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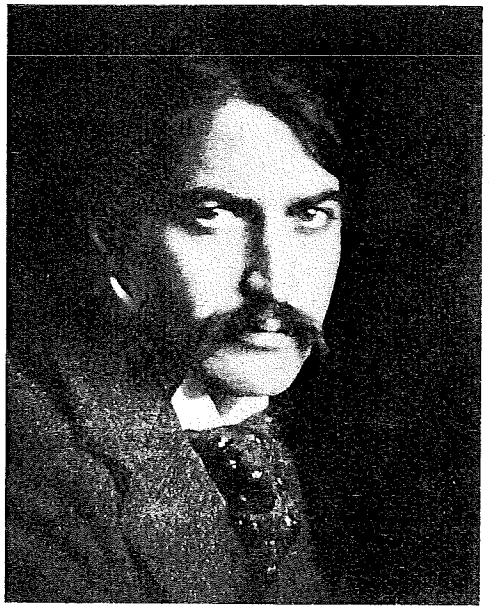

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Contributors' Notes

William Crisman has published numerous articles on early nineteenth-century literature. He has essays in progress on Stephen Crane and the Spanish-American War, the late rethinking of Henry Fleming in the Whilomville stories, and the presentation of the wilderness in the Sullivan County sketches.

Milne Holton is at work, with Vasa D. Mihailovich of Chapel Hill, on a collection of Balkan heroic songs. He is also working on a longer study of Crane and the reporting of the Greco-Turkish War.

Michael Robertson is completing a book titled "Stephen Crane, Reporter: Journalism and the Making of Modern Literature."

prefigured such investigations. Both critical realists and ethnographers record "unmediated experience," the "objective and existential ground of urban life," according to Giamo (90). You don't have to be a dyed-in-the-wool deconstructionist to find that notion suspect. Marcus Cunliffe's 1955 essay on *Maggie* shows that Crane's novel, far from being an "unmediated" transcription of reality, is a heteroglossic melange of plot and language taken from a long line of other texts. Similarly, Ellen Moers's *Two Dreisers* (1969) shows how Dreiser's own observations of New York were mediated by previous work—including Crane's "The Men in the Storm"—as he composed *Sister Carrie*. One may suspect that even contemporary ethnographic accounts are shaped as much by linguistic conventions as by the writer's "objective" observations.

Yet an awareness of the way in which language mediates our experience and understanding of the world does not lessen our appreciation of Stephen Crane's Bowery writing. Nor does it overturn one's appreciation of Benedict Giamo's complex, vivid analysis of Crane and his contemporaries.

Stephen Crane's "Death and the Child": The Context of the Text

Milne Holton
University of Maryland

It is by now no surprise to anyone that when Stephen Crane wrote *The Red Badge of Courage* in 1893 and 1894 he had never seen a battle. Crane experienced combat directly for the first time—after considerable frustration—in May of 1897 in Greece, where he had been sent by the *New York Journal* (and later signed on by the *Westminster Gazette*) as a war correspondent.[1]

Crane wrote four journalistic pieces treating directly his first encounter with battle, then, a bit later, a short story based on the experience. That story, "Death and the Child," remains unique among Crane's war stories, both as the only short story to deal with that first experience and as a work of considerable difficulty and ambiguity. Throughout the remainder of his short career, Crane would continue to seek out and to write about battle experiences (as time passed his motivations for doing so became increasingly complex), but after "Death and the Child" Crane's battle stories would be executed with greater objectivity and control and would expose less of the psychic reality of his own experience in war.

Although it has never remained for long ignored by Crane's critics, "Death and the Child" has not usually been regarded as a completely successful story. It was written in one of Crane's most productive periods, the fall of 1897, about five months after Crane's battlefield experience, immediately after "The Monster" and "The Bride Comes to Yellow Sky" and immediately before "The Blue Hotel." All of these stories employ multiple and contrasting points of view, but part of the difficulty of "Death and the Child"—and much of the critics' objections to it—arises from the exploitation at the end of the story of the point of view of a child abandoned near the battlefield on which the action of the story takes place but not otherwise integrated into its plot.

Yet in spite of this objection, "Death and the Child" continues to provoke comment. When fully comprehended, it indeed may in time be recognized as a significant work—perhaps a pivotal story of the

second half of Crane's short career. For "Death and the Child" certainly seems to establish an important point of reference for much of the writing which was to follow.

"Death and the Child" is developed out of the images and language of the four pieces of reportage of Crane's battlefield encounter which he dispatched from Greece in May of 1897. Crane had arrived at the front after a series of difficulties, many of them generated by his own inexperience abroad and his ignorance of the Greek language, others by the fact that even after he had made his way north from Athens to the port town of Volos, he was hit by dysentery and spent several days on his back before he was strong enough to proceed northeast some twelve miles to the fighting on May 5. There the Greek forces, in retreat from their northern thrust into Turkish Thessaly, had established a position on the plain near the railroad junction town of Velestino, overlooking the plain west of Volos. Crane would witness the second engagement there before the Greek forces retreated for evacuation at Volos. That day on the battlefield at Velestino was to be Crane's only taste of combat in Greece.

The first two journalistic pieces which Crane wrote (both dispatched by courier from Volos to Athens on May 10, five days after the engagement) were remarkably similar — the second little more than a revised and somewhat expanded version of the first (Bowers 9:18-27). These pieces were both essentially celebrations of the steady heroism of the Greek forces (the American press echoed Anglo-American diplomatic policy in its pro-Greek bias during the war). Crane focused his accounts on certain images — a lieutenant wounded in the neck who continues to command his troops, the sound of musketry (which generated the radical figures of comparison characteristic of Crane's earlier writing), the deployment of the Greeks for battle, and their retreat afterwards (both of these descriptions were reminiscent of *The Red Badge*) — which would later recur in "Death and the Child." But it is not until "A Fragment of Velestino," an extended description of that first encounter with battle, which Crane apparently did not complete until late May or early June, that a fictional intention began to take shape (Bowers 9:27-44).

In "A Fragment of Velestino" Crane began to move beyond mere reportage to assume an ontological stance not unlike that in both *The Red Badge* and "The Open Boat." Indeed, there are elements in the sketch which recall *The Red Badge*. One is the representation of an ambulatory wounded soldier whom the protagonist encounters on his movement toward the front. Another is the metaphor of war as a

portrayals of Bowery subculture served as a means of attacking the values of the hegemonic middle-class culture. Giamo's lengthy analysis of *Maggie* derives, as he acknowledges, from Donald Pizer's 1965 discussion of the novel as a critique of the false consciousness imposed upon slum dwellers by a pious and moralistic middle class. His discussion of *George's Mother* is more original. In Giamo's fresh, radical reading of the novel, *George's Mother* is a much more critical, subversive text than *Maggie*. He argues that Crane's later Bowery novel annihilates the ideologies of both culture and subculture, ending in nihilism.

Giamo's chapter on Crane's New York journalism is limited to a discussion of the three best-known pieces: "An Experiment in Misery," "An Experiment in Luxury," and "The Men in the Storm." Giamo's analyses are unfailingly intelligent, and he makes interesting use of anthropologist Victor Turner's work on initiation rites in his discussion of "An Experiment in Misery." However, his analysis of "The Men in the Storm" seems strained. He argues that the sketch illustrates Turner's concept of "communitas," that the homeless men gathered in the street during a blizzard are united in solidarity, a temporary community of the dispossessed. Yet much of Crane's text works against that view. The men are described as "sheep," "ogres," "a heap of snow-covered merchandise"—not terms that apply to a positive human community. Alan Trachtenberg's 1974 interpretation of the sketch as a study in the problematics of point of view remains a more convincing reading than Giamo's attempt to turn "The Men in the Storm" into a consistent, socially conscious manifesto.

Giamo's reading of "The Men in the Storm" illustrates a larger problem in *On the Bowery*. His Manichean division of Bowery writing into bad mystifiers and good critical realists leads him to construct a politically correct Stephen Crane in complete accord with modern tastes. He simply ignores work by Crane that cannot be fitted into his scheme. For example, what would Giamo do with the newspaper sketch "Stephen Crane in Minetta Lane," which treats the African-American inhabitants of Greenwich Village as picturesque others, seen alternately as amusing stereotypes and threatening members of the dangerous classes?

Most significant—and most surprising for a critic so conversant with contemporary theory—is Giamo's teleological perspective. He charts an unbroken progression from primitive mystifiers to enlightened critical realists to the *summum bonum* of contemporary ethnographers. Giamo's final chapter is an account of his ethnographic field work in the Bowery, and he argues that Crane and Dreiser

On the Bowery: Confronting Homelessness in American Society. By Benedict Giamo. Iowa City: U of Iowa P, 1989. xix, 267 pp. $27.50

Michael Robertson
Lafayette College

On the Bowery, which devotes a third of its length to Stephen Crane's New York City sketches and novels, is among the most sophisticated interpretations of Crane's work to appear recently. Benedict Giamo's study is as informed by contemporary theory as Michael Fried's *Realism, Writing, Disfiguration.* But while Fried portrays a solipsistic Crane whose texts are invariably concerned with the act of writing itself, Giamo presents Crane as a social explorer and critic.

Giamo discusses Crane's Bowery writing within the context of dozens of other late-nineteenth-century treatments of the New York slums. Displaying a rage for order, Giamo classifies all these writings under the two opposite approaches of "critical realism" and "mystification," then further divides the mystifiers into three groups. On one end of the mystification scale are sensationalist guides to New York City such as *Sunshine and Shadow* (1868) and *Darkness and Daylight* (1891). The titles reflect a city divided between the respectable and the "dangerous classes"—the latter the title of another well-known book that treated the New York poor as threatening others whose poverty resulted from their own moral failings. The later urban picturesque school rejected Christian moralism in its accounts of the Bowery, but treated the city's slum dwellers as a separate and distant breed who, in short stories such as the Van Bibber series of Richard Harding Davis, serve as colorful contrast to their economic and social superiors. Jacob Riis and William Dean Howells treated the poor more sympathetically and pointed to environmental causes of poverty. Yet Riis and Howells were nevertheless mystifiers, in Giamo's view, who affirmed the dominance of middle-class culture and kept their distance from Bowery subculture.

Alone among late-nineteenth-century writers, Stephen Crane and Theodore Dreiser were critical realists who upset the culture-subculture hierarchy. Giamo argues that Crane's and Dreiser's realistic

machine. All of these elements will recur in "Death and the Child" (Bowers 9:28-29, 29).

In a sense, however, "A Fragment of Velestino" moves beyond *The Red Badge* as well. For this is much more subjective writing; Crane is quite clearly describing here his own experience on the battlefield, and the point of view is that of an individual quite different from Henry Fleming. "The war correspondent" closely resembles Crane, a "Westerner" (at one point an "Anglo-Saxon"), at once older and more sophisticated in his perceptions than the young soldier of *The Red Badge.* The reader will move with him up a ridge to encounter the reality of war in a Greek entrenchment located at the summit. Having arrived there, he will confront an emblem of that reality of war in the body of a soldier killed by a ball through the chest. The description is an extended one, and its vividness helps to suggest that the correspondent identifies imaginatively with the dead soldier. For the corpse, whose civilian clothes are first described, seems to have also been at first a civilian:

> To the rear lay the body of a youth who had been killed by a ball through the chest. This youth had not been a regular soldier, evidently; he had been a volunteer. The only things military were the double cartridge belt, the haversack, and the rifle. As for the clothes, they were of black cloth with a subtle stripe or check in it, and they were cut after a common London style. Beside the body lay a black hat. It was what one would have to call a Derby, although from the short crown there was an inclination to apply the old name of dicer. There was a rather high straight collar and a little four-in-hand scarf of flowered green and a pin with a little pink stone in it.
>
> The dead young Greek had nothing particularly noble in his face. There was expressed in this thing none of the higher thrills to incite, for instance, a company of romantic posts. The lad was of a common enough type. The whole episode was almost obvious. He was of people in comfortable circumstances; he bought his own equipment, of course. Then one morning news sped to the town that the Turks were beating. And then he came to the war on the smoke, so to speak, of the new fires of patriotism which had been immediately instilled in the village place, around the tables in front of the cafe. He had been perhaps a little inclined

> to misgiving, but withal anxious to see everything anyhow, and usually convinced of his ability to kill any number of Turks. He had come to his height, and fought with these swarthy, hard-muscled men in the trench, and, soon or late, got his ball through the chest. Then they lifted the body and laid it to the rear to get it out of the way (Bowers 9:39).

The image—the "Upturned Face" of the "Fragment" (the recurrent image in Crane's writing which has provoked so much critical comment in recent years)—was not to be reproduced in "Death and the Child," but it was to be replicated in the description of Peza and his equipment (also acquired "at his own expense") (Bowers 5:123, 126). It is the bandoleer (the "double cartridge belt" of "A Fragment") that provokes in Peza a fantasy of embrace and incorporation and generates his crazed flight from the fighting. And, as we shall see in "Death and the Child," the Upturned Face is also differently presented.[2]

"Death and the Child" was written in late October of 1897, when Crane and Cora were living in Oxted. At the time Crane was in the process of exploiting fictionally the material generated in his travels and experiences and at the same time exploring the use of multiple and/or contrasting points of view—the blasted and yet innocent perception of the faceless black against the circumspect awareness of the community in "The Monster," the experienced, rational, and realistic vision of Jack Potter against the alcohol-blurred romantic egomania of Scratchy Wilson in "The Bride Comes to Yellow Sky," and later Scully's way of seeing against the Swede's in "The Blue Hotel."

As James Nagel has suggested, and as its title proposes, "Death and the Child" is also an exercise in narrative counterpoint (Nagel 74). From the story's outset, when the living stream of terrorized peasants is set against the blue serenity of the bay and sky (an image derived from the opening image of "A Fragment of Velestino"), when the protagonist-correspondent's psychological dynamism and empathy is contrasted to the steadiness and distance of his first interlocutor, the Greek lieutenant (again the characters are derived from the reportage), every element in the story seems to be contrasted with something else.

But, of course, as its title suggests, the central opposition of the story lies in the contrast between the two realities perceived by—or encountered by—the story's protagonist, the Italian ("western") correspondent turned "Greek" soldier, Peza. Then, in a climactic passage which, as Michael Fried has pointed out, is reminiscent of *The Red Badge*, but which also seems to be reiterative of Crane's own experience on the

Crane rather than the depressing event it appears to have been from many commentaries, White has to discredit Crane's admittedly "extraordinary" confidant Willis Hawkins (58), whose account of Crane as "in a blue funk" after the dinner is admittedly depressing. White objects that "this account appeared 30 years after the event, and was written by Crane's former confidant and protective custodian, so Hawkins may be exaggerating" (61 f.). The same evidence "may"—perhaps may *better*—account for the recollection's absolute accuracy.

Even if the reader follows White's suggestions, points of documentation remain unsatisfying. One of Crane's *Philistine* stories, "A Great Mistake," reflects on *Maggie* "according to [Joseph] Katz," who has ten cited references in the bibliography. At least this interested reader tried to find where Katz made this remark...with no easy help from White.

In style, the book is also a mixed success. White has a wry appreciation of Hubbard's and his contributors' humor and often makes it delightfully available to the reader. He prints, for instance, two *Philistine* parodies of Crane's "I saw a man pursuing," one "after the manner of Mr. Steamin' Stork":

> I saw a man making a fool of himself;
> He was writing a poem,
> Scratch, scratch, scratch went his pen (56 f.).

Readers also have to be charmed by Hubbard's amazed notice that he had actually found an *event* in a Henry James "novel"—the event being the loss of a handkerchief, on which the characters "brood" with exquisitely gnarled sensibility and syntax (83 f., n. 7). White himself, however, too often approaches The Master in his own periodic syntax, e.g.: Hubbard "had 'discovered,' Hamlin Garland and William D. Howells conveniently forgotten, of course, a new and marketable author," Crane (57). Once several re-readings put subject, verb, and object back together here, questions multiply: *who* is "forgetting" Garland and Howells, *why* is it "convenient," and *how* is it a matter "of course"?

Bruce White's book does what it intends to do: in addition to providing an often amusing, very useful, and selective reprinting from and indexing of *Philistine*, it incites. Part of successful inciting, however, is to fall short; and part of a review of such a work is to recognize these shortfalls.

Elbert Hubbard's The Philistine: *A Periodical of Protest (1895-1915). A Major American "Little Magazine."* Bruce A. White. Lanham, MD: UP of America, 1989. vii, 231 pp. $34.50

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White presents a study that "while intended as a critical assessment of the *Philistine*, and not as a biographical work, will nonetheless serve as a needed preparation for a definitive biography" (19). When White sticks to this project, the work admirably collects and orders materials—primary and secondary—about Hubbard, his Roycrofter community, and *Philistine* in particular. These materials include exhaustive appendices listing subjects and authors appearing in the journal.

The study, however, has a strong secondary motive, whose product is more mixed. In provocational response to the poor press Hubbard has received, White wants to suggest Hubbard was closer than usually imagined to the center of American literary life, especially that of Stephen Crane, during the *Philistine* years. The impulse to such a suggestion is certainly understandable: who would prepare the way for a future biography without assuring that the biographical figure is worth a closer look? If readers are content to take this idea *as* a provocation, all is well. If readers want to define the substance of the provocation, however, they go wanting.

With regard to Stephen Crane: White neatly establishes a list of biographical and temperamental similarities between Hubbard and Crane (63) and emphasizes their mutual "penchant for ironic distancing" (75). He fairly transparently wants to suggest that such similarities show "the elder Hubbard" as an influence on Crane (54), but readers are finally left with a *post hoc* leap. Yes, Crane published twenty-one poems and seven prose pieces in *Philistine* (each reprinted or carefully described by White); the two men have overlapping sensibilities; but the strong suggestion that Hubbard inspired, directed, or informed Crane's art remains as unconvincing as its nature remains unclear.

When White tries to extend beyond the *post hoc* to inductive argument, his reasoning produces wonder. For instance, in trying to make the famous *Philistine* dinner for Crane seem an inspiration to

battlefield as described in "A Fragment of Velestino," the correspondent encounters in his imagination, there at the top of the mountain, his own death embodied in an Upturned Face. And once again his own terror at the encounter is contrasted with the stolidity of nearby onlookers:

> A Soldier, with a polite nod and smile, gave Peza a rifle — a relic of another dead man. Thus he felt, besides the clutch of a corpse about his neck, that the rifle was as inhumanly horrible as a snake which lives in a tomb. He heard in his ear something that was in effect like the voices of these two dead men, their low voices speaking to him of bloody death, mutilation. The bandoleer gripped him tighter; he wished to raise his hands to his throat, like a man who is choking. The rifle was clumsy; upon his palms he felt the movement of the sluggish currents of a serpent's life; it was crawling and frightful.
>
> All about him were these peasants, with their interested countenances, gibbering of the fight. From time to time a soldier cried out in semi-humorous lamentations descriptive of his thirst. One bearded man sat munching a great bit of hard bread. Fat, greasy, squat, he was like an idol made of tallow. Peza felt dimly that there was a distinction between this man and a young student who could write sonnets and play the piano quite well. The old blockhead was coolly gnawing at the bread, while he—Peza—was being throttled by a dead man's arms.
>
> He looked behind him and saw that a head, by some chance, had been uncovered from its blanket. Two liquid-like eyes were staring into his face. The head was turned a little sideways, as if to get a better opportunity for the scrutiny. Peza could feel himself blanch. He was being drawn and drawn by these dead men, slowly, firmly down, as to some mystic chamber under the earth, where they could walk, dreadful figures, swollen and blood-marked. He was bidden; they had commanded him; he was going, going, going (Bowers 5:39; see Fried 91-161).

But there is another contrast, and again it is a contrast in points of view. Immediately after that experience Peza will also encounter, or

be encountered by, a radical innocence in the form of a child (for Crane has shifted point of view), and this time his own will be the Upturned Face:

> The child heard a rattle of loose stones on the hillside, and, facing the sound, saw, a moment later, a man drag himself up to the crest of the hill and fall panting. Forgetting his mother and his hunger, filled with calm interest, the child walked forward, and stood over the heaving form. His eyes, too, were now large and inscrutably wise and sad, like those of the animal in the house.
>
> After a silence, he spoke inquiringly: "Are you a man?"
>
> Peza rolled over quickly, and gazed up into the fearless and cherubic countenance. He did not attempt to reply. He breathed as if life were about to leave his body. He was covered with dust; his face had been cut in some way, and his cheek was ribboned with blood. All the spick of his former appearance had vanished in a general dishevelment, in which he had resembled a creature that had been flung to and fro, up and down, by cliffs and prairies during an earthquake. He rolled his eye glassily at the child (Bowers 5:141).

Once again we are put in mind of "A Fragment of Velestino."

In a sense, "Death and the Child" is an attempt to move beyond the initiatory encounters imagined in *The Red Badge* or described in "The Open Boat" to consider the curiously contrasting aspects of the actual encounter with the thing itself. For the central opposition in "Death and the Child" is the opposition implicit in comparison of two experiences of confronting that final reality — the difference between seeing Death and not seeing it, between the terror of Peza and the innocence of the child.

Crane at the outset seems to be aware that, perhaps of necessity, both Peza's and the child's encounters are in some way mimetic, for as Peza compares his experience on the battlefield to a visit to a picture gallery, then insists on perceiving the advancing Turks as figures on a canvas, so the child constructs his understanding out of the agricultural images of its own peasant past. If the child's way of seeing, its innocence, is static, Peza's progressive comprehensions are dynamic. For Peza's awareness moves through stages, from the objectivity of the correspondent to empathy for the fleeing peasants to commitment to

however, that the uniqueness of Spanish-American War reporting must not be lost in trying to make it representative of all communication. In a view inspired by "most particularly T. J. Jackson Lears" (Letter, 1),[3] American writers and soldiers of the 1890s faced a special challenge to their individual "manhood" and "collective self-esteem" because of their generational distance from the Civil War (Letter, 2).

This last question to, and response from, Professor Robertson highlights the one issue common to all three papers on the panel. The panelists are emphatic that the Spanish-American War writings are not to be taken as a letdown after Crane's canonical "good" stories; the panelists also agreed that the Spanish-American War writings represent a new, advanced phase for Crane in reflecting on language and authorship, with "authorship" taken from its most particular sense to its most general, collective sense of nationally controlled publishing and propaganda empires. The elusive, intriguing question is where Crane's main stress in this vast range of meta-reflections lies.

Notes

[1] Professor Michael Robertson advises that the *Garland Encyclopedia of American Wars*, for which he is preparing a Crane entry, lists the war of 1898 as "The Spanish-Cuban/American War." In order to avoid tampering with paper titles and quotations, the present report still uses the older designation "Spanish-American War."

[2] This report has been circulated to all panel members for comment and revision. Quoted in the text are the conference papers and a letter from Michael Robertson of 23 April 1992. Page numbers appear parenthetically in the text; Professor Robertson's letter is so designated. All documents are on file with the author.

[3] T. J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture 1800-1920* (New York: Pantheon, 1981).

for war correspondence to begin with.

No doubt exists that William Crisman in "Gunrunning, Speech, and the Infernal in Crane's 'Filibustering' Tales" takes gunrunning as an analogy not only to journalism but also to language use in general. Concentrating on "Flanagan and His Short Filibustering Adventure" and "The Clan of No-Name," Crisman sees the glamorized but clandestine industry of delivering arms to Cuba as "a general metaphor for the equally institutionalized art of fiction or newspaper writing" (2). In sustaining this metaphor, the ship in "Flanagan" represents "a state not merely of verbal imperfection but also of verbal Hell" (5), and "The Clan of No-Name" projects a "precarious imbalance between over-information and under-information" (7). As portrayals of successful arms delivery and transport over land, the two stories provide an intertextual reflection on "The Open Boat," in which the arms go down with the ship, but in which the same language critique occurs in subtler form.

In the following discussion, the probably unanswerable question arose of how "conscious" Crane was of his war stories as metaphors for communication. General agreement emerged, however, that titling a story "The Clan of No-Name" indicates some conscious intent to pursue language and naming as themes.

Michael Robertson's "After the *Red Badge*: Stephen Crane's War Journalism"—an excerpt from his book-in-progress on Crane's journalism—also emphasizes "language's inability to communicate experience," especially in "War Memories," a "piece filled with episodes of miscommunication" (13). Robertson traces a development in Crane's Greek and Cuban war dispatches away from "broad ideological and military concerns" toward "impressionistic attention to the process of warfare as experienced by the individual" (4). By "War Memories" Crane "rejects any totalizing interpretation of the war," replacing such interpretation with "personal experiences that are often deliberately trivial or absurd" (12). The radical result is that "[s]ilence is a central motif of 'War Memories'" (14). In this final regard, Robertson treats "War Memories" as a groundbreaking work of modern war writing, "a neglected masterpiece" that "deserves to stand alongside the *Red Badge*" (11 and 12).

After the panel, the question arose of how much war journalism constitutes a general metaphor for language and its (in)abilities, as Robertson seems sometimes to suggest, and of how much war reporting is a peculiar sort of communication occurring in an unusual circumstance. Robertson responds that for Crane "[t]he war was both unique and a metaphor for all experience" (Letter, 2). Robertson emphasizes,

the cause, then to a kind of existential and solipsistic egoism, and finally —after his climactic encounter and his fantasy of the embrace of the dead soldier—to an *anomie* born of an awareness of his own inconsequence. And as this progression is developed, Peza's way of seeing is repeatedly contrasted with others throughout the story-- with the lieutenant's, with the bearded man (Fried explores this contrast 135n), with veteran soldiers, and finally with the child. For all these counterpoints lead to the Upturned Face, to the climactic confrontation of innocence and knowledge, of Peza and the child.

This last is, ironically, a doubled encounter. Like Henry Fleming in the forest chapel, Peza has seen the thing itself—the emblem of his own annihilation in the image of the Upturned Face. Yet, unlike Fleming, Peza has then come to encounter human innocence in the child, and the encounter is an alienating one. It provokes only the gasp of a fish out of water, a sense of his own inconsequence, a feeling of *anomie*. It is thus that he is brought to a full awareness of the nature and consequences of his own encounter.

Crane had begun to explore such themes and contradictions well before he arrived in Greece. He had begun to explore the possibilities inherent in multiple points of view at least as early as "The Open Boat" and continued to pursue their implications in "The Monster." "The Bride Comes to Yellow Sky," one of Crane's most fully achieved stories and the story he completed just before undertaking "Death and the Child," is structured around these oppositions. Immediately after "Death and the Child" he would begin writing "The Blue Hotel," in which the Swede's innocence actually purchases death for him. But no autobiographical elements remain in the central characters of "The Blue Hotel," although in the writing of "Death and the Child" Crane was quite clearly working with the remembered elements of his own first encounter with death in war.

Henceforth the war stories of Stephen Crane, especially those provoked by his own experiences in the fighting in Cuba during the Spanish-American War, would be of quite a different variety. In the future war stories the protagonists would be of a different breed—more clearly resembling the bearded man of "Death and the Child" or "The Blue Hotel"'s Scully—literal, stoic, realistic, pragmatic. Those who do encounter Upturned Faces will simply move on (as in *Active Service*) or, later in "The Upturned Face" itself, cover them up with dirt; perhaps finally there is nothing more to do.

But for Peza, and presumably for Crane himself on that first battlefield in Greece, the image was not one easily buried and there

could be no stoic turning away. And if we remember the journalism out of which "Death and the Child" arose, and recognize it as a link to Crane's experience itself, it may be possible to suggest that "Death and the Child," perhaps more immediately and fully than any other of Crane's fiction, engages and explores the meanings of the horror he encountered there.

Notes

[1] This and other biographical information is taken from R. W. Stallman's biography, *Stephen Crane*, New York: Braziller, 1968.

[2] Another journalistic piece, filed late in May and appearing in the *Journal* on May 30, 1897, called "The Dogs of War," has been identified by J. C. Levenson as bearing importantly on "Death and the Child." See J. C. Levenson, "Introduction," Bowers, 5:xv-cxxxii, lxxxiii-lxxxv.

Although "The Dogs of War" is written in the third person, the piece is quite clearly autobiographical; it is the account of Crane's acquisition of a puppy which he was to call "Velestino" and which he and Cora took to England after leaving Greece. Here, according to Levenson, is "the origin of the symbolic child of ["Death and the Child"]. See "Introduction," Bowers, 5:lxxxiv, and "The Dogs of War," Bowers, 5: 49-53.

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Signaling under Fire: Stephen Crane's Spanish-American War Writings at the American Literature Association Conference, 1991

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The Stephen Crane Society panel at the 1991 American Literature Association conference (Washington, D.C., May 24-26) was devoted to Stephen Crane's Spanish-American War writings.[1] The three panelists had met as speakers on the journalism panel of the Stephen Crane conference at Virginia Polytechnic Institute and State University in 1989, and had worked since then on the project of constructing a Crane panel specifically dedicated to his Spanish-American War experiences. Professor Mike Mendelsohn of the University of Tampa opened the session with an overview of Crane's involvement in the war, particularly as reflected in his reporter characters. Professor William Crisman of Pennsylvania State University, Altoona Campus then focused more narrowly on Crane's tales of gunrunning, and Professor Michael Robertson of Lafayette College narrowed the focus even further by concentrating on "War Memories." Professor Deborah Lovely of Penn State, Altoona Campus was the session chair. The report that follows is based on the papers presented, subsequent discussion, and—in Professor Robertson's case—correspondence after the panel.[2]

Mike Mendelsohn's "The Correspondent as Character in Stephen Crane's Spanish-American War Stories" concludes that the journalism stories reveal "self-mockery" and "a clever put-down of [the] profession" (8). The specific case in question here is that of the title character in "The Lone Charge of William B. Perkins." The other tales covered are "This Majestic Lie," which reflects "suspicions about the role of the press barons" (6), and "Virtue in War," which shows reporters as psychologically educable, "presumably learn[ing]...that there are some real emotions and attachments involved in battle" (5).

Mendelsohn was asked after the session to justify his selection of the three tales, since a good number of others involve journalists even more extensively. Does something in these three stories make them more typically "about" war journalism? He was also asked about the particular role of espionage in "This Majestic Lie" as a possible analog