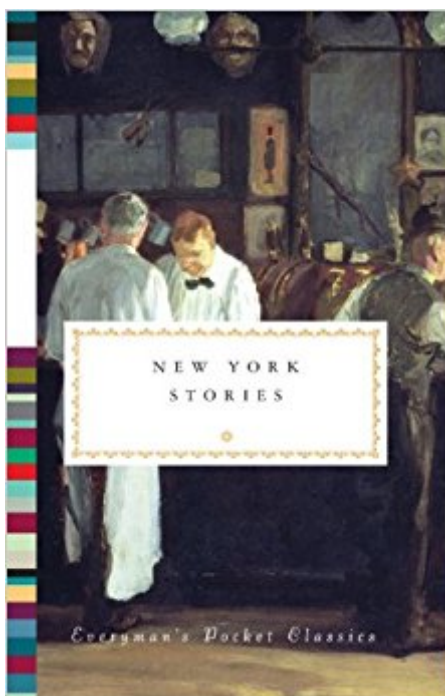


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New York Stories (Everyman's Library Pocket Classics Series)



Synopsis

An irresistible anthology of classic tales of New York in the tradition of Christmas Stories, Love Stories, and Stories of the Sea. Writers have always been enthralled and inspired by New York City, and their vibrant and varied stories provide a kaleidoscopic vision of the city's high life, low life, nightlife, and everything in between. From the wisecracking Broadway guys and dolls of Damon Runyon to the glittering ballrooms of Edith Wharton, from the jazz-soaked nightspots of Jack Kerouac and James Baldwin to the starry-eyed tourists in John Cheever and Shirley Jackson to the ambitious immigrants conjured by Edwidge Danticat and Junot Diaz—this is New York in all its grittiness and glamour. Here is the hectic, dazzling chaos of Times Square and the elegant calm of galleries in the Met; we meet Yiddish matchmakers in the Bronx, Haitian nannies in Central Park, starving artists, and hedonistic yuppies—a host of vivid characters nursing their dreams in the tiny apartments, the lonely cafés, and the bustling streets of the city that never sleeps.

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Customer Reviews

Diana Secker Tesdell is the editor of the Everyman's Pocket Classic anthologies Christmas Stories, Love Stories, Dog Stories, Cat Stories, Horse Stories, New York Stories, Bedtime Stories, Stories of Art and Artists, Stories of Fatherhood, Stories of Motherhood, Stories of the Sea, and Stories from the Kitchen, and of the Everyman's Library Pocket Poet Lullabies and Poems for Children.

O. Henry The Making of a New Yorker Besides many things, Raggles was a poet. He was called a tramp; but that was only an elliptical way of saying that he was a philosopher, an artist, a traveler, a naturalist, and a discoverer. But most of all he was a poet. In all his life he never wrote a line of verse; he lived his poetry. His Odyssey would have been a Limerick, had it been written. But, to linger with the primary proposition, Raggles was a poet. Raggles's specialty, had he been driven to ink and paper, would have been sonnets to the cities. He studied cities as women study their reflections in mirrors; as children study the glue and sawdust of a dislocated doll; as the men who write about wild animals study cages in the zoo. A city to Raggles was not merely a pile of bricks and mortar, peopled by a certain number of inhabitants; it was a thing with soul characteristic and distinct; an individual conglomeration of life, with its own peculiar essence, flavor, and feeling. Two thousand miles to the north, south, east and west, Raggles wandered in poetic fervor, taking the cities to his breast. He footed it on dusty roads, or sped magnificently in freight cars, counting time as of no account. And when he had found the heart of a city and listened to its secret confession, he strayed on, restless, to another. Fickle Raggles! — but perhaps he had not met the civic corporation that could engage and hold his fancy. Through the ancient poets we have learned that the cities are feminine. So they were to poet Raggles; and his mind carried a concrete and clear conception of the figure that symbolized and typified each one that he had wooed. Chicago seemed to swoop down upon him with a breezy suggestion of Mrs. Partington, plumes and patchouli, and to disturb his rest with a soaring and beautiful song of future promise. But Raggles would awake to a sense of shivering cold and a haunting impression of ideals lost in a depressing aura of potato salad and fish. Pittsburgh impressed him as the play of "Othello" performed in the Russian language in a railroad station by Dockstader's minstrels. A royal and generous lady this Pittsburgh, though — homely, hearty, with flushed face, washing the dishes in a silk dress and white kid slippers, and bidding Raggles sit before the roaring fireplace and drink champagne with his pigs' feet and fried potatoes. New Orleans simply gazed down upon him from a balcony. He could see her pensive, starry eyes and catch the flutter of her fan, and that was all. Only once he came face to face with her. It was dawn, when she was flushing the red bricks of the banquette with a pail of water. She laughed and hummed a chansonette and filled Raggles's shoes with ice-cold water. Allons! Boston construed herself to the poetic Raggles in an erratic and singular way. It seemed to him that he had drunk cold tea and that the city was a white, cold cloth that had been bound tightly around his brow to spur him to some unknown but tremendous mental effort. And, after all, he came to shovel snow for a livelihood; and the cloth, becoming wet, tightened its knots and could not be

removed. Indefinite and unintelligible ideas, you will say; but your disapprobation should be tempered with gratitude, for these are poets' fancies. — and suppose you had come upon them in verse! One day Raggles came and laid siege to the heart of the great city of Manhattan. She was the greatest of all; and he wanted to learn her note in the scale; to taste and appraise and classify and solve and label her and arrange her with the other cities that had given him up the secret of their individuality. And here we cease to be Raggles's translator and become his chronicler. Raggles landed from a ferry-boat one morning and walked into the core of the town with the blasphemous air of a cosmopolite. He was dressed with care to play the rôle of an "unidentified man." No country, race, class, clique, union, party, clan, or bowling association could have claimed him. His clothing, which had been donated to him piece-meal by citizens of different height, but same number of inches around the heart, was not yet as uncomfortable to his figure as those specimens of raiment, self-measured, that are railroaded to you by trans-continental tailors with a suitcase, suspenders, silk handkerchief and pearl studs as a bonus. Without money — as a poet should be — but with the ardor of an astronomer discovering a new star in the chorus of the milky way, or a man who has seen ink suddenly flow from his fountain pen, Raggles wandered into the great city. Late in the afternoon he drew out of the roar and commotion with a look of dumb terror on his countenance. He was defeated, puzzled, discomfited, frightened. Other cities had been to him as long primers to read; as country maidens quickly to fathom; as send-price-of-subscription-with-answer rebuses to solve; as oyster cocktails to swallow; but her was one as cold, glittering, serene, impossible as a four-carat diamond in a window to a lover outside fingering damply in his pocket his ribbon-counter salary. The greetings of the other cities he had known — their homespun kindliness, their human gamut of rough charity, friendly curses, garrulous curiosity, and easily estimated credulity or indifference. This city of Manhattan gave him no clue; it was walled against him. Like a river of adamant it flowed past him in the streets. Never an eye was turned upon him; no voice spoke to him. His heart yearned for the clap of Pittsburgh's sooty yawp in his ear; for the pale and eleemosynary stare through the Bostonian eyeglass — even for the precipitate but unmalicious boot-toe of Louisville or St. Louis. On Broadway Raggles, successful suitor of many cities, stood, bashful, like any country swain. For the first time he experienced the poignant humiliation of being ignored. And when he tried to reduce this brilliant, swiftly changing, ice-cold city to a formula he failed utterly. Poet though he was, it offered him no color similes, no points of comparison, no flaw in its polished facets, no handle by which he could hold it up and view its shape and structure, as he familiarly and often contemptuously had done with other towns. The houses were interminable ramparts loopholed for defense; the people

were bright but bloodless specters passing in sinister and selfish array. The thing that weighed heaviest on Raggles's soul and clogged his poet's fancy was the spirit of absolute egotism that seemed to saturate the people as toys or saturated with paint. Each one that he considered appeared a monster of abominable and insolent conceit. Humanity was gone from them; they were toddling idols of stone and varnish, worshiping themselves and greedy for though oblivious of worship from their fellow graven images. Frozen, cruel, implacable, impervious, cut to an identical pattern, they hurried on their ways like statues brought by some miracle to motion, while soul and feeling lay unaroused in the reluctant marble. Gradually Raggles became conscious of certain types. One was an elderly gentleman with a snow-white, short beard, ink, unwrinkled face, and stony, sharp blue eyes, attired in the fashion of a gilded youth, who seemed to personify the city's wealth, ripeness and frigid unconcern. Another type was a woman, tall, beautiful, clear as a steel engraving, goddess-like, calm, clothed like the princesses of old, with eyes as coldly blue as the reflection of sunlight on a glacier. And another was a by-product of this town of marionettes—a broad, swaggering, grim, threateningly sedate fellow, with a jowl as large as a harvested wheat field, the complexion of a baptized infant, and the knuckles of a prize-fighter. This type leaned against cigar signs and viewed the world with frigid contumely. A poet is a sensitive creature, and Raggles soon shivered in the bleak embrace of the undecipherable. The chill, sphinx-like, ironical, illegible, unnatural, ruthless expression of the city left him downcast and bewildered. Had it no heart? Better the woodpile, the scolding of vinegar-faced housewives at back doors, the kindly spleen of bartenders behind provincial free-lunch counters, the amiable truculence of rural constables, the kicks, arrests, and happy-go-lucky chances of the other vulgar, loud, crude cities than this freezing heartlessness. Raggles summoned his courage and sought alms from the populace. Unheeding, regardless, they passed on without the wink of an eyelash to testify that they were conscious of his existence. And then he said to himself that this fair but pitiless city of Manhattan was without a soul; that its inhabitants were mannikins moved by wires and springs, and that he was alone in a great wilderness. Raggles started to cross the street. There was a blast, a roar, a hissing, and a crash as something struck him and hurled him over and over six yards from where he had been. As he was coming down like a stick of a rocket the earth and all the cities thereof turned to a fractured dream. Raggles opened his eyes. First an odor made itself known to him—an odor of the earliest spring flowers of Paradise. And then a hand soft as a falling petal touched his brow. Bending over him was a woman clothed like the princess of old, with blue eyes, now soft and humid with human sympathy. Under his head on the pavement were silks and furs. With Raggles's hat in his hand and with his face pinker than ever from a vehement outburst of

oratory against reckless driving, stood the elderly gentleman who personified the city's wealth and ripeness. From a nearby café hurried the by-product with the vast jowl and baby complexion, bearing a glass full of crimson fluid that suggest delightful possibilities. "Drink dis, sport," said the by-product, holding the glass to Raggles's lips. Hundreds of people huddled around in a moment, their faces wearing the deepest concern. Two flattering and gorgeous policemen got into the circle and pressed back the over-plus of Samaritans. An old lady in a black shawl spoke loudly of camphor; a newsboy slipped one of his papers beneath Raggles's elbow, where it lay on the muddy pavement. A brisk young man with a notebook was asking for names. A bell clanged importantly, and the ambulance cleaned a lane through the crowd. A cool surgeon slipped into the midst of affairs. "How do you feel, old man?" asked the surgeon, stooping easily to his task. The princess of silks and satins wiped a red drop or two from Raggles's brow with a fragrant cobweb. "Me?" said Raggles, with a seraphic smile. "I feel fine." He had found the heart of his new city. In three days they let him leave his cot for the convalescent ward in the hospital. He had been in there an hour when the attendants heard sounds of conflict. Upon investigation they found that Raggles had assaulted and damaged a brother convalescent — a glowering transient whom a freight train collision had sent in to be patched up. "What's this all about?" inquired the head nurse. "He was runnin' down me town," said Raggles. "What town?" asked the nurse? "Noo York," said Raggles.

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