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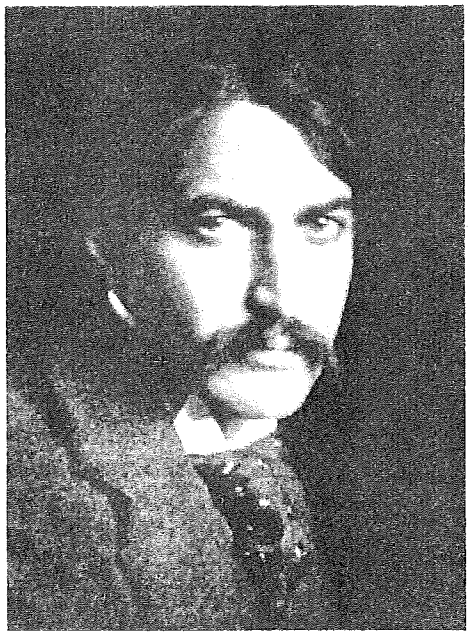

Stephen Crane Society

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Paul Sorrentino, Editor
Stephen Crane Studies
Department of English
Virginia Tech
Blacksburg, VA 24061-0112
Stephen Crane Society website:
http://www.wsu.edu/~campbelld/crane/index.html
Telephone: 540-231-8650
Fax: 540-231-5692
Email: psorrent@vt.edu

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Stephen Crane's Depictions of Irish Americans[1]

Donald Vanouse
SUNY Oswego

> American civilization is permeated by animosities and prejudices attached to ethnic origin or what is popularly recognized as the "race" of a person.
> --Gunnar Myrdal, "American Minority Problems"

The Irish in America were victims of ethnic "animosities and prejudices" throughout the nineteenth century. Even before the Civil War, according to Dale T. Knobel, Irish immigrants were labeled with stereotypes that were heavily freighted with "un American" associations. The abusive label "Paddy," for example, asserted the Irish immigrants' association with "popery, poverty, and political corruption" (Knobel 10). Although Stephen Crane's journalism and fiction do not include the term "Paddy," the issues of "popery, poverty, and political corruption" are suggested in *some* of the depictions of Irish characters in his works. Nevertheless, Crane's writings also include portraits of Irish Americans which make some of the fullest affirmations of character-strength and dignity found within his writings.

In *Maggie: A Girl of the Streets*, the slum-child, Jimmie, uses a term of ethnic disparagement derived, like "Paddy," from a common Irish name: "[D]ese *micks* can't make me run," Jimmie shouts during the opening fight scene of the novel (*Maggie* 3, emphasis added). Jimmie's term of anti-Irish abuse defines the source of Jimmie's contempt and rage. This reductive and abrasive term exemplifies Crane's dialect of the slums: "the simple, but . . . most graphic" language which William Dean Howells praised in his review celebrating Crane's achievement in *Maggie* (*Criticism* 274). Does the presence of such language indicate that Crane is using Jimmie to express his own ethnic bigotry?

A recent article in *Scientific American Mind* entitled "Buried Prejudice: The Bigot in Your Brain" (May 1, 2008) Siri Carpenter discusses the history of research concerning "implicit biases" which "reside outside of conscious understanding" (2). Such "implicit biases" are not of the category of explicit biases held consciously by members of hate groups, such as the Ku Klux Klan, but, according to Carpenter, "implicit biases" can be learned from the environment "by age six . . ." and they can become "filters by which people see the world" (Carpenter 7).

Contributors' Notes

Donald Vanouse, professor of English at SUNY Oswego, is currently preparing a collection of essays on Crane's responses to social and political topics related to class, gender, and ethnicity.

Patrick K. Dooley, Board of Trustees Professor of Philosophy at St. Bonaventure University, is most recently the author of *A Community of Inquiry: Conversations between American Philosophy and American Literature* (Kent State UP, 2008). In spring 2008 he was a Traditional Fulbright Fellow in the English Department, School of Humanities and Social Sciences, Nanyang Technological University, Singapore, and is currently president of the Stephen Crane Society.

George Monteiro's edition of *Stephen Crane: The Contemporary Reviews*, Volume 17 in the Cambridge University Press series of American Critical Archives, was published in August 2009.

Paul Sorrentino, professor of English at Virginia Tech, is writing a biography of Stephen Crane.

Bert Bender is professor emeritus of English at Arizona State University and a member of the Stephen Crane Society.

Could Crane have had such unconscious "implicit biases"? The structure and mock heroic styles of *Maggie* seem to create distance between Crane's voice and what Howells refers to as Jimmie's "dull hates" (Howells 274). Those hates do not appear to define or express Crane's opinion of the Irish children of the slums. For example, Jimmie blames the fight on "dat Riley kid" and sneers that friends of Riley "all pitched on me." But Crane shows the street fight re-igniting when Jimmie "pounded and kicked" his own former ally, Blue Billie. This second instance of fighting ceases only when Jimmie's father arrives and kicks Blue Billie in the head (*Maggie* 5). That kick provides a parallel to Jimmie's own verbal and physical violence, and it suggests that Jimmie's behavior has been learned in his home.

Does this violent behavior reveal Crane's unconscious prejudice against the Irish? Unconscious opinions are difficult to assign or dismiss with certainty. Carpenter observes that "even a committed black civil-rights leader [Jesse Jackson] cannot escape the racist anxieties that are a part of his culture: ideas [suggesting] . . . that a black stranger might harm [him] but a white one probably would not" (Carpenter 1).

Crane is *not* responding to a moment of personal anxiety on a dark street. He is reporting on Irish immigrants whom he observed in the blighted areas of New York City. This interest itself could reflect Crane's unconscious resentment of the Irish, but this choice of subject might indicate Crane's awareness of the hostility toward the Irish in nineteenth-century America by such groups as the Junior Order of United American Mechanics—the political organization whose marching Crane debunked in his report from Asbury Park, "Parades and Entertainments"(1892; *Works* 8: 522-23). The political repercussions of that report caused Stephen and his brother Townley to lose their jobs on the *New York Tribune*.

In "A Duel that Was Not Fought" (1894), Crane employs a religious image in depicting an intoxicated Irish character. This depiction might be interpreted as an anti-Irish critique of "popery." The narrative is framed with two instances of a provocative religious image: "Patsy Tilligan was not as wise as seven owls, but his courage could throw a shadow as long as the steeple of a cathedral" (*Works* 8: 353, see also 359). In the first sentence of the story, Crane employs this imagery to introduce Patsy, and in the last sentence he restates the image, defining the troublesome gap between Patsy's limited wisdom and his shadowy, somehow sacred, commitment to courage. Crane was quite likely to be concerned with spaces between wisdom and courage in 1894 when he wrote this story. He was at this time revising his novel, *The Red Badge of*

Courage. But what are the sources or the significances of Patsy's courage casting "a shadow as long as the steeple of a cathedral"? Is Crane referring to "the identification of Irish nationalism with Catholicism" in the late-nineteenth century? (Shelley 578). Does Henry Fleming lack such a religious dimension in his experience of war? Or is Crane alluding to the courage shown during the Civil War by Irish volunteers in "small, ethnic companies within larger, non-ethnic regiments"? (Shelley 579).

In the story, Patsy and two friends are bar-hopping, and, as Crane says, "far out of their own country"(353). Behind them at a table, there is a Cuban who also appears to be a stranger in the bar. Then, Patsy employs "a word which is no more than passing the time of day in Cherry Street," but "it was a dagger" of insult to the Cuban (354). The Cuban calls Patsy a "cur" and demands his blood in a sword fight. Patsy has carelessly provoked this rage. He knows nothing about dueling with Swords. But Patsy never backs down from a "scrap," and he is quite intoxicated. His verbal response to the Cuban's challenge is extravagant: "I'll fight yeh wid a knife an' fork if yeh say so! I'll fight yeh standin' up or sittin' down. I'll fight yeh in h—l, see" (*Works* 8: 358). Is this brash courage a shadow cast by his "popery"? Others in the bar—aided by a policeman—disrupt the proposal to take a cab to the Cuban's home for a fight with dueling swords.

Patsy's courage is not depicted simply as a product of intoxication, although drink contributes to the danger in this story, as it does in such works as "The Man from Duluth," "The Five White Mice," and "The Blue Hotel." The relationship of the "cathedral's shadow" to the influence of "popery" upon Patsy's behavior does not appear certain. In the concluding sentence of Crane's sketch on "Minetta Lane," there also is a passage which employs an image of a cathedral. It might contribute to the understanding of this passage. In "Minetta Lane," the image of a cathedral concludes and subverts the familiar cliché concerning the happy, childish laughter of Blacks in this blighted corner of NewYork City:

> Minetta Lane is a place of poverty and sin, but these influences cannot destroy the broad smile of the negro, a vain and simple child but happy. . . . Even old Pop Babcock had a laugh as fine and mellow as would be the sound of falling glass, broken saints from high windows, in the silence of some great cathedral's hollow (*Works* 8: 405-06).

This "laugh as fine and mellow . . . as falling glass, broken saints . . . in the silence of some great cathedral's hollow" appears to be the music

A Fascinating Fact about a Member of the Stephen Crane Society

Paul Sorrentino
Virginia Tech

Bert Bender is professor emeritus of English at Arizona State University and a member of the Stephen Crane Society. His books include *Sea-Brothers: The Tradition of American Sea Fiction from* Moby-Dick *to the Present*, *The Descent of Love: Darwin and the Theory of Sexual Selection in American Fiction, 1887-1926*, and *Evolution and "the Sex Problem": American Narratives During the Eclipse of Darwinism*. Many Crane Society members, however, probably did not know that for three decades he was also a commercial fisherman. Oregon State University Press has recently published his memoir about his experience at sea, *Catching the Ebb: Drift-fishing for a Life in Cook Inlet*.

Here is a blurb from the publisher:

> "In *Catching the Ebb* Bert Bender recounts his thirty summers as a commercial fisherman for salmon in Alaska's Cook Inlet. Bender began his fishing career in 1963 with a thirty-foot sailboat converted to gas power and with no equipment for pulling in the net. His fishing earnings helped finance graduate studies that led eventually to his parallel career as professor of American literature. Drawing on his academic specialties—American sea literature, and the influence of evolutionary biology and ecology in American writing—Bender celebrates the fishing life and also traces the changes he experienced in the fishery. The Cook Inlet salmon industry was transformed in the late 1970s when the Japanese market for frozen salmon put an end to the old canneries and produced a more competitive and high-powered fleet. But more dramatic and perhaps fatal changes shook the fishery in the late 1980s—first, the *Exxon Valdez* disaster and, almost simultaneously, the rapid development of the farm-raised salmon industry.
>
> "*Catching the Ebb* will appeal to readers interested in Alaska, the sea, ecology, and the fishing life. In addition to its stories of people, boats, and fish, it addresses the critical question: Will we restrain our heedless pollution of the sea and agree to pursue only sustainable fisheries?"

Reviewing *Catching the Ebb* in *The Northern Mariner*, David Arnold called it "the best book about commercial fishing that I have ever read." The book (ISBN 978-0-87071-296-8) is available in paperback for $22.95.

"Lemme see de knuckle."

"Swipsey" showed the injured hand. "Smashed it on de Eyetalian what tried ter do me out of a cent," he said.

"Say, Swipes," said "Jimmy" desperately, "I'll fight ye wid one hand."

"I'd hurt me knuckle," and again he picked up his coppers, for the pitching had never stopped.

"I'll put me left in me pocket."

"I won't fight ye," answered "Swipsey." "Besides, Jimmy, ye know I kin do ye. Didn't I lick ye when ye eat me banana?"

"Jimmy" couldn't answer that. While he stood there searching his brain for further cajoleries he saw a man whose boots had a rusty look.

"Shine, sir?" And then the wonderful change!

"Say, I'll be wid ye in a minute," cried Jimmy, and three minutes later there were seven in the game.

"Me luck is broke," said Swipsey.

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Wertheim, Stanley, and Paul Sorrentino. *The Correspondence of Stephen Crane*. 2 vols. New York: Columbia UP, 1988.

_____. *The Crane Log: A Documentary Life of Stephen Crane*. New York: G. K. Hall, 1994.

made by the desecration of a temple. Crane places these references to cathedrals in rhetorically powerful positions, and both appear to provide supplements to conventional ethnic labels.

Crane includes references to Irish political corruption in New York City in "Heard on Election Night" (*Works* 8: 334), "Minetta Lane" (444), and more significantly in "At Clancy's Wake" (38). This sketch (in dramatic dialogue form) depicts the limitations in communication between Clancy's Widow and Mr. Slick, a reporter from the *Daily Blanket*. Mr. Slick arrives at the wake "in a suit of grey check and wears a red rose in his buttonhole" (*Works* 8: 39). This is not appropriate dress for acknowledging the grief of the widow and that of the several children who are weeping in the corner of the room. The journalist, Mr. Slick is ignorant and insensitive. He is numb to emotions and cultural practices in his attempt to gather information for an obituary on the Irish politician, Mike Clancy.

Clancy died suddenly, Mrs. Clancy says, after being injured at work, but she gives the reporter glasses filled with Clancy's whiskey instead of answers to his questions. She mournfully blurts out anecdotes revealing Clancy's strong-arm practices as a ward politician and his rough sentimentality toward his children. The widow appears to be quite intoxicated, and she speaks with a heavy Irish accent. She blurts out her grief over the sudden encounter with death: "me heart was near bruk, but I niver tawt—I niver tawt—I—I niver—." She had not expected her husband to die when he returned from work after "a domned Oyttalian lit fall a hod" that landed on Clancy's head (*Works* 8: 39). Mrs. Clancy's grief and anger are intensified by the whiskey, but she also reveals an emotional expressiveness which Crane seems to have valued. This brief, dramatic scene juxtaposes her direct emotional self-expression to the numbness shown by the journalist. By the end of the sketch, he is bewildered by the whiskey into drunken incoherence: I—I'm completely puzzled. . . . I wanna fin' out—if poshble—zat is, if it's poshble shing, I wanna fin' out— I wanna fin' out—if poshble—I wanna—shay, who the blazesh is dead here anyhow? (42).

"When A Man Falls, A Crowd Gathers"(1894) shows the unfeeling curiosity of a crowd when an Italian man collapses onto an East Side sidewalk. This sketch suggests that Crane does not share Mrs. Clancy's resentment of the Italian immigrants. Although the members of the crowd appear to be confused, and they speculate that the man is drunk, (*Works* 8: 345), Crane notes the presence of a child: "the boy who had been with the man who fell was standing helplessly, a terrified look in his eyes" (*Works* 8: 346). In this sketch, what appears to be

an Irish policeman brings order and control to the tumult: "his helmet [was] towering above the multitude of black derbys and shading that confident, self-reliant police face. He charged the crowd as if he were a squadron of Irish lancers" (*Works* 347). When the Doctor arrives, "the crowd falls away before [the policeman's] threats, his admonitions, his sarcastic questions and before the sweep of those two huge buckskin gloves" (*Works* 348). In his authority and effectiveness, this policeman anticipates Crane's portrayal of Flanagan, the Irish captain of a doomed filibustering ship. The story parallels the sinking of the *Commodore* and provides a kind of rehearsal for "The Open Boat."

In the brief sketch "A Desertion," Crane does not explicitly identify the ethnicity of the young woman, but she is of the working class, and her name, Nell, is the same as Jimmie the Mole's friend in "Diamonds and Diamonds" (*Works* 8: 114-18). The young woman in "A Desertion" is returning home from work after being sexually harassed by her boss. When she returns to her tenement and calls a greeting to her "Daddie," she gets no answer. Then, she discovers her father's dead body sitting at the table, and "a terrible cry burst from her": It was more than a shriek of agony. It was directed, personal, addressed to him in the chair, the first word of a tragic conversation with the dead (*Works* 8: 79-81).This sudden grief is more expressive than that of the intoxicated widow in "Clancy's Wake." The reference to her "first word of a tragic conversation with the dead" indicates Crane's awareness that the girl will have a continuing need and desire to communicate with her father. In several of his works, Crane depicts characters whose fathers are dead, such as Henry Fleming, Jimmie Johnson, George Kelsey, and even the O'Ruddy. In all of these works, and the sketch "When a Man Falls," Crane may have been alluding to the death of his own father when he was eight years old. This scene with the young woman, Nora, suggests more explicitly than Crane's other works, the nature of Crane's childhood experience with grief as a result of the death of his father. To the extent that this emotion in a young woman allows Crane to write of this death that he does not otherwise address directly in his works or his letters, there appears to be a distinct, personal value in this depiction of the emotional experience of the Irish Other .

Additional instances in which Crane makes sympathetic references to Irish are found in "In the Depths of a Coal Mine"(1894), "Flanagan and His Short Filibustering Adventure" (1897), and his editorial assertions concerning American soldiers in the war in Cuba in "Regulars Get No Glory" (1898). These works indicate that Crane's literary attention to the Irish was not limited to explorations of cultural

"A Newsboy Capitalist (Negotiations Failed at First, but Luck Finally Changed)" in the *Grand Forks Herald* (August 28, 1890), p. 3, and, as "Negotiating with a Capitalist," in *Current Literature*, 8 (October 1891), pp. 224-26, the *Tacoma Daily News* (October 13, 1891), p. 2, and the (Washington) *Morning Olympian* (October 27, 1892), p. 3.

"A Newsboy Capitalist"

There were six of them, all newsboys, in the group, when he joined them. He was a bootblack, and his kit hung from his shoulder.

"Hullo, Jimmy," was the greeting one sent him, without giving him more than a glance, for they were pitching pennies and kingdoms were at stake.

"Ye kin come' in nex' trow, Jimmie; this one's nearly trowed. Swipsey next'. Swipsey's winnin' de boodle to-day."

"Jimmy" was silent and gloomy.

"Ain't you comin' in, Jimmy? Come in and beat Swipsey's luck. He's de winner, he is."

"No," said Jimmy sullenly, changing his kit to the other shoulder.

"What's de matter? Hain't yer got de stuff?"

"Not a red."

"It's de yaller shoes what de dudes wears, Jimmy. Even de old ones puts 'em on now. Yill haf ter change your business. See?"

"Jimmy" said nothing, but gave a contemptuous look at a pair of russet shoes hurrying along the pavement. He watched the invincible "Swipsey rake in de boodle," for a time.

"Say, Swipes," he said a little fiercely, "lend me a couple, will ye?"

"Can't do it," said the heartless capitalist, gathering up six pennies. "Spoil me luck. Wait till de luck changes."

The luck didn't change, and presently two of the players trotted off to realize some cash on their stock of papers. When they came back "Jimmy" looked as if he could commit highway robbery.

"Say, Swipes," he said, "I'll fight ye ter see whether ye len' me five. If I lick yer, ye len'; if I git licked, ye don't."

"Ye kin do me, Jimmy. I got a sore knuckle on me right, me fightin' hand."

"I'll fight two of youse. Take de kid wid ye."

"De kid ain't no good at fightin'. Danny licked him wid one hand."

Is "A Newsboy Capitalist" Crane's Work?

George Monteiro
Brown University

Beginning as early as a generation after Crane's death, there have been numerous attempts to identify his unsigned newspaper pieces. Those scholars who have been most successful in their search for "lost" items are Melvin Schoberlin, Robert W. Stallman and Thomas Gullason. For 1890-91, however, nothing has been found beyond some filings on the doings at the Asbury Park beaches when Crane was working for his brother, the regular correspondent from the Jersey shore for the *New York Tribune*. Other than those routine paragraphs from the Jersey shore, Crane's earliest known appearances in the *Tribune* date from 1892 (*Crane Log* 62-63, 64).

Yet in 1896 it was reported in the *Critic* that "Mr. Crane did some journalistic hack work at sixteen, and at eighteen, for the first time, tried his hand at fiction, writing sketches that appeared in the *New York Tribune*'s Sunday edition" ("The Author" 163). Crane himself made similar claims, writing to John Northern Hilliard: "My first work in fiction was for the *New York Tribune* when I was about eighteen years old" (*Correspondence* 167). Thus if "A Newsboy Capitalist," an unsigned sketch published in the *New York Tribune* on August 3, 1890, turns out to be Crane's work, it will constitute the earliest of his contributions to New York newspapers so far uncovered.

In subject matter "A Newsboy Capitalist" fits in with Crane's "Bowery" sketches, *Maggie: A Girl of the Streets* (a work that may have been started as early as the summer of 1891, although it was not published until 1893), and *George's Mother*. Its hero is a shoe-shine boy who, in sound and action, anticipates Jimmy, Maggie's brother. Indeed, he, too, is called Jimmie. Moreover, the drama in the way he views things is given Crane-like expression: "they were pitching pennies, and kingdoms were at stake"; "two of the players trotted off to realize some cash on their stock of papers"; "the heartless capitalist, gathering up six pennies"; "'Jimmy' was silent and gloomy"; "a contemptuous look at a pair of russet shoes hurrying along"; and "searching his brain for further cajoleries." Consider, too, the boys' predilection for street-fighting in *Maggie*'s Rum Alley or the behavior of Fidsey and his gang in *George's Mother*.

The text given below follows the first printing of the text in the *New York Tribune* (August 3, 1890), p. 16. It was also reprinted as

stereotypes. The works on Flanagan and the American soldiers are directly concerned with mourning.

"In the Depths of a Coal Mine" (*Works* 8: 590) is a richly textured examination of an industry which provided Crane with an inheritance from his mother, and the article provides glimpses of the men and boys and the mules working in the mines. One passage includes a historical reference in the naming of a mule, "Molly Maguire." The miners are helpful in holding the mule for a sketch, but there is no discussion of the implications of the mule's name unless it is in the restless changing of position when the artist attempts the portrait (*Works* 5: 596). The "Molly Maguires" was a term for group of Irish miners accused of political violence against mine owners in the 1870s. Twenty of them "were hanged in the Pennsylvania anthracite region after having been convicted of 16 murders" (Kenney 373).

In Crane's "first draft" of this article (*Works* 8: 600-07), there are specific references to the ethnic backgrounds of the miners. Crane refers to the "Irish and more particularly the Welsh miners" as "a brave and cheery people." In the next paragraph, he develops these preliminary observations with a sustained appreciation of their "intelligence and strength," and he says "they deserved some measure of warm contentment and peace" (*Works* 8: 606).This passage acknowledging what the Irish and Welsh miners "deserved" was not included, however, in the published version of the article.

In 1897, Crane traveled to Ireland to visit Harold Frederic and later published a series of "Irish Sketches." One of his *European Letters* from this period includes a temperance joke by a priest in Dublin. "The drink" is defined as a great equivocator in tenant violence against the Irish landlords. Drink provokes them into firing guns at their landlords, but it also causes them to miss their targets (*Works* 8: 700). This joke about Irish religion, land ownership, guns, and whiskey drinking is not incorporated into a sketch or story. We can not speculate with any certainty on how Crane might have commented upon the political humor.

Two works published during this period seem to reflect Crane's developing sympathy with the Irish-Americans. "Flanagan, His Short Filibustering Adventure"(*Works* 5: 93-108) identifies Captain Flanagan's personal qualities. They include modesty in naming his purposes as a filibusterer, daring in his escape from a Cuban gunboat, clarity in his ability to command the sailors, and a resonant capacity for grief when he sees that he and his ship are going to sink under the thundering force of a squall. Crane says, "He understood doom and its weight and

complexion" (*Works* 5: 107). In the concluding paragraphs of the story, dancers from a sea-side hotel walk down to "the great wind-crossed void, the sea where "[l]ater, there floated to them a body with a calm face of an Irish type" (*Works* 5: 108). This quiet encounter parallels the death of Billy in "The Open Boat," and it has a tone of greater respect than the drunken wailing in "At Clancy's Wake." Flanagan appears to have met his death with calm dignity, and Crane specifies both Flanagan's "calm face" and his ethnic identity.

"Regulars Get No Glory" (July 9, 1898) is Crane's report on a character who represents the American "Regular Soldier" during the Spanish-American War. He is not *explicitly* identified as Irish. His name, "Michael Nolan," suggests Irish ethnicity, however, and his "chum in time of peace" is named "Hennessy"(*Works* 9: 172). Crane mentions that Hennessey is "buried in a taciturn silence for two hours and eight Minutes" when he learns of Nolan's death in Cuba. Nolan's sister works as a chambermaid in a hotel in Omaha (*Works* 9: 173). These details seem to establish Nolan's social class and ethnic identity. Then Crane compares Nolan to the young society volunteers of "The Rough Riders" who were being celebrated in the press. The social register's soldier is, Crane says, "not so good either as man or soldier as Michael Nolan" (*Works* 9: 173). Crane seems, in this appreciation of the American regular soldier, Private Nolan, to have moved well-beyond any disdain he may have felt for the American Irish. Nolan becomes the working-class embodiment of an American hero.

Stephen Crane's depictions of the Irish Americans seem to indicate his deepening understanding of the social and economic texture of the American environment. His trip to occupied Ireland to visit Harold Frederic may have helped him to sympathize with the Irish in America more fully. Most important, his numerous depictions of the Irish accommodations with death may have enabled him to become more conscious of his own conversations with the dead, and his own deepening struggle with the threat of his own death from tuberculosis.

Note

[1] This essay was first presented at the American Literature Association Conference in San Francisco in 2008.

14.76a Witschi, Nicolas. S. "Late-19th-Century Literature: Naturalism." *American Literary Scholarship: An Annual 2006*. Ed. David J. Nordloh. Durham: Duke UP, 2006. 285-87. Crane's works are prominent (usually given a chapter-length examination) in several important works on late nineteenth-century American literary realism; a handful of essays on Crane's Bowery Tales, *The Red Badge* and his Western Tales are also noted.

11.11a Dooley, Patrick K. "Stephen Crane's Distilled Style (and the Art of Fine Swearing)." *Stephen Crane Studies* 15.1 (Spring 2007): 28-31. Dooley explores a "little noted aspect of Crane's terse and striking style, concentrating on his persistent fascination with the powerful impact of artful profanity."

11.40a Nelson, Ronald. "The Writing Styles of Two War Correspondents: Stephen Crane and Ernie Pyle." *Philological Review* 51 (2004): 36-42. Explores the similarities between the war dispatches of Crane and Pyle as both sought to "convey not only vital information to keep an eager public informed . . . but also the feel of being involved in the high drama of war." In addition, both shared "an admiration for courage . . . and an insistence on being in the thick of the action." Four of Crane's Greco-Turkish War pieces are briefly commented upon.

11.47a Stacy, Gerald. "Patterns of Style in Stephen Crane's Short Stories." *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 62-68. Helpful commentary on several elements of Crane's style: his use of "imaginative similes and distinctive adjectives . . . [and] series [of] verb phrases." Above all Stacy calls attention to the intensity of Crane prose—reminding me of how some students, uncomfortable reading his works, have complained to me, "Crane is too much in your face."

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14.35e Dooley, Patrick K. "Stephen Crane: An Annotated Bibliography of Secondary Scholarship: Book Chapters and Articles through 2004." *Stephen Crane Studies* 14.2 (2005): 10-23. Carries the update of Dooley's annotated bibliography to 2004. There are 47 citations; two essays on *The Red Badge*—one by Bert Bender (3.16a) dealing with evolutionary psychology, another by Michael Richardson (3.19a) offering an exegesis of Crane's style—are given high marks.

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Stephen Crane: An Annotated Bibliography of Secondary Scholarship: Book Chapters and Articles through 2007

Patrick K. Dooley
St. Bonaventure University

This bibliography updates my *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: G. K. Hall, 1992) and supplements bibliographies published in earlier issues of *Stephen Crane Studies* and in a 1999 special issue of *War, Literature and Art*. The editors of *Crane Studies* invite scholars to send offprints or photocopies of articles and book chapters to me (Box 7, St. Bonaventure University, St. Bonaventure, NY 14778) for inclusion in future updates. I have retained the subject headings of my bibliography. The numberings that appear indicates where each annotation will be placed in an anticipated revised edition of my 1992 volume.

Biography

1.5a Kepnes, Caroline. *Classic Story Tellers: Stephen Crane.* Hockessin, DE: Mitchell Lane, 2005. 48pp. The publisher explains that this book is part of their series of "academic children's books," and so it is. While biographical information is mostly correct (some stories like "One Dash—Horses" are retold as biographical events, and some trace of Beer is evident), the main reason to buy this book is its pictures. There are five good ones of Crane from the Syracuse University Special Collection. These are images we are all familiar with, but in Kepnes's book they have been stunningly "colorized" and skillfully cropped. She has even included a good clear picture of Lt. Charles Becker of the Dora Clark affair.

1.9a Sorrentino, Paul, ed. *Stephen Crane Remembered.* Tuscaloosa: U of Alabama P, 2006. Sorrentino presents more than sixty biographical documents on Crane—reminiscences of Crane by family members, friends, fellow authors and acquaintances, and comments by contemporary critics.

blance? Agnes Crane's 'Victorious Defeat' and Stephen Crane's *The Third Violet.*" *Stephen Crane Studies* 16.1 (Spring 2007): 14-24. Campbell follows Crane's own suggestion that *The Third Violet* "is an experiment in working in another key" as she explores the ways in which the models for Crane's attempt at a novel of manners were "the Bohemian artists' novel" and a "vacation story." With reference to the latter, Campbell lays out striking parallels between Crane's novel and a story by his older sister, Agnes, who was Stevie's surrogate mother and literary mentor. *A Third Violet* has been generally ignored and panned. Campbell suggests that Crane critics take another look, and her essay points up the several benefits of doing so.

10.94a Solomon, Eric, "A Note on the Ford Maddox Ford-Stephen Crane Connection." *Stephen Crane Studies* 16.1 (Spring 2007): 24-25. Solomon alerts Craneans about a recent collection of Ford's war prose that provides additional connections between Crane and the Edwardian quartet of Henry James, H. G. Wells, Joseph Conrad and Ford himself.

Style

11.9a Cain, William E. "Sensations of Style: The Literary Realism of Stephen Crane." *A Companion to American Fiction, 1865-1914.* Eds. Robert Paul Lamb and G. R. Thompson. London: Blackwell, 2005. 557-71. Cain's competent reference book entry rehearses the standard biographical facts on Crane (some Beer-derived contaminations creep in) and surveys the impact of *The Red Badge,* the Bowery works, several of his short stories and some of his poetry. He concludes with a very high estimation of *The Monster*—"the most complex and exploratory piece of fiction he wrote." Cain's grasp of the disquieting impact of Crane's style is noteworthy: "his peerless command of imagery and brash irony [renders] his prose . . . taut and intense. [The] piercing clarity in his sentences . . . [carries] condensed power, deliberately over bright and volcanic."

tual admiration (at least early in their friendship), are seldom examined in tandem. Evertson explains, "the earliest writings of both Roosevelt and Crane explore man's place in nature by confronting the world in active, arduous and sometimes dangerous terms, what Roosevelt preached as the 'strenuous life.'" For Craneans, the important benefits of Evertson's essay come from the valuable insights he sheds on Crane's juvenile Sullivan County Tales.

9.16a Monteiro, George. "Judge William Howe Crane Gets His Wild Boar." *Stephen Crane Studies* 16.2 (Fall 2007): 21-25. Monteiro has scouted out and republished four contemporary accounts that confirm Crane's brother's killing of a wild boar, an event that became the story line for the Sullivan County sketch "Hunting Wild Hogs."

9.50a Clendenning, John. "The Thematic Unity of *The Little Regiment.*" *Stephen Crane Studies* 14.2 (2005): 2-9. Clendenning argues that the six stories that Crane collected in *The Little Regiment* exhibit a thematic unity that makes it a book rather than a mélange. "The theme that unites . . . is not war but peace—or to be more exact: peace, with many of its ramifications, in the context of war." All six *Little Regiment* stories are explicated with special attention to the persistence of faith and the religious symbols therein.

Potboilers, England, Cora and Last Works

10.7a Hayes, Kevin J. "*The Third Violet* in Fort Worth." *Stephen Crane Studies* 16.2 (Fall 2007): 26-27. As part of an early (and disparaging) review of Crane's try at a novel of manners, the unnamed reviewer contacted Crane, who responded by telling why he wrote the story—he needed money. In effect, Hayes has discovered a heretofore unknown letter by Crane that was embedded in this review.

10.40a Campbell, Donna M. "More than a Family Resem-

1.100a Gandal, Keith. "A Spiritual Autopsy of Stephen Crane." In Gandal, *Class Representation in Modern Fiction and Film.* New York: Palgrave Macmillan, 2007. 121-152. A revised version of two of Gandal's earlier fine essays: "A Spiritual Autopsy of Stephen Crane" (1997) and "Stephen Crane's 'Mystic Places' " (1999). Also included are important psychological conjectures about Crane's untimely death via, among other diagnoses, the "shame syndrome."

General Criticism

2.4a Cho, Chulwon. *The Literary Tension in Stephen Crane's Novels and Short Stories.* Seoul, Korea: American Studies Institute, 1999. 163pp. A published dissertation presented to the National University of Seoul that explores what Cho sees as an oscillation in Crane's thinking between deterministic naturalism and moral idealism. A thorough, if not terribly novel or lively, exploration of Crane's works treated in their chronological order. Cady (2.4), Gibson (2.7), and Solomon (2.15) figure prominently in Cho's commentary. With respect to the title, coming full circle, Cho ends his examination by reversing the poles of the tension: in *The Monster* he juxtaposes the moral sincerity and medical skills of Trescott with the moral bleakness and inhumanity of the Whilomvillites.

2.9a Hayes, Kevin. J. *Stephen Crane.* Devon, UK: Northcote House, 2004. 98. Hayes's slim volume (83 pages of text) is understandably pitched toward a British audience. After a useful biographical sketch, Hayes states, "the present study is one of a few book-length works devoted to the task of re-evaluating Crane's oeuvre in light of new evidence that has emerged in recent decades." To be sure, some re-evaluation occurs in his eight short chapters, but readers will mostly find helpful reminders of the historical and cultural context that figures in Crane's writings. Especially interesting are comments on *The Red Badge* and the emerging technology of cinema, and an analysis of "The Monster"

wherein Hayes offers Crane's sub-text as battle with entropy to maintain order. Also notable are Hayes's "rescue" of some examples of insightful commentary taken from the introductions that Wilson Follett commissioned for his 12-volume 1925 Knopf edition, *The Work of Stephen Crane* (12.5).

2.15a Sorrentino, Paul M. *Student Companion to Stephen Crane.* Westport, CT: Greenwood P, 2006. 172pp. Given the high bar for accurate scholarship and documentary evidence that he and Stanley Wertheim have set, it goes without saying that Sorrentino's volume is a reliable introductory guide to Crane's life and artistry. It is also accessible and user-friendly for its target audience: high school and college students.

2.57a Campbell, Donna. "Reflections on Stephen Crane." *Stephen Crane Studies* 15.1 (Spring 2007): 13-16. Campbell explores five examples of Crane's use of aphorism, a tactic which she argues places him in the modern tradition of ironic distancing.

2.60a Church, Joseph. "Uncanny Moments in the Work of Stephen Crane." *Stephen Crane Studies* 15.1 (Spring 2007): 20-27. Church, who edited this special number of *Stephen Crane Studies* devoted to eight Crane scholars commenting on their "favorite, inimitable moments in his writings," explores nearly a dozen of "Crane's most memorable conceptions." Church's own favorites include the opening line of *Maggie* and the upturned face of the dead soldier that Fleming's marching column of comrades cannot avoid.

2.63a Colvert, James B. "Stephen Crane: Notions of an Aged Reader." *Stephen Crane Studies* 15.1 (Spring 2007): 6-8. Colvert looks at Crane's stylistic techniques, stressing especially the spare, apparently neutral tabulation of facts that give Crane's writing such expressive power. Nice statement regarding Crane's depiction of the "clash between crippling subjectivity and all-powerful reality" that is a "major subject of his writings, early

The Monster narrative and its highly stylized language in relation to *fin de siècle* New York, and in particular, Port Jervis." The key for Naito is Crane's fascination with electricity, in general, and electric street lights, in particular. With reference to the latter, he examines not only numerous passages in *The Monster* but also early pieces such as "Great Bugs in Onondaga" along with "On the Boardwalk" and "The Pace of Youth." The bulk of his analysis of *The Monster* deals with Crane's exploration of two sorts of light—the chemical fire that defaces Johnson and how Whilomville's electric street lights enable "Johnson to temporarily escape the limitations placed upon him as a black man in the largely white" small, upstate New York town. While Naito's essay contributes to Crane scholarship, two lacunae are rather inexplicable: why, despite its stress on effacement, he fails to build upon Michael Fried's (2.6) probing book on disfiguration in Crane and, second, although he devotes several pages to the use of the electric chair for the death penalty, he fails to include in his analysis any examination of "The Devil's Acre," Crane's powerful mediation on the electric chair at Sing Sing.

8.28a Wilson-Jordan, Jacqueline. "Teaching a Dangerous Story: Darwinism and Race in Stephen Crane's 'The Monster.'" *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 62-69. Wilson-Jordan rehearses her worries about teaching Crane's "The Monster," specifically its (and Crane's) overt and covert racism and Darwinian themes therein as Henry descends from a Man to a Monster. Her comments about Henry's problematic identity both before and after the fire are nicely integrated into the paper topics proposed for students.

Journalism, Tales and Reports

9.14a Evertson, Matthew. "Strenuous Stories: The Wilderness Tales of Stephen Crane and Theodore Roosevelt." *Stephen Crane Studies* 14.1 (2005): 2-14. Evertson illuminates two noted writers who, despite their mu-

(1.10) of select newspaper articles concerning Robert Lewis's murder in Port Jervis, Elaine Marshall in her "Crane's 'The Monster' seen in Light of Robert Lewis's Lynching" (8.14a) explicitly argued that Lewis's tragic fate was the inspiration for Crane's Henry Johnson in "The Monster." Those who wish for a full-blown examination of this thesis including details about lynching, the ethnic, economic and social situation in Port Jervis and what Goldsby repeatedly refers to as "lynching cultural logic" should read this chapter. While I found this last consideration enigmatic and opaque, I learned from her sections on Port Jervis and the Crane family dealings there, especially the often testy personal and financial dealings between Stephen and his older brother William. Still, however insightful and helpful are Goldsby's analyses of lynching and "The Monster," her quasi-comprehensive conclusion is an implausible stretch: "the Asbury Park and New York Tenderloin sketches resonate sharply with Robert Lewis's lynching. And Crane's deservedly praised masterwork "The Open Boat" also depends on the history of a black man's death to develop its much-admired concern for the obligations that humans in need owe another."

8.11a Hiro, Molly. "How it Feels to Be without a Face: Race and Reorientation of Sympathy in the 1890s." *Novel* 39.2 (Spring 2006): 179-203. A careful and important analysis of racism, emotion and sympathy in *The Monster.* Especially helpful are her analyses of emotion using works by Charles Darwin and William James. In the body of her essay she works on striking parallels between Crane's "How it feels to be without any face" in *The Monster* and W. E. B. Dubois's question "How does it feel to be a problem?" and his famous double consciousness concept in *Souls of Black Folks.*

8.17a Naito, Jonathan Tadashi. "Cruel and Unusual Light: Electricity and Effacement in Stephen Crane's *The Monster.*" *Arizona Quarterly* 62 (2006): 35-63. Naito hopes his essay will "continue the work of locating

and late."

2.75a Farmer, Meredith. "'This Registers the Amount of Your Purchase'": The Price of Expectation, the Force of Context." *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 69-80. Farmer posits that "the relationship between expectations and actual events, which overrun them and push against them," serves as an excellent frame for reading Crane's short stories. She examines "The Blue Hotel," "The Veteran," and "A Dark-Brown Dog."

2.76a Feast, James. "Stephen Crane." *Short Story Writers.* Ed. Frank N. Magill, Vol. I. Pasadena, CA: Salem P, 1997. 239-51. Several notches above the usual reference-book entry on Crane's work (and life). Feast convincingly explains that Crane's fiction is hard to classify because he was the founder of the American branches of both literary naturalism and impressionism. He then perceptively recounts how Crane was able to skillfully weave these two strands together when he took the "unusual tack of both playing up his characters' points of view in presenting the world and downplaying the characters' abilities to influence that world." Also worthy of consideration are his sections on an indifferent universe in "The Open Boat" and the fragility of human community in "The Blue Hotel."

2.128a Kuga, Shunji. "Momentous Sounds and Silences in Stephen Crane." *Stephen Crane Studies* 15.1 (Spring 2007): 17-19. Kuga explains that, even for non-native speakers of English, "Crane's visual descriptions. . . seem so direct [that] his impressionistic phrases come home to us as if without the process of literal understanding." Five examples of Crane's momentous sounds and silences are explicated.

2.133a Link, Eric Carl. "Bitter Questions: Six Crane Moments." *Stephen Crane Studies* 15.1 (Spring 2007): 3-6. Casting Crane as a metaphysical (and theological) poet and novelist, Link briefly examines six of his pithy, dark,

ironic pronouncements.

2.153a Nagel, James. "Limitations of Perspective in the Fiction of Stephen Crane." *Stephen Crane Studies* 15.1 (Spring 2007): 9-12. Though early commentators counted Crane as a naturalist, Nagel argues that a more sophisticated aesthetic reveals that the restricted perception of Crane's protagonists fosters their moral blindness. He concludes that Crane's "emphasis on sensory restriction and the epistemological uncertainty that confronts his central characters . . . paved the way for existentialism in the twentieth century."

2.153b _____. "Donald Pizer, American Naturalism and Stephen Crane." *Studies in American Naturalism* 1 (2006): 30-35. A fitting tribute by a notable Crane scholar on the pioneering and seminal scholarship of another major force in Crane studies. Nagel shows how Pizer's astute re-definition of naturalism has led to his (Nagel's) and countless others' exegeses of Crane's best works. Pizer's essays on *Maggie* and *The Red Badge* are given special attention.

2.207a Vanouse, Donald. "The Horizons of the Rich in the Writings of Stephen Crane." *Stephen Crane Studies* 16.2 (Fall 2007): 2-14. Vanouse skillfully surveys Crane's attitude toward (his frequent indictment of) the rich's hand in causing social injustice and economic hardship among the marginalized in America. Numerous sketches and a half-dozen poems of Crane are commented upon.

The Red Badge of Courage

3.17a Bickerstaff, Linda. The Red Badge of Courage *and the Civil War.* New York: Rosen Publishing Group, 2004. 64 pp. This volume, aimed at middle-school children—photographs are very prominent in the text—is part of Rosen's "Looking at Literature Through Primary Sources" series. After a brief, somewhat inaccurate biography—for example, she says Crane was held up by bandits in Mexico, and that after the *Commodore* sank

"War is Kind."

7.43a Jiaxiu, Huang. "Stephen Crane's Poetry of the Absurd." *Rereading America: Changes & Challenges.* Eds Zhong Weihe and Han Rui. Cheltenham, UK: Reardon Publishing, 2004. 131-35. Jaixui suggests "the scope, depth and significance of Crane's philosophy of life can be best scrutinized in his poetry rather than his fiction." The life-view he finds in Crane is a pessimistic anticipation of the post-WWII American Literature of the Absurd. His commentary on "I saw a man perusing the horizon" as a Sisyphus-like tale and "In the desert" as an evocation of a barren and empty modern world is interesting.

7.70a Paschke-Johannes, J. Edwin. "Existential Moments in Stephen Crane's Poems." *Stephen Crane Studies* 15.1 (Spring 2007): 32-36. In his examination of a number of Crane's poems—naturally, "A Man Said to the Universe" is given prominence—Paschke-Johnson argues that Crane is best categorized as an existentialist.

7.76a Saunders, Judith P. "Stephen Crane: American Poetry at a Crossroads." *Teaching Nineteenth Century Poetry.* New York NY: MLA. 2007. 186-99. A good general examination of the art and themes of Crane's poetry. Contending that Crane's chief influences were Whitman and Dickinson, Saunders concludes, "less high-spirited than Whitman's, more bitter than Dickinson's, Crane's apostasy moves in the direction of existential and nihilistic philosophies influencing much early-twentieth-century literature."

Tales of Whilomville

8.7a Goldsby, Jacqueline. "'The Drift of Public Mind': Stephen Crane." Goldsby, *A Spectacular Secret: Lynching in American Life and Literature.* Chicago: U of Chicago P, 2006. 105-63. This is the middle chapter of a volume on lynching and literature in America. Following the publication by Wertheim and Sorrentino in *The Crane Log*

trying to formalize them into a national cause."

6.107a Bellman, Samuel I. "The Bride Comes to Yellow Sky." *Reference Guide to Short Fiction*. Ed. Noelle Watson. Detroit: St. James P, 1999. 655-56. Bellman summarizes the standard analyses of Crane's second best western tale and, expanding on Solomon's theory of parodies in Crane's work, lays out how "The Bride" can be parsed as a series of vaudeville sketches.

6.139a Sorrentino, Paul. "Stephen Crane's Sources and Allusions in 'The Bride Comes to Yellow Sky' and 'Moonlight on the Snow.'" *American Literary Realism* 40 (Fall 2007): 52-65. Sorrentino offers up a rich (and often surprising) store of "historical and literary allusions to well-known people, places, and events in contemporary popular culture" that contemporary readers of these two Western stories would have noted. Also interesting comments about how these two stories related to Crane's uneasy "marital" arrangements with Cora when these tales were penned.

6.139b Stinson, John J. "Getting Engaged with 'The Bride': Student Writing and Crane's Story." *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 34-47. Nuts-and-bolts suggestions about teaching "The Bride" including suggestions and hints for student papers.

6.140a Teitz, Stephen B. "Teachable Fiction Comes to Yellow Sky." *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 27-33. Reprint of the essay published in the Fall 2001 issue of this journal.

Poetry

7.24a Dowling, Robert M. "'Do not Weep, Maiden': Nellie Crouse and Stephen Crane's 'War is Kind.'" *Stephen Crane Studies* 16.2 (Fall 2007): 15-20. Dowling lays out several interesting and plausible inferences as to how Crane's infatuation with Nellie Crouse provided a poetic outlet in some of the better-known poems in

he spent almost three days on a life raft—Bickerstaff retells the main events in *The Red Badge*. Her historical sections on Chancellorsville, slavery and what typical soldiers in the Civil War were like, are helpful as are her sections on photographers (Mathew Brady et al.) and artists, specifically Winslow Homer's sketches for *Harper's Weekly*.

3.132a Lawson, Andrew. "The Red Badge of Class: Stephen Crane and the Industrial Army." *Literature and History* 14 (205): 53-68. Lawson's meticulous analysis treats *The Red Badge* along with Crane's New York City pair, "An Experiment in Misery" and "An Experiment in Luxury," against the backdrop of the Great Depression of 1893-1896. Accordingly, for example, Jim Conklin is morphed into "one of industrial capitalism's walking wounded." In the final section Lawson suggests that the tension between the recruits and officers in *The Red Badge* is best understood as a form of class warfare.

3.163a Morris, Roy. "On Whose Responsibility?: Historical Underpinnings of *The Red Badge of Courage*." *Memory and Myth: The Civil War in Fiction and Film*. Ed. David Sachsman. Lafayette, IN: Purdue UP, 2007. 137-50. A nice compilation and commentary on the possible sources Crane used as his homework for *The Red Badge*. Morris, a noted Bierce scholar, contends, "like all creative artists, Crane first gets the physical details right, then uses those details in the service of a large emotional truth."

3.184a Pizer, Donald. "What Unit Did Henry Belong to at Chancellorsville, and Does **it** Matter?" *Stephen Crane Studies* 16.1 (Spring 2007): 2-13. Via a careful and insightful examination of essays by Harold Hungerford, "Stephen Crane's "That Was Chancellorsville . . ." (3.105), and Charles LaRocca, "Stephen Crane's Inspiration," (3.130), and the ambitious volume by Perry Lentz, *Private Fleming at Chancellorsville*, Pizer explores the places wherein historical facts fit *The Red Badge* and the places where the search for an exact

historical source is a distraction. Pizer concludes, and I concur, that Crane "was not interested in rendering the battle and its participants in a manner consistent with full historical accuracy. . . . rather he shaped a narrative closer to the pattern in his [Crane's] head." Put bluntly, though Lentz's study is replete with interesting information about the life and times of soldiers during the Civil War, Pizer concludes (and I again concur) it does not matter what unit the *fictional* Henry Flemings belong to.

3.201a Schaefer, Michael. "'Heroes Had No Shame in Their Lives': Heroics and Compassion in *The Red Badge of Courage* and 'A Mystery of Heroism.'" *War, Literature & the Arts* 18. 1-2 (2006): 104-13. An interesting re-look at the perennial debate: did Crane intend readers to take Fleming's "final assessment of himself . . . straightforwardly or ironically?" Schaefer opts for the latter, bolstering his case by way of an examination of "A Mystery of Heroism," the first Civil War story Crane wrote after *The Red Badge*. As the subtitle indicates, he explores Crane's views on the relationships among adulthood, compassion and heroism.

3.201b _____. "Sequential Art Fights the Civil War: the *Classics Illustrated* Version of *The Red Badge of Courage*." *Stephen Crane Studies* 15.2 (Fall 2006): 2-17. Schafer offers a detailed examination of the comic book version of *The Red Badge* against the real thing, finding that the former turns "Crane's complex psychological meditation into a simplistic baptism-of-fire tale," and that "it accomplishes this mutilation not merely by insensitive compression but rather by active rewritings of Crane's language and insertion of invented episodes at critical points."

3.258a Yost, David. "Skins Before Reputations: Subversion of Masculinity in Ambrose Bierce and Stephen Crane." *War, Literature & the Arts* 19.1-2 (2007): 247-60. Yost convincingly shows that "in ironizing Fleming's pursuit of masculine virtues Crane follows the footsteps of

A thoughtful and challenging reading of "The Open Boat" alongside "Stephen Crane's Own Story." Schafer explores how Crane's moral and artistic courage deals with the seven men who were left behind on the *Commodore*. In the end, Schafer exonerates Crane since what he "witnessed was not the abandonment of men who might have been rescued but rather the situation in which there was no means for all to have a chance at rescue, a situation in which human kindness could not even play a limited role."

Western Tales

6.14a Edwards, Bradley, C. "Stephen Crane's 'The Five White Mice' and Public Entertainments in Mexico City in 1895." *Stephen Crane Studies* 14.1 (2005): 16-27. A wonderfully detailed and astute examination of one of Crane's best Mexican stories. Despite Michael Schafer's earlier contention that this story had no discernable experiential basis from Crane's stay in Mexico City, Edwards convincingly argues that Crane's "observations of public entertainments available and popular in Mexico City in the spring of 1895 (of course, bullfights, but also circuses and the appearance of stereopticons and kinetoscopes in the Mexican capital city) appear artistically rendered in 'The Five White Mice.'"

6.14b Evertson, Matthew. "Stephen Crane and 'Some Others': Economics, Race, and the Vision of a Failed Frontier." *Moving Stories: Migration and the American West, 1850-2000*. Ed. Scott Casper. Reno: Nevada Humanities Council, 2001. 71-98. An essential essay on the art and significance of Crane's Western Tales. While "The Blue Hotel" and "The Bride Comes to Yellow Sky" have been regularly examined, "A Man and Some Others" has been mostly passed over. Evertson masterfully explicates the several cultural, historical, racial and political layers in this fine tale, and he concludes that in his western fiction, "Crane was undercutting and exploding the romantic western formula of 'myths' and 'codes' even as Wister, Roosevelt, and others were

5.24a DeBenedictis, Michel. "The Open Boat: Fiction vs. Reportage in the Works of Stephen Crane & Mark Twain." *Florida Studies: Proceedings of the 2005 Annual Meeting of the Florida College English Association.* Ed. Steve Glassman. Newcastle, UK: Cambridge Scholars Press, 2006. 103-19. DeBenedictis points up similarities and differences between "The Open Boat," written late in Crane's career, and Mark Twain's early piece "Forty-three Days in An Open Boat." With regard to the Crane sections, DeBenedictis is not current on the important and insightful recent commentary on "The Open Boat"; accordingly, his essay has serious lacunae.

5.33a Goetsch, Paul. "Shipwreck with Spectator: Norris, London, Crane." *The Sea and the American Imagination.* Eds. Klaus Benesh et al. Tübingen: Stauffenberg Verlag, 2005. 149-62. A wide-ranging attempt to examine shipwrecks and spectators in *Vandover and the Brute, The Sea-Wolf* and "The Open Boat." Goetsch avers, "differences notwithstanding, Norris, London, and Crane reject traditional Christian readings of shipwrecks"—that is, shipwrecks as punishment, a test of character or as a means of spiritual education, and all three writers (following Schopenhauer) "discard the conventional distinction between the safe shore and the fearsome sea." Perhaps more space would have allowed Goetsch to provide more convincing support for his ambitious claims.

5.68a Nagel, James. "The Open Boat." *Reference Guide to Short Fiction.* Ed. Noelle Watson. Detroit: St. James P, 1999. 833-34. Nagel summarizes the facts surrounding the sinking of the *Commodore* and offers a useful sketch of the main commentaries of the story. Of most significance to Nagel is that Crane "told the story with a shifting point of view, stressing how the incident could be interpreted from a multiplicity of points of view."

5.88a Schaefer, Michael W. "'I . . . Do Not Say That I am Honest': Stephen Crane's Failure of Artistic Nerve in "The Open Boat." *Philological Review* 31 (2005): 1-16.

Bierce's 1891 collection *Tales of Soldiers and Civilians.*" Several decades after the Civil War, while William James and Theodore Roosevelt extolled the strenuous life, more strident and less secure authors sought a masculinity that glorified war. Yost argues that "bitter" Bierce's unblinking depiction of the carnage of war, as well as his accounts of excessive courage becoming monstrous inspired Crane's critique of war as a test of manhood in *The Red Badge.* He concludes that both authors "acknowledge the cowardice a man may feel in battle" and scrutinize the idea of courage itself: "Bierce through exaggeration, Crane through his emphasis of its artificial, social nature."

Bowery Works

4.2 Hunter, Adrian, ed. *Maggie: A Girl of the Streets.* Peterborough, Ontario, Canada: Broadview Editions, 2006. 199pp. A reprinting of the 1893 version of *Maggie* along with supplemental background material on journalistic and early slum literature, plus selected commentary via Crane's letters and early reviews. *George's Mother* and several of Crane's New York City pieces are also included. In his introduction (8-22), Hunter argues that Crane's compression of language, "its punishing economy of expression," is the key to *Maggie*'s persistent appeal and continuing relevance.

4.22a Church, Joseph. "'Excellent People': Naturalism, Egotism, and the Teaching of Crane's *Maggie.*" *ALN: The American Literary Naturalism Newsletter* 1.2 (2006): 10-15. In his fertile and interesting account, Church examines *Maggie* as a prototype of American literary realism—"Crane's novella presents us with developmentally impoverished characters who, barely literate, have a severely limited capacity for reflection either about their actual circumstances or about themselves."

4. 25a Dingledine, Don. "'It Could have been Any Street': Ann Petry, Stephen Crane, and the Fate of Naturalism."

Studies in American Fiction 34 (2006): 87-106. Perhaps of more interest and value to Petry commentators, Dingledine explicates "a multi-faceted, heretofore unnoticed dialogue between Ann Petry's *'The Street'*" and Crane's *Maggie*.

4.39a Graham, Kevin. "Outcasts and Social Exclusion in Stephen Crane's *Maggie: A Girl of the Streets*." *Interactions: Aegean Journal of English and American Studies* 16 (2007): 63-74. Graham explores the interface between literature and social psychology as he examines research dealing with outcasts and social exclusion, and then applies these findings to the Johnson family. Though the behavior and situation of Maggie and Jimmie are considered, the most helpful section deals with their mother, Mary.

4.81a Monteiro, George. "Another Copy of the 1893 *Maggie*." *Stephen Crane Studies* 15.2 (2006): 38. Noted Crane sleuth Monteiro describes the particulars of possibly another "unlocated" copy of the first edition of *Maggie*.

4.124a Dowling, Robert M. "The Case for *George's Mother*." *Stephen Crane Studies* 15.2 (Fall 2006): 18-37. Though *Maggie* and *George's Mother* are both powerful and compelling depictions of life in the Bowery, the later work has suffered from near total scholarly neglect. As Dowling notes, almost 50 years ago Joseph Brennan (4.122) called Crane scholars to task for their disregard of Crane's second slum novel. Dowling's fine, well-argued and careful examination of *George's Mother*, taking a cue from William Dean Howells's very early and favorable opinion of the novel, makes great strides in remedying this scholarly deficiency. Dowling's commentary will now become the starting point for future work on *George's Mother* as well as Crane's other New York City sketches and tales.

4.148a Fagg, John. "Stephen Crane and the Literary Sketch: Genre and History in 'Sailing Day Scenes' and 'Coney

Island's Failing Days.'" *American Literary Realism* 38 (2005): 1-17. A fresh look at some of Crane's sketches with reference to the history of that genre—a literary form that occupies the space between an essay and a tale. Interesting comments on Crane's use of the "device of a conversation between stranger and narrator" in some of the sketches Fagg focuses on.

4.158a Kou, Masukai. "Stephen Crane's Representations of the Slums and Prisons: Immigrants as Criminals in 1890s Crime Discourse." *Studies in American Literature* 41 (2005): 19-35. It is a shame this whole article is not translated from Japanese into English. The synopsis (pp. 34-35) offers this insightful and interesting thesis: Crane was "in some degree under the influence of the social and cultural discourse of his day, reflecting the pro-bourgeoisie ideology which opposed immigrants by representing the contemporary slum dwellers as criminals made safe and contained within the prison." *Maggie* and *George's Mother* are examined in light of this contention.

4.160a Mayer, Charles W. "'The Pace of Youth': Prelude to 'The Bride Comes to Yellow Sky.'" *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 15-26. The title is accurate: this essay is valuable for its examination of the structure and use of parody in this seldom-analyzed Crane gem.

"The Open Boat"

5.13a Blythe, Hal, and Charlie Sweet. "Understanding the Method of Narration in 'The Open Boat.'" *Eureka Studies in Teaching Short Fiction* 8.1 (Fall 2007): 6-14. If you've never taught "The Open Boat" before, this how-to-teach guide might interest you. The authors explain the ways in which "The Open Boat" can be taught to junior and senior high school and college students by focusing on methods of narration as the key to understanding Crane.