to its salability. Perhaps he recognized that the book's new audience would not give the work careful attention.
as literature and felt oblige to make it as effective as he could for them. Or he may have felt that the novel would be improved by judicious editing, and has decided subsequently that he was wrong.

In any case, the excisions were made and Algren made them. An analysis of them will illuminate the problem of Algren's consciousness as an artist. To the degree that the excisions fall into patterns, one can assert artistic consciousness, deliberation. The first observation to be made is that the abridgement is not simply a reduction of the plot. Whole episodes are excised, to be sure, and they are the subject of careful examination below; but of equal importance, both in total bulk and in significance, are the brief excisions of a few lines which occur throughout the novel. In general, the analysis will demonstrate that what Algren has excised is primarily "literary" material, material which, for the sophisticated reader, would give added depth and dimension to the work, but which, by the same token, would only prolong the novel without adding substantively to its progress for the unsophisticated reader.

There are three major episodes excised from the first edition: Bruno's first major crime, the theft of a slot machine for a roadhouse (19.-23.); the opening portion of "The Trouble with Daylight," Bruno's thoughts as he walks along the street (29.-38.); and
Bruno's first imprisonment, including a portion of his interrogation by the police (86.-116.).

The robbery has much significance in the first edition. It is Bruno's coming-of-age. He goes out of the neighborhood and cooperates with Casey and Finger in the theft of a major item:

Bruno had never been this far west of the Triangle before, and a pang of anticipation provoked by the liquor, warmed him. This was something bigger than fruit stealing on Division (20.7-10).

The crime includes violence: Casey beats the old woman who runs the bar, and Bruno knocks out her son. The robbery is a success, and Bruno begins to think of himself as an adult: "He had been out of the Triangle and he had made good" (25.29). Bruno asserts his new manhood in two ways: by assuming sexual privileges with Steffi and by announcing his control over the local gang. The Avon version is less satisfactory. After establishing Casey's relationship to the barber as one of subjugation, Casey asserts, to himself, his independence:

He felt he was more shrewd than any parrot could know. He felt as full of plans as any barber: "When I start takin' care of number one that Dino'll find I just been too shrewd for him," he assured himself, shuffling up an uncarpeted stair in his Division Street boarding house (10.22-26).

But the "shrewd plan" portended in this passage becomes, in Avon, only a conversation in a car ride to nowhere. Instead of convincing Lefty by making him a cohort in
crime, Casey's only persuasive strength is his promise to arrange boxing matches which will pay. Bruno's motivation for assuming adult prerogatives is not well established.

Motivation, however, is a literary concern. It can introduce complexity. To know what a character does and, at the same time, to know why he does it is to be compelled to evaluate, constantly, the character's actions. As the disparity between a character's apparent and true motivations grows, the complexity of the novel grows. The casual reader wants one-dimensional novels: novels in which the action "speaks for itself." This is precisely the problem raised by the excised section: Lefty's actions do not speak for themselves. If they did, he could be branded a criminal, and the reader would be slow to feel any sympathy for him. And in the first edition Bruno is presented ambiguously. When writing for a more sophisticated audience, Algren does not oversimplify. The totality of the book declares Bruno to be more victim than malefactor, but he is truly both. His ethic parallels society's, but by the accident of being born into a deprived existence, he has no way of surviving. The ambiguity of Bruno's position is functional in the first edition; it is a manifestation of the confrontation
of the barber's ethic and the Whitman ethic: the reader can only, finally, condemn Lefty by condemning himself as a member of the society which is assailed in the novel; but he must condemn Lefty. The Whitman ethic and the complexities it raises are not presented in the Avon edition; it is not by accident that the epigraph has been excised.

The first portion of "The Trouble with Daylight" is a more obvious illustration of Algren's excision of "literary" material. As remarked above, the symbolism of the dark as a refuge for the outcast is made clear in this section. But the symbolism can be confusing in the context of the novel, because it is ironic. Bruno's acceptance of the shadow world over the world of light is symbolic of his acceptance of the criminal over the law-abiding life; both are the response of a child to an environment where values are reversed. And just as the shadow world becomes progressively more deadly throughout the novel, so does the awareness of evil come gradually to Bruno and Steffi. They learn too late that they are condemned to perpetual night. The irony is left out of the Avon edition, though the pattern of symbolism which justifies the title of the novel could not be. It receives its most obvious expression when Bruno is being beaten by the police during his interrogation. He notices that "someone had pulled the window shade, shutting
the morning out forever; as though, in this room, no morning was wanted" (118.31-33). The dark is not suggested as a "refuge" in Avon; it is rather the wilderness to which respectable society has condemned its outcasts. And the condemnation is permanent, "no morning was wanted."

In the Avon edition, the shadow world has its symbolic significance for those who see the symbol. For those who do not, the references function well enough in terms of mood. Casey appears at the barber's: "... he had come, with the alley light behind him, to learn what the room wished him next to become" (4.18-21). When he had left, the barber "lurched to the shadowed corner and spoke in wheedling Polish, bracing himself against the shadowed wall" (10.9-10); in the Noble Street shed where Bruno is to betray Steffi, a "shadow across her eyes and throat passed slantwise across his heart" (65.12-13); later in the novel, Steffi, near delirium, "felt the night itself was a room. A little dark, windowless, doorless room with no carpet across the floor" (191.1-2); and finally, Steffi is "fascinated" by the passage from her catechism: "Sepulchre is the same as 'tomb.' It is like a little room" (219.32). The point is that the subtle, gradual progression of the symbolism of dark from refuge to prison is not developed in Avon.
A second major symbolic motif appears in the excised section: hunters and hunted.

Bruno had once seen a wolf's head in a Milwaukee taxidermist's window, above a bare varnished floor with nothing around but a couple of chairs and an empty paint can lying on its side. He had thought dimly of himself, since, as a hunter in a barren place. "I been hungy all my life, all the time," he told himself, "I never get my teeth into anythin' all my own" (32.14-19).

The symbol, virtually explained in the lines which follow it, is of the frustration of the deprived. When one possesses nothing which he can all truly his own, then he is nothing. His life is dead, and his actions are hollow; he becomes a hunter in a barren place. Like the wolf's head, as one hunted he is deprived of life. The symbolism is that of the barber's ethic, the strong depriving the weak, and the weakest deprived of everything, including life.

Again, the formalized imposition of the motif is left informal in Avon. The subtitles have been excised from the Avon edition. "The Trouble with Daylight" is excised, for example, and the symbolic motif which justifies it is also removed. Similarly, "The Hunted Also Hope," which is partially justified symbolically by this passage, is also excised.

One pattern of the barber's ethic in the novel is summarized in a few sentences in the excised section:
The barber hunted women for the woman called Mama Tomek, and Mama T. sheltered a little Jew called Snipes. And all were equally hunters; though the Jew hunted only cigarette butts and a place to sleep (32.35-36).

Snipes is given a much fuller treatment in the first edition, for he symbolizes the final condition which awaits Bruno, just as Casey symbolizes what Bruno could expect to become in a few years. Casey and Snipes portray the alternative to renouncing the barber's ethic. But in the section under discussion Bruno cannot foresee the danger. He hums the barber's song "... without remembering where he had heard it" (34.8). As with the imagery of darkness, the subtle progression from Bruno's unthinking acceptance of the barber's ethic to his cold-blooded awareness at the novel's conclusion is abandoned as too literary, though Bruno's ultimate awareness is the same:

The jig was going to get it. "Grzmoty zabili diabla," he thought slowly, "diabla zabili rzda." He had it now. Now, in this moment, he knew what the barber meant (277.32-34).

And when he wins the fight but loses his struggle, he sees beyond the ethic: as he is being arrested, he thinks of the worn-out fighter now in the ring and hopes "for the bell to save the old Mex" (283.27).

Steffi has a parallel illumination, though, as will be shown below, her position in the Avon edition is considerably diminished. After she agrees to betray Bruno, she has a nightmare. She dreams that she can
keep Bruno hidden in the cellar, "so the barber would not find him and yet he would be always near" (250.15). She hopes for success because "the Jew is dead," killed by the "Devil." But in the basement they find Snipes' forgotten body. Even in a dream she knows that she cannot take strength from one who is weaker. The grotesque Snipes mocks her with his finger, as does Bruno and a laughing crowd behind. Steffi cannot accept the barber's ethic, though she recognizes its power. And she does not long try to betray Bruno on the following day.

Another function of the excised portion of "The Trouble with Daylight" is exposition, exposition which is not immediately relevant to the action of the novel, but is essential for an understanding of the societal forces which have influenced Bruno. The only job Bruno has had, for example, was one as a freight handler. To load or unload trucks, one first had to wait around, without pay, and hope that trucks would become available. Once working, one could not leave with pay until the job was finished, even if it took sixteen hours. The pay was forty cents an hour, and, because labor was plentiful, the rate was reduced to thirty. Bruno had little reason to respect honest labor:

Why hang around a crumby relief station, with a mob of crumby greenhorns, for a fifty-five a month pick-and-shovel job, when you could get by
never going near the relief, beating some sprout at rotation in back of the widow’s for a quarter a game or pitching softball on Saturday afternoons for a dollar a man or league ball on Sundays; or by picking up a half dollar off Mama Tomek for bringing her a couple of customers? (34.9-15)

The information is useful, but not essential to the movement of the novel.

The third major excision (85.33-117.6) is the longest. Like the section just discussed, much of the material is a combination of authorial comment and interior monologue. Algren’s technique as narrator is to use an omniscient voice, but a voice which frequently employs the vocabulary and logic of the character it is describing. The danger of the technique is that the tone of the narrator’s voice will intrude, perhaps even echo ironically. But Algren’s control of the technique is firm. His description of Bruno calling out in frustration after Adamovitch has locked him up will illustrate:

No answer. Had the boobatch heard and was he feigning that he hadn’t, out of fear of Bruno Lefty Bicek? Bruno Lefty flattered himself that he had, and turned his attention to the other cells (87.12-14).

The value of such a narrative technique is literary. The sensitive reader is not only informed of Bruno’s thoughts, he is able to feel what Bruno feels. But both matters are less than immediately relevant to a direct, one-dimensional narrative, and the passage is excised.
Similarly "irrelevant" is the imaginary fight which Bruno envisions between himself and Pinsky, "heavyweight champion of the universe." Pultoric's visit before the fight has a two-fold significance. It underlines the problem of ethnocentrism. Algren is well aware that the ghettos of Chicago in the thirties contributed to an ethnic consciousness which was a real obstacle to any widespread acknowledgement of the Whitman ethic. Throughout the novel this ethnic consciousness is recorded. That Algren considered entitling the novel White Hope is testimony to the importance which he attached to the concept. The magnitude of Bruno's unquestioning ethnocentrism is revealed by his daydream. Pultoric's visit is also, of course, an ironic foreshadowing of his actual visit before Bruno's fight with Tucker.

The daydream additionally reveals Lefty's growing awareness of his own culpability. His view of himself as a "big, clean kid," waiting while Pinsky slipped out of his robe is in sharp contrast to his actions with the Greek. The awareness becomes more poignant when the daydream collapses under the weight of its own lie, and the face of Sylvia Sidney becomes that of Steffi Rostenkowski. But again, the action is internalized and somewhat subtle.

Algren, in this section, excised the accounts of Bruno's being examined by a psychiatrist, of his life
as a prisoner, and most of his beating by the police
during the interrogation. These excisions seem
arbitrary. To the degree that they are descriptive and
contribute little to the movement of the plot, they can
be justified. But the violence of the police in dealing
with Bruno seems quite relevant, and why so much of it
was cut is not clear. Similarly, the line-up seems to
be abridged somewhat arbitrarily. Including Bruno, ten
men appear in the first edition; five in Avon. Algren
apparently considered the smaller number sufficient for
the faster-paced abridgement.

The longest sustained revision remaining is in
"The Hunted Also Hope," Mama T.'s long "conversation"
with Snipes. In the first edition, Mama Tomek's
story provides a standard by which to evaluate Steffi.
Like Steffi, Mama T. was "put on the line" when she was
in her late teens. The barber had held a vague threat
of the police over her as he did Steffi. Mama T.
adjusted to the life, and her philosophical position
is an ancillary expression of the barber's ethic:

"So there's no such thing as morals, Snipey.
That's a act dames got to have to defend
theirself with. Morals ain't anythin'
that's real 'n deep down, like havin' to be
careful all the time. That's deep down,
that's real. But not morals" (185.4-7).

Thus far, only extended revisions have been discussed,
but excisions of a sentence, a paragraph, or a page or
two are scattered throughout the novel. Books I, II,
and IV are substantially abridged in this manner. Before considering those revisions, however, Book III will be considered because its revisions raise a special problem.

The first portion of Book III (163.-206.) is only lightly excised (excepting Mama Tomek's conversation with Snipes as noted above), while the latter portion (206.-259.) is more substantially cut. The problem is that the first portion is primarily a general description of the shorehouse and its occupants, which is not obviously relevant to the progress of the novel, whereas many of Steffi's tortured contemplations in the second portion, which do seem immediately relevant, are excised. The most satisfactory explanation for this pattern of excision is that by emphasizing the description of prostitution generally while de-emphasizing Steffi's particular life as a prostitute, Steffi becomes, by design, a less significant character in the novel. Again, Algren's attempt is to achieve a one-dimensional book. The first edition symbolically explicates the condition of the outcast: man and woman, convict and prostitute, Bruno and Steffi; the Avon edition is the story of Bruno "Lefty" Bicek.

The remainder of the excisions fall into patterns which might be anticipated in the light of what has already been discussed. The omniscient authorial
Bonifacy finished his deal absently, reviewing plans for the haircut's immediate future (4.2-3).

And if they had known they wouldn't have run far anyhow (74.32-33).

And when Bruno thought this he did not think of the madman . . . released (162.10-16).

Empty pop bottles were . . . back (4.21-27).

A full-bodied boy, thin in the shanks . . . cheekbones (80.7-14).

Not because these possessed larger values but because they . . . elsewhere (5.23-33).

She had the natural acquisitiveness of children who . . . themselves (53.30-32).

The purpose of this examination has not been to declare the Avon paperback to be without literary merit, but simply to demonstrate that Algren's artistry is not unconscious. The directness and simplicity of the Avon edition contrasts vividly with the first edition, and the difference cannot be reduced to a word count. The first edition attempts a great deal more than the abridgement: a sophisticated analysis of societal injustice; a carefully structured form; patterns of symbolic imagery. Occasionally the writing seems labored, but in the main the work succeeds very well. The Avon edition attempts less, the dramatization of the life of one victim of societal injustice, and the more
limited goal is perhaps more successfully achieved. But on balance, the original version is the better, and certainly deserves greater critical attention than it has received.
APPENDIX I
COLLATION OF FIRST EDITION WITH AVON EDITION

All first edition entries, indicated by page-line references without parentheses, are of material which has been excised from the first edition.

All Avon entries, indicated by page-line references within parentheses, are of material which has been added to the Avon edition.

A dual entry, indicated by a slash (/) is employed when an addition and an excision occur at the same point in the text.

Lines are counted from the top, exclusive of titles and section or page numbers.

No attempt has been made to record changes in paragraphing.

Three periods (...) indicate that all words and marks of punctuation between the words which the periods separate are to be considered part of the entry.

Any explanatory comment is bracketed. (□ □).

A typical set of entries will illustrate how the collation works:

124.34 lie, / (68.15) lie.

In the first edition, line 34 on page 124 reads as follows: "That's a bloodsuckin' lie, Biceps. I seen him..."

The first entry indicates that the comma following "lie" becomes a period in Avon.
The next entry indicates a simple excision from the first edition:

124.34 Biceps.

In Avon, then, the corresponding line, which is the 15th on page 68, reads as follows:

"That's a bloodsuckin' lie. I seen him. . . .
1.9 man. / (5.10) man.
1.9-10 Faded ... elbows
1.13 and ... left;
2.6-7 The ... them
2.12-13 the left ... eight
2.13 came / (5.28) come
2.21-23 Mex ... paused / (6.9) haircut pause
2.34-35 a ... of
3.3-8 He ... barbering.
3.15 now, (6.33) now
3.15-16 past ... age,
3.17-19 It ... tolerant.
3.20 tell them / (7.1) say
3.22 They / (7.3) The Polish youths
3.22 no / (7.3) scarcely
3.26 trilling, / (7.8) trilling.
3.27-29 rather ... okey?"
3.31-35 Outside ... within:/ (7.11-14) There ... within:
paragraph rewritten/
4.1 the / (7.16) that
4.2-3 finished ... He
4.7 —by ... childhood —
4.9 barber
4.10 woman's
4.22-28 Empty ... back.
4.36 "I'm ... Barber."
5.1-8 Bonifacy ... Barber."

5.15-19 The ... can. / (8.17-18) The ... can.

\( \text{paragraph rewritten} \)

5.23-33 Not ... elsewhere

6.6 backstop / (8.33) backstop.

6.8 victory; / (8.35) victory.

6.8-9 perhaps ... day.

6.15 the ... again / (9.7) another fight

6.16 part / (9.8) more

6.16 Mex / (9.9) ring

6.17 again,

6.17-18 Bonifacy ... grin.

6.19 dive / (9.11) beating

6.22-23 as though ... feat -

6.24-25 You ... Barber.

6.25 t' / (9.14) to

6.31 two-

6.32 -in ... touch

7.12-23 As ... horns.

7.27-28 He ... ticket.

7.31-33 barber ... ; the

8.2 earn / (10.14) earn

8.3-8 Casey ... last.

8.12 his / (10.18) another's

8.15 has

8.15 Is now seventy-five.
(10.21) now
8.16 his
8.19 There were / (10.25) The
8.21 C. / (10.28) C,
8.21 They
8.27 Some ... kids / (10.34) Them punks
9.1 Do ... fool?
9.7 taken. / (11.12) taken
9.7 All
9.16-17 "Only ... pointedly.
9.18 Suddenly / (11.22) Dimly,
9.20 from ... foot,
9.27 Then / (11.31) So
9.27 turned and / (11.31) turned,
9.27-28 his ... fear,
10.1-8 "There's ... country.
10.11-16 "On ... croaking.
10.17 Polly? / (12.7) Polly?"
(12.7) he ... parrot
10.17 Polak?" / (12.8) Polak.
10.18 "Washed-up Polly! / (12.9) "Washed-up, Polly!"
(12.9) the ... screamed,
10.18 Washed-up Polly!" / (12.9-10) "Washed-up Polly!"
10.26-33 "I ... Casey / (12.19) He
10.34 the / (12.19) his
10.34-36 "Now ... shuffled
11.1-2 quietly ... returned.
11.22-23 though ... knowledge / (13.7) if sensing
11.33-35 That ... when
12.1-6 Fireball ... "Iron Man."
12.8 Big-
12.8 Savoy, / (13.19) Savoy
12.9-12 Then ... say.
12.15 middle-aged
12.16 hustled / (13.24) bustled
12.21 woman / (13.29) old girl
12.23 Perhaps all / (13.31) What
12.26 thought. / (13.35) thought,
12.26-27 He ... he / (13.35) but
12.28 Mama ... orange.
13.3-14 "At ... completely.
13.25-26 But ... voice.
13.28-33 It ... ball? / (14.24-27) She ... ball?
14.4-9 She ... "Iron Man."
14.14-20 And ... that —"
14.31 more
14.36 As ... appropriately.
15.1-2 The ... life.
15.11-20 She ... bagels.
15.22-24 All ... years.
16.1 they ... engineered,
16.1-2 with those
16.6-14 She had never ... and
16.14 a / (16.14) A
16.16-20 She ... entered.
16.25 reputed
16.29 You / (16.27) Yoy
17.1-2 Finger ... car.
17.16-18 "You've ... remember?"
17.18-19 without ... enthusiasm,
17.23-26 Across ... 1937
17.30-35 Finger ... Avenue.
(17.23) further
18.5-8 He ... mitt
18.9 both, / (17.27) both.
18.10 "but ... one.
(17.28) all right
18.21 By ... count.
18.35-36 joy. "You / (18.18) joy." You
19.3-5 'n ... hurriedly —
19.8 'n / (18.24) 'N
19.10 'n / (18.26) 'N
19.12 Benkowski ... irony.
19.16 spat ... and
19.18-19 "Don't ... barber.
19.21 'n ... out,
19.28-36 The ... himself
20.1-23.20 wrestling ... hisself."
24.13-19 That ... time.
24.28-36 Bruno ... back,
25.1-3 they ... too!"
25.6-14 "Yeh ... off.
25.29-30 He ... good.
25.31 dimwit
26.22-35 At ... was
27.1-11 then ... them.
27.19-25 He ... sprouts.
27.32 acts ... afternoon / (22.3) position
29.5-27 He ... conductors
30.1-38.10 call ... daylight.
39.1-6 "Not ... everything.
39.8 from ... window
39.23 softly. / (24.24) softly,
39.23-28 "The ... out,
40.1-8 "But ... out.
40.10-11 silver dollar ... playing
40.12 nickels / (25.2) nickels.
40.12-14 on ... silence.
40.14 were / (25.2) began
40.26 'n / (25.16) 'N
he ... 'n
A ... somethin',
a / (25.17) A
he
the soberer ... became,
hopes and
getting ... married,
big-time
picnics, / (26.21) picnics.
going ... pleased.
That's ... going.
authoritatively; / (27.15-16 authoritatively.
he ... caddying.
'N
it / (27.31) in
'R
Speakin' ... by the
bowlin' ... count."
He'd ... eleven.
box; / (28.33) box.
he ... his
worried ... before, / (28.35) "If ... bucks,
That ... hand.
'n ... Left'.
"I ... ear.
46.33 is ... said
47.8-9 "Huh ... eager.
47.15-16 The ... Bruno.
47.31-32 His ... long.
47.34-35 All ... frazzle.
49.16 him, / (31.33) him.
49.16-17 and ... Fireball.
49.19-21 You ... Harold.
49.36 nobody / (32.16) nobody
50.20 'n / (33.2) 'N
(33.21) Bogats
51.9-10 he ... excitement:
51.10 light ... burning / (33.29) burned
52.3 freaks / (34.9) snakes
52.4-7 "Hasn't ... the / (34.11) "The
52.11-17 The ... sort.
52.17-18 the ... urge, / (34.15) Bruno urged,
52.19-20 "fer ... cage.
52.20-21 the ... pausing / (34.17) they paused
52.29 boasted. / (34.26) boasted,
52.29-31 "This ... summer."
53.1-2 "I ... he / (34.33) He
53.15-17 The ... he / (35.11) He
53.19-20 that ... dropped
53.27 of / (35.21) all
53.29-32 It ... themselves.  
54.7-8 but ... trying,  
54.9-10 Pitching ... pitching.  
54.16-17 Suddenly ... and / (36.6) He  
54.24 He ... her  
54.33 He ... inwardly.  
54.34 no more  
55.8 brightened / (36.29) brightened.  
55.8 and ... relieved —  
55.11 so / (36.32) so  
55.13 friend." / (36.33) friend.  
55.13-14 She ... her.  
55.14 "'n / (36.34) 'N  
55.14 dummy. (36.34) dummy  
55.15 You're / (36.35) — you're  
55.16 He ... instead  
55.21-22 Instantly ... troubled.  
55.29 'n / (37.12) 'N  
55.29 stop 'n  
55.30 like ... Charlie,  
55.33 She ... possibility.  
55.34 restlessly  
56.5 They ... another.  
56.6-7 said ... say. / (37.23) repeated.  
56.9 her, (37.25) her
already ... beers,
worth, / (worth
still ... close,
She ... and when
not ... right.
Funny ... liquor.
For ... intuition.
His ... Jack."
circling,
arm. / (arm —
A ... and
"Here ... now."
'N
dropped ... Bruno
She ... awright."
pool. / (pool."
She ... house."
tell ... anythin'.
over / (over.
'now."
Bruno hesitated.
Catfoot ... directed.
"Tell ... politics.
the ... hips,
reflected, / (reflected.
61.3-4 "I ... out.
61.5 Cat, / (41.30) Cat.
61.5 this ... stock.
61.10-13 Why ... boot.
61.15 And / (41.36) But
61.15 again
61.16-18 looked ... express. / (42.1) reconsidered.
61.19 Bunny," / (42.1) Bunny.
61.19 she observed.
61.19 "Maybe / (42.2) Maybe
61.22 and ... well.
61.23 go / (42.4) take you
61.23 with you
61.23-24 He ... now.
61.25 afford / 42.6 afford.
61.25-26 and ... contribute.
61.29 inch / (42.9) inch,
61.29-32 and ... plane.
61.32 She / (42.9) till she
62.1-2 He ... summer;
62.2 the / (42.13) The
62.4 bridges: / (42.16) bridges,
62.4-5 the ... city,
62.5 sky. / (42.16) sky,
And ... There / (42.16) where

"Was ... tracks?"

then ... Catfoot,

everything. / (42.26) everything,

The / (42.26) the

(42.28) real

timid

drink, / (43.22) drink

slowly ... him

"Now ... uncalculated.

They ... more."

He ... home

He ... so.

still

"No ... arrived.

bottle ... all.

repeated ... And

again; / (45.9) again.

he'd ... answer.

Bruno ... narrow / (45.23) A

face, / (45.23) face

was ... he

of ... world

Kodadek, / (45.28) Kodadek

explained; / 45.32 explained,
66.24-25 but ... spoke;  
66.25 he / (45.32) they  
66.25 Kodadek / (45.32) anyone  
66.28-29 "Don't ... straw.  
66.31-33 "Don't ... steps.  
67.16 when ... over  
67.18 'n / (46.22) 'N  
68.3 down, / (47.9) down  
68.3-4 as ... signal,  
68.14 And / (47.19) and  
68.32 heard and  
68.34 sen-sen ... with  
69.1-2 He ... sure.  
70.19 again he  
70.20 waited, / (49.28) waited  
70.20 hoping  
70.20 weep or  
70.28-30 immediately ... was  
70.30 beginning / (49.36) began  
70.31 stomach, / (50.1) stomach:  
70.31 and  
70.32 faster and  
70.32 turning; / (50.2) turning.  
70.33 till ... month.  
70.33-34 turned ... and
A ... of
Dizzy ... race.
to ... warehouse
leaned, / (50.9) leaned
like ... line,
'at's / (50.20) 'At's
swallowed ... dark
who ... again?
A / (50.32) a
knees and / (50.32) knees;
'n / (50.36) 'N
He ... him.
treasurer." / (51.16) treasurer,"
Bruno ... Bruno
uncertainly, / (51.20) uncertainly.
hoping ... again.
down, / (51.21) down.
and ... himself.
Bruno ... eye;
this / (51.23) This
'n / (51.28) 'N
'bout / (51.30) 'Bout
Why ... knife.
pole, / (52.1) pole.
his ... heads.
73.29-30 The ... room.
73.36 No ... calling.
74.4 sob, / (52.14) sob.
74.4 hard ... laughs
74.7-10 smashed ... and
74.14 He ... saw the / (52.21) The
74.15 trying ... He
74.32-33 And ... anyhow.
74.34 calling ... turn,
75.1 "Bunny ... tittered / (53.3) tittering
75.1-2 and said / (53.3) that
75.3-4 "The ... weakly.
75.6 She ... weakly.
75.11-13 He ... sick.
75.15-16 Well ... everything.
75.24-25 "Psia ... yard.
75.27 reflected, / (53.24) reflected.
75.28-29 and ... wall.
76.2-3 Deep ... night.
76.5 Kodadek
76.5-7 When ... happened.
76.16 At last.
76.21-22 She ... himself.
76.26-27 now ... felt,
76.27-31 One ... concluded.
76.34 She ... pale / (54.22) Pale
76.34-36 Not ... to
77.1 it.
77.2-3 A ... them.
77.6 If ... her.
(55.16) coalyard
77.31-33 In ... FRIENDS
77.34 Catfood / (55.17) Catfoot
77.35 And ... himself:
78.1-2 "Somebody's ... not."
78.33-35 Bonifacy ... him.
79.4 kimono, / (58.18) kimono.
79.4-13 her ... others?
80.4-6 when ... shoulders,
80.7-14 A ... cheekbones.
80.17 a ... to
81.1-13 his ... sounds.
81.14 The captain / (59.8) the Captain,
81.14 was occupied —
81.15 promising
81.15 attention —/ (59.9) attention,
81.16-21 He ... man.
81.22-23 eleven ... alderman.
81.24 Above his / (59.11) above whose
81.33-35 "Come ... then?"
"That's ... too."

Instead ... watching

wiping / (59.25) wiped

already

One-Eye

"Suspicion ... son?"

tell us.

Give Jackal.

There ... me."

"For ... what?"

"Ever ... sir."

thirty-eight / (60.30) gun

pinned, / (60.36) pinned

wall, / (60.36) wall

victim. / (61.1) victim,

Until / (61.1) until

too.

Into / (61.2) into

waiting

as ... alley

(61.6) really

knife; / (61.8) knife.

perhaps ... knife.

— with luck —

fairly
84.2 hangs ... 'n
84.8-9 It ... Adamovitch.
84.12-13 at ... boy
84.16-18 The ... it?"
84.25 he
84.29 son?" / (62.4) son?
84.30-31 "Yes ... again
84.33 place? / (62.6) place?"
84.33-35 Ain't ... dis-
85.1-2 position ... belonged.
85.3 Like ... say,
85.3 just
85.4 all, / (62.8) all."
85.4-5 Mother ... now ... "
85.10 Mother ... medicine.
85.13-14 be ... She'd
85.15 Captain." / (62.18) Captain"
85.16-18 "You ... poor."
85.22 Tenczara's ... gesture.
85.24-31 "Nobody ... all.
85.32 as ... it
85.33 was ... its / (62.22) began
85.35-117.6 The ... to." / (62.24-25) On ... boy.
117.8 majors. / (62.27) majors," he began.
117.8 That / (62.27) "That
117.11 them; / (62.30) them.
117.11 the ... all.
117.24-25 "Silence ... Moochy?"
117.28-29 That ... all.
117.33 now. / (63.16) now
117.33-35 If ... Adamovitch?
118.6 Bruno ... it:
118.14-17 "That's ... all."
118.17 Without / (63.31) Without
118.34-35 Comisky ... hands.
119.15-19 I ... way
119.23-35 What ... and
120.1-5 Casey ... story."
120.9-15 'Why ... way.
120.24-25 He ... frayed.
120.32-33 "Ever ... man."
121.9-12 "Seen ... Sir?"
121.17-18 "You ... eyes.
121.21-22 "You ... deliver."
121.24 'n / (65.33) 'N
121.29 'n / (66.2) 'N
121.29-32 You ... to.
122.2 'n / (66.9) 'N
122.12-13 I ... trouble.
122.21 access / (66.29) excess
122.35 you, / (67.9) you.
122.36 but ... goin'
123.1-2 on ... 'n
123.2-3 That's ... English
123.7 sheet; / (67.14) sheet.
123.7-9 the ... wound.
123.10 zip," / (67.15) zip."
123.10-15 he ... least."
123.18-34 "Who ... judge."
124.4-6 Don't ... one.
124.6 Whose ... cowboy?
124.8-9 Behind ... breathing.
124.11-13 He'd ... foot.
124.24 lay; / (67.7) lay.
124.24-25 he ... shoes.
124.28 The ... strong.
124.34 lie, / (68.15) lie.
124.34 Biceps.
125.1-3 You wanna ... shoes.
125.18-35 Bruno word.
126.1-128.5 "What ... Garden.
128.6-9 "That's ... good." / (68.34-36) And ... good."
\[\text{paragraph rewritten}\]
128.23-24 - his ... fear
129.22 report it, / (70.18) report, it
129.25-34 "What's ... inquiringly.
130.2-3 'r ... did.
130.4 a bad place
130.6 catch / (70.8) catch
130.9 "Screams ... just folds up." / (70.30) "Folds up."
130.12 "Maybe ... if / (70.34) "If
(71.10) just
130.26 admitted, / (71.15) admitted.
130.27-28 I don't ... him.
130.35-36 As ... down
131.1-133.24 the ... betrayal.
133.25 Yet ... Steffi. / (71.23-24) Bruno ... Steffi.
133.34-35 To give more ... straight.
134.9-12 He ... Andy.
134.17-36 When ... ready
(72.12-15) For ... there. [these two paragraphs derived from excised section: 132.6-9]
135.1-136.34 to ... spring.
136.35 Now / (72.16) When
(72.16 showup
136.35 and
137.5-36 The ... furtively.
138.1-139.28 "He ... Good-by."
139.29 While ... captain / (72.22) The Captain
139.31 "I want / (72.24) "Want
141.31-36 Next ... Daytime."
142.1-144.8 "Didn't ... it.
147.16-36 Tenczara ... examined?"
"No ... say."

He ... he

relapsed ... hand.

That ... otherwise.

To ... Maybe

he'd ... anything.

This / (80.6) Bruno's cell-mate

Charlie ... to

stop ... less.

'n / (81.12) 'N

court

genuinely

When ... not.

raat / (82.31) Raat

roooocoof / (82.31) roooooof

(83.18-20) And ... free. [see excised line: 96.5]

I'll ... clink.

a ... voice. / (83.34) an ... tune:

sleep; / (84.2) sleep.

and ... ambitions;

once / (84.2) And once

When ... him.

Bruno asked

As ... all.

two months,
162.10-16 And ... released.
162.17 A / (87.21) But a
166.2-9 That ... woo
(95.24-25) like insurance
168.2-9 When ... me.
170.27-34 The ... a
171.1-6 forgotten ... Please
172.13-15 To ... permitted.
173.23 slowly, / (100.28) slowly.
173.23-24 "I'll ... Richmond."
175.1 'n / (102.6) 'N
175.23 side, / (102.29) side.
175.23 'n / (102.29) 'N
176.1 'n / (103.8) 'N
176.7 'n / (103.15) 'N
176.14 'n / (103.21) 'N
176.27 'n / (104.1) 'N
177.6 'n / (104.16) 'N
177.30 Apple-Blossom Incense / (105.5) Apple-Blossom Incense
178.24-25 Her ... so.
178.26-36 It ... of
179.1-182.2 Figura ... averages."
182.13-36 Mama ... again.
183.1-185.19 Church ... touch.
186.9 shadow / (107.3) shadows
186.11 and ... invitingly
186.18-21 touched ... dunes
187.14-15 That's Udo ... cue.
188.3 in ... world
190.15-17 An ... soon —
190.17 it / (111.11) It
192.1 band / (112.32) juke
192.35 chemise, / (113.36) chemise
192.35-36 a ... head,
194.24 too soon
195.31 juke, / (116.35) juke.
195.31-32 and ... blonde.
196.11-20 And ... she / (117.15) and
196.20 the
(117.16) away
196.28 Like ... pug.
198.19 'Cause ... guess.
198.21 mind, / (119.23) mind
206.28-33 —Bête I'Amour ... there?
207.1-208.12 She ... naturally."
209.6-22 How ... cold.
(129.5) only
210.9 or ... suburbs;
210.10 straight; / (129.22) straight.
210.10-12 or ... door.
210.14-18 You ... privilege.
210.21-36 And ... back
211.1-8 and ... way.
211.11-19 Steffi ... barber's?
211.19 She / (121.29) Steffi
211.19 swiftly
212.21 That's ... street.
213.1-5 For ... days.
213.11-24 Then ... life.
214.3-11 She ... panting
214.12 Even / (131.31) And ... even
214.15-36 An ... barber's
215.1-6 table ... BLOOD
215.31-33 Why ... mailbox?
215.33 or says
215.34 Why ... so / (132.25) Ain't ... side
(136.26) for Steffi
215.35 the ... the / (136.26) just
216.1-217.31 young ... monster.
217.32 Now ... and
218.3 'n / (132.34) 'N
219.3-12 Once ... miserably.
(134.29) And ... home. □ see excised sentence: 219.12 []
220.15 scolding / (135.6) colding
222.6 sometimes / (136.31) sometime
Neither / (138.3) either

Dutchess

He ... dimly.

wallet / (145.24) wallet, and

bearing ... Ky.

the nickel / (145.24) it

He ... coin.

"If ... index

finger ... winning.

'\n / (146.11) 'N

"How'd ... body.

"Barber ... And

as ... hand.

continued / (146.17) began

"Why ... him."

he / (148.29) the barber

He ... judgment.

"No."

Snipes ... eyes;

(150.18) "Her."

She ... He / (150.19) Yet he

She ... leaving.

They / (150.20) Catfoot

ten / (150.21) him

them / (150.22) him
237.36 The ... draft
238.1-11 from ... broken.
239.19 'n / (152.7) 'N
240.28 man / (153.21) man.
24.28 — "'n / (153.22) — "'N
241.4 'n then / (153.35) 'N
241.26 usually
242.31 'n / (155.30) 'N
243.31 R." / (156.32) R.
243.32-35 He ... again."
243.36 "I / (156.32) and I
244.3-8 She ... waiting.
245.24-27 But ... secondary.
246.8 "Oh ... want?"
246.16 I ... here.
246.20-22 "Celebrate ... care."
246.31 She ... moment.
246.32 He didn't ... guts.
246.33-36 Not ... his
(159.17-19) You ... him?"
247.1-26 trouble ... po-leses."
247.31 him, / (159.23) him.
247.31-32 deciding ... face?
(159.26) Till ... both
247.35-36 It ... the
door ... shyly.

Upstairs / (159.27) And

Five ... room.

SALE. / (159.31) SALE

"You ... register.

Downstairs / (159.31) where

And ... dark

(160.3) him

'cause / (163.27) 'Cause

He ... away.

Then ... else. / (165.31-32 She ... them.

forma

'n / (173.24) 'N

The ... you."

looked ... he

brother ... hoodlum

had ... Spector

"Now ... 'n —"

Westside ... mechanically.

And / (174.18) Spector

to ... seconds;

Watch ... you.

now ... ex-bishun.

"Get ... scrap!"

voices: / (175.6) voices.
262.30-36 from ... wouldn't
263.1-5 wait ... section.
263.7 Hey ... last?
263.8 Polack / (175.9) Polak
263.9 Hey ... yet?
263.12 as ... crease
263.13 hearing / (175.12) taking
263.13-14 unwillingly / (175.13) reluctantly
263.16-17 ruin ... him.
263.17 The / (175.16) the
263.21 rounds then. That's / (175.20) rounds, that's
263.31 rose, with / (175.30) rose to put
263.34 his man / (175.33) him
263.35 and
263.36 just ... Tucker
264.1 blocked ... head
264.2 rolled and
264.2-3 They ... accord.
264.7-9 "Hey ... "V."
264.9-12 chopping ... Bruno
264.14-16 They ... action;
264.16 they / (176.6) They
(176.6) skull ... skull,
264.20-22 There ... neatly.
264.25-26 bucket ... seeing
264.26 letters / (176.13) lettering
264.27 of ... name
264.34 hard. / (176.21) hard
264.34 Two ... half
264.34-36 A ... apron.
265.1 "Go ... Brownie!"
265.3-4 and ... jaw.
265.4 To / (176.23) to
265.6-8 He ... apron.
265.10-12 "Make ... Biceps!"
265.15-16 "Ah ... chin.
265.24 And ... bell.
265.26-27 If ... sure.
265.30 head, / (177.6) head:
265.30-31 seeing ... bulb.
265.34 "What ... innocently.
266.1 Bruno ... him.
266.9-10 Give ... fast.
266.13-17 Bruno ... arms.
266.23-36 "Oh ... them.
267.1-8 "Who ... elbow!"
267.26-31 They'd ... Schaaf?
268.25 for ... "0,"
(179.13) still
268.32 fixedly
269.1 Blinking ... he / (179.18) He
269.16 Sure did.
269.23-24 Punchy ... apiece.
270.6 and ... hard
270.8 left; / (180.25) left.
270.8-11 for ... eye!"
270.22-25 With ... time.
270.29 Couldn't ... up?
271.1-2 He ... heart.
271.8 Casey ... him.
271.19 Case
271.34-36 And ... hand,
272.1-3 dipping ... but
272.3 he / (182.10) Casey
272.7-9 Water ... bell?
272.13 he ... followed
272.14 him / (182.18) Tucker
272.14 fast, / (182.19) fast
272.15 the eye
272.15-16 the cheek ... felt
(182.20) loose
272.16 come ... and
272.16 the ... across
272.18-22 Spector ... tone.
272.24 "Wipe ... out!"
272.26-27 Bruno ... now."
272.35 old man / (182.32) ref
272.36 The ... angered
273.1 him ... then
273.1 he / (182.34) He
273.15 ring. / (183.13) ring
273.15-18 The ... and
(183.13) till
273.29 felt himself / (183.24) and started
273.29 He
273.29 swung / (183.24) Swung
274.6-7 and saw ... canvas
274.8 calling / (184.1) called him
274.10 The ... again.
274.10 this time
274.12 Now ... right.
274.12 He / (184.5) Then
274.13 Saw the / (184.6) The
(184.7) came
(184.7) he
274.23 toothpick, / (184.17) toothpick
274.23-24 soaked ... had
274.26-32 the ... stool.
274.32 Bruno / (184.19) he
275.6-20 He ... somewhere:
Anythin' goes.

"Don't ... blood."

He ... That

there / (There
left, / (left.
and ... so?

"Use ... lower.

"Oh ... Biceps?

"Slip ... him!"

"Throw ... Lefty?"

The ... noticed.

Well ... all thought so

still ... fresh

now

head-protector, / (head-protector.

now ... butterflies.

knew / (felt

He ... clubbed

at ... more.

'n / 'N

plain clothes / (plainclothes

'n / 'N

'cause / 'Cause
APPENDIX II
DESCRIPTION OF TYPESCRIPT AND GALLEY PROOFS

The Ohio State University owns the final typescript and one set of uncorrected galley proofs from *Never Come Morning*. Both are autographed. The typescript consists of 412 sheets, eight-and-one-half by eleven inches, typed on two typewriters and two qualities of paper. 402 pages are typed on medium-weight bond by both a pica and an elite typewriter; ten pages are typed in elite on a very light, almost tissue, stock. Because impression and type vary from page to page, and because of numbering evidence explained below, it is clear that the typescript is compiled from several drafts of the novel.

The pages of the assembled typescript have been numbered by the publisher in the following manner. Each page has been stamped in red with a number, the prefix of which changes to indicate the order of the pages and the suffix of which remains constant to identify the typescript. Every page in the parcel owned by the Ohio State University is so numbered. The first two, nine and ten (9 51747 and 10 51747) are a synopsis of the novel, giving a superficial account of the plot and theme which could be useful for promotional purposes. The author is not identified. Pages eleven through fifteen are sample pages typed cleanly (and probably not, therefore,
by Algren whose typescript is characterized by double-strikes), possibly for an early dummy. Page sixteen is Algren's signed title page; seventeen, the Whitman epigraph; eighteen, the dedication; nineteen, a pre-printed copyright form; twenty, the statement concerning previous publication of "A Bottle of Milk for Mother" and the statement affirming the fictitious nature of the work; twenty-one, crossed out, with the word "forward"; and twenty-one, "Book I: Below the Belt."

The text begins with Harper no. 22. Each page of text is numbered by the author. Frequently, the original number has been erased or crossed out and a new number supplied. Sometimes the original number is illegible. However, enough of the original numbers can be discerned to detect that the final typescript is assembled from at least three drafts: those pages from two previous drafts and pages typed fresh for the final typescript. A sample reading will illustrate:

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In this sample the first page recorded was typed for the final typescript, three pages came from a draft in which the section was numbered consecutively in the 390's, and two pages came from a draft in which the same mater-
ial was numbered in the 370's. This sample was selected for its illustrative value; the borrowings from previous drafts throughout the typescript are by no means so regularly patterned nor so readily interpreted.

The typescript has obviously been handled by printers in the preparation of the book. Printers' marks, the fact that each sheet has been once folded, fingerprints on the backs of the sheets, and the tattered condition of the typescript, particularly the first and last pages, attest to this.

Three editorial hands are apparent in the typescript. One, in red ink, examined the text for style. Algren has a tendency to over-hyphenate, and this editor standardized many of those constructions. Changes which one would normally attribute to Algren occur in pencil and in typing. The text is double spaced, and Algren's habit is to cross out with typed "X's" or to shade out with his pencil words or word groupings which he wishes to change, and then to type or write his revision in the space above the excision. Occasionally, one can determine that a typed revision occurred at a different time from the original typing, because the impression of the revision differs, or even the typewriter employed. Unfortunately, the third editorial hand is also in pencil, and revisions in style, spelling, capitalization, and punctuation which require only symbols for correction
cannot be assigned to Algren with assurance.

The galley proofs are set from the corrected typescript and contain two kinds of errors: errors missed in preparing the typescript and errors in printing. The first edition is set from corrected galley proofs, but the Ohio State University does not own the working galleys; its set is unmarked except for Algren's autograph.

Following is a description of the pagination of the typescript. Explanation of symbols: HN represents Harper Number; TN, Typescript Number; ON, Original Number; pms, pica on medium stock; ems, elite on medium stock; els, elite on light stock. Illegible digits are represented by the question mark (?); when original pagination is entirely illegible, the abbreviation "illeg." is used; when no renumbering occurs, the notation "same" is employed.
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APPENDIX III
THE POEM FROM WHICH THE EPIGRAPH IS TAKEN

You Felons on Trial in Courts

You felons on trial in courts
You convicts in prison-cells, you sentenced assassins
chain'd and handcuff'd with iron,
Who am I too that I am not on trial or in prison?
Me ruthless and devilish as any, that my wrists are not
chain'd with iron, or my ankles with iron?

You prostitutes flaunting over the trottoirs or obscene
in your rooms,
Who am I that I should call you more obscene than myself?

0 culpable! I acknowledge — I expose!
(O admirers, praise not me — compliment not me — you
make me wince,
I see what you do not — I know what you do not.)

Inside these breast-bones I lie smutch'd and choked,
Beneath this face that appears so impassive hell's
tides continually run,
Lusts and wickedness are acceptable to me,
I walk with delinquents with passionate love,
I feel I am of them — I belong to those convicts
and prostitutes myself,
And henceforth I will not deny them — for how can I
deny myself?

Walt Whitman, "You Felons on Trial in Courts,"
Leaves of Grass: Autumn Rivulets (Small, Maynard & Company: Boston, 1900), pp.298-299.
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