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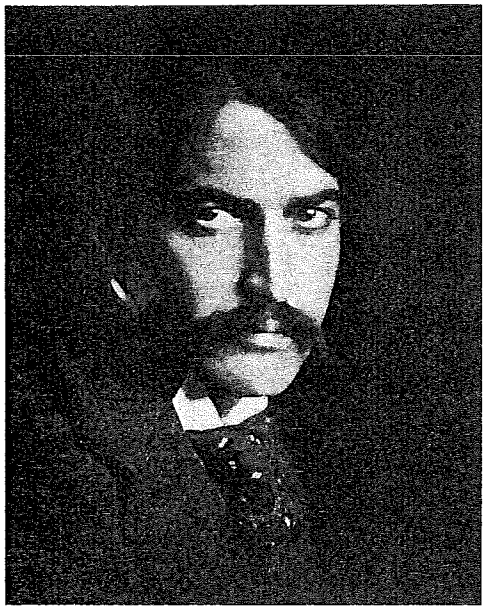

Stephen Crane Society

STEPHEN CRANE STUDIES

Department of English
Virginia Polytechnic Institute and State University

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Contributors' Notes

William Crisman has published extensively on American, British, and international literary figures of the early nineteenth century and has three articles in progress on Crane's short fiction.

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Donald Vanouse has published articles on Stephen Crane and on topics in literature and psychology. Currently, he is preparing a facsimile edition of *The Black Riders* (1895) and *War is Kind* (1899).

American Literary Realism will publish a special Stephen Crane issue in the fall of 1995. Critical, biographical, and documentary essays are welcome. Manuscripts should follow *The MLA Style Manual* and should be submitted in two copies with a self-addressed return envelope. Please send contributions to the guest-editor:

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Stephen Crane in San Francisco: His Reception in *The Wave*

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The San Francisco weekly magazine, *The Wave*, is known to Stephen Crane scholars mainly because of its review of *Maggie* and *George's Mother*, reprinted by Thomas A. Gullason in the Norton Critical Edition of *Maggie*.[1] "Stephen Crane's Stories of Life in the Slums" first appeared, unsigned, in *The Wave* on 4 July 1896; and it was attributed to Frank Norris in 1932 by Franklin Walker.[2] Walker himself, however, was not sure who the author was: "a hand which appears to be Norris's" was the phrasing by Walker which piqued my curiosity as to who actually wrote the review. When no compelling proof of Norris's authorship had materialized after three years of searching for positive evidence, I eliminated the review from his canon—along with many other dubious attributions listed and commented upon in my *Frank Norris and* The Wave: *A Bibliography*.[3] Among them was a less well-known 1897 *Wave* article, "Crane in London," which appeared over a pseudonym that Norris and other *Wave* writers used, Justin Sturgis. As will be seen in the text of this exercise in sarcasm below (see 18 September 1897 under Volume 15), one finds in it even less possible evidence of Norris's hand at work than in the 1896 review.[4]

We know, of course, that Frank Norris was not only aware of Crane's work but astutely analyzed both *Maggie* and *The Red Badge of Courage*. His famous parody of the two in 'The Green Stone of Unrest" section of "Perverted Tales" made clear his understanding of Crane's exaggerative method by December, 1897.[5] By this time Norris was easily able to transcend less sophisticated lampoonings of Crane, such as that which had appeared the previous year in the *New York World*:[6]

> The sky is green, the grass is pink,
> Nature stands on her head awry,

Crane in the News

Crane Goes to War

In 1989 the Commandant of the Marine Corps, General Alfred M. Gray, Jr., issued a list of books to be read and discussed by his soldiers. "Marines fight better when they fight smarter," he said. High on the list—which included fiction, history, and philosophy—was *The Red Badge of Courage*. The following year when troops were being sent to the Middle East, UPI released a close-up photograph of a Marine Corporal reading this book.

Last Fall the Associated Press carried the following story:

Stephen Crane Novel Tops Poll of Favorite Works

New York, October 5—*The Red Badge of Courage*, a Civil War classic written by a man who had never heard a shot fired in anger, narrowly edged out *Gone With the Wind* and *The Scarlet Letter* as the best-liked American historical novel in a survey, *American Heritage* magazine says.

The magazine's October issue reports the findings of a survey of 106 historians, writers and journalists who were asked to name their favorite American historical novel and explain the choice.

It said Stephen Crane's story of a Union soldier coming to terms with his fears was cited eight times, one more than Margaret Mitchell's epic of the South in the Civil War and Nathaniel Hawthorne's tale of morality in Puritan America.

Absalom, Absalom! by William Faulkner and Robert Penn Warren's political novel, *All the King's Men*, were named by six respondents.

USA, John Dos Passos' trilogy about early 20th-century America, and *The Killer Angels*, an account of Gettysburg by Michael Shaara, got five—one more than Mark Twain's classic *Huckleberry Finn*.

Wertheim, Stanley. "Frank Norris and Stephen Crane: Conviction and Uncertainty." *American Literary Realism* 24.1 (1991): 54-62. Wertheim identifies parallel texts by Norris and Crane. Both wrote about the Cuban church that had become a hospital, and Norris may have borrowed from "Stephen Crane's Own Story" for the "open boat" scene in *Vandover and the Brute*. Wertheim also suggests that Crane may have influenced Norris's depiction of Annie Derrick in *The Octopus*, but he concludes that Norris's melioristic evolutionism lacks the intellectual power of Crane's fierce skepticism.

Wertheim, Stanley, and Paul Sorrentino. "Thomas Beer: The Clay Feet of Stephen Crane Biography." *American Literary Realism* 22.3 (1990): 2-16. After introducing Thomas Beer's career as a writer of fiction and history, the authors expose the unreliability of his biography of Stephen Crane: "In the light of Beer's fabrications and deceptions, those letters, accounts of incidents and persons, and chronology which cannot be verified from sources outside of Beer's writings should be extirpated from Crane biography and criticism."

Zanger, Jules. "Stephen Crane's 'Bride' as Countermyth of the West." *Great Plains Quarterly* 11 (1991): 157-65. Zanger argues that Crane's parody is directed at the "new" bourgeois, Anglo-Saxon, West promulgated by Teddy Roosevelt and Owen Wister (in *McLean* and *The Virginian*) as well as the older stories of the Wild West: "The essential parodic target of `Bride' is not the trivial literary form it employs but rather the self-congratulatory bourgeois form it dramatizes."

The sun is made of purple zinc,
The earth looks like a pumpkin pie. . . .

Further, his description of Crane aboard the *Three Friends* during the Spanish-American War argues for his keen awareness of Crane's achievement by 1898, and it confirms the 1930 testimony of Norris's widow to Franklin Walker: that Norris did not care for Crane.[7] Such data are not, however, warrants for attributive extrapolation back to the 1896 review of *Maggie* and *George's Mother*. And in 1897, virtually any journalist reflecting upon the contents of the monthly magazines might have slammed Crane for his London essays in the *Saturday Review*—for example, *Wave* editor John O'Hara Cosgrave, who regularly reported on the magazines, signing himself C. and J. O'H. C., or not signing his work. Like Norris and Gelett Burgess, Cosgrave was also capable of using the *nom de plume* Justin Sturgis.

Indeed, Cosgrave rather than Norris is the most likely candidate for authorship of both the July, 1896, review and the September, 1897, article, as well as a good many other commentaries on Crane. For Crane was being tracked by a *Wave* author—or authors—long before Norris made his first identifiable reference to Crane's work in November, 1896. It was not until five months after the review appeared that Norris's short story "His Sister" named George's Mother as a character type and possibly alluded to Crane's recent "Tenderloin" articles for the *New York Journal*.[8] Further, prior to the appearance of "Perverted Tales" in the Christmas, 1897, issue, Norris did not make much of Crane. There was the flourish with which he began "Training of Firemen" in June, 1897: "Sailors have had their poets and to spare, and the soldier has been sung from the time of Homer to that of Stephen Crane. . . ."[9] In July, 1897, he described the "gray, grim guns (as, perhaps, Stephen Crane would call 'em)" of a cruiser.[10] That was it.

Could Norris have written about Crane in *The Wave* before November, 1896? Yes, he *could have* begun in 1895. Although he did not formally become a staff writer and editorial assistant for *The Wave* until April, 1896, he was in San Francisco when Crane began to attract attention—Norris having just completed his 1894-1895 sojourn at Harvard. In the summer, and through 28 October 1895 when he initiated his belletristic jaunt to South Africa, he was writing occasional articles for

the magazine. But, he was not yet in an editorial position to choose the press release or clipping that was the basis for *The Wave*'s first notice of Crane on 7 September 1895; and the second piece, a 19 October review of *Red Badge* implying previous acquaintance with Crane's poetry, was initialed by Cosgrave.

The Crane-Norris relationship is of much more importance to Norris scholars than students of Crane, for it appears to have been one-sided. Crane never mentions Norris or reveals his influence. On the other hand, *The Wave* does offer something of value to the Crane scholar. Reception study is necessarily focused on the timing and character of reactions to Crane on the west coast—particularly in a sophisticated literary magazine like *The Wave*, which scooped other regional periodicals in its 1900 celebration of Theodore Dreiser *before* the publication of *Sister Carrie*.[11] The magazine was much more *au courant* than *The Argonaut* and *The Overland Monthly*. Whoever the *Wave* authors were, the allusions to and discussions of Crane are primary data for the historian. For those who prefer to think of Norris as the author of some of the pieces not signed by him, the notices are also the means for counter-arguments regarding his authorship. Reprinted below are all of the sentences, paragraphs, and essays by *Wave* writers focusing upon Crane—except for the already noted items signed by Norris and the review of *Maggie* and *George's Mother*. Cited too are a halftone including Crane and others in Cuba and a reprinting of his "Sayings of the Turret Jacks."

Volume 14

7 September 1895

The Appletons are to publish three important novels by American writers. They are said to possess sterling qualities of literary workmanship and strength of imagination. *The Red Badge of Courage*, by Stephen Crane, will show that intrepid and eccentric young genius in a new light. *In Defiance of the King* is a romance of the American Revolution, by Chauncey C. Hotchkiss, a new writer, who, like Mr. Crane, has served an apprenticeship in journalism, and is a resident of New York,

interpretation" of the sea's voice. They have learned from their experience, but the reader remains anxious about the epistemological issues raised by the opening sentence and by subsequent problems of perception in the story.

Nagel, James. "Stephen Crane and Poststructuralism: Fragmentation as a Critical Mode." *Review* 13 (1991): 229-35. Nagel finds David Halliburton's *The Color of the Sky: A Study of Stephen Crane* to be "fascinating" in its "bright and provocative" observations on individual works but "frustrating" in its failure to present coherent interpretive conclusions. Nagel also finds Halliburton's word-play distracting. He observes that "the comments on Crane and music are fresh and valuable," but he does not discuss the noteworthy analysis of Crane's metrics and rhyme in Halliburton's fifty-two page chapter on Crane's verse.

Seltzer, Mark. "The Love Master." *Engendering Men: The Question of Male Feminist Criticism*. Ed. Joseph A. Boone and Michael Cadden. New York: Routledge, 1990. 140-58. Seltzer includes a brief discussion of *The Red Badge* with his comments on Teddy Roosevelt, Taylorism, the Boy Scout movement, and fictions by Jack London. He seeks to delineate "the topology of masculinity in America at the turn of the century." In Crane's novel, he finds "a renegotiation of [the relationships between] bodies, technologies, and landscapes."

Sweeney, Gerard M. "The Syphilitic World of Crane's *Maggie*." *American Literary Realism* 24.1 (1991): 79-85. Sweeney develops a connection between Crane's novel and Hogarth's "Gin Lane" (1751) by comparing the "sores" on the legs of Hogarth's "baby-dropping mother" to the "blotches" on Mary Johnson's arms, the "blotches" on Pete's neck, and those of the "man with blotched features." A suggestive diagnosis, but the "blotches" may not be "sores" or "lesions" symptomatic of syphilis.

Grmela, Josef. "Some Problems of the Critical Reception of Stephen Crane's *Maggie, A Girl of the Streets*." *Brno Studies in English* 19 (1991): 149-55. Grmela examines *Maggie*, "The Men in the Storm," and "A Christmas Dinner Won in Battle" to challenge four decades of "pietist" readings of Crane in Eastern Europe. Grmela finds "a lack of human warmth toward the people of the slums" and "xenophobic attitudes" toward immigrant groups. He includes the oft-quoted (probably Beer-authored) line about "Bowery life" as "a sort of cowardice."

Harkins, William E. "Battle Scenes in the Writings of Tolstoy and Stephen Crane." *Russianness: Studies on a Nation's Identity*. Ed. Robert L. Belknap. Ann Arbor: Ardis, 1990. 173-84. Harkins is not concerned with specific influences. He finds Crane's irony in *The Red Badge* to be more insistent than Tolstoi's, and he notes Crane's greater concern with techniques of defamiliarization ("ostranenie").

Juan-Navarro, Santiago. "Reading Reality: The Tortuous Path to Perception in Stephen Crane's 'The Open Boat' and 'The Blue Hotel.'" *Revista canaria de estudios ingleses* 19-20 (1989-90): 37-50. This provocative Lacanian reading of the characters' movement from "the imaginary" to "the symbolic" is blurred by parallel, somewhat unassimilated issues derived from literary naturalism, impressionism, and phenomenology.

McEntee, Grace. "*Deliverance* as James Dickey's Revision of Crane's 'Open Boat.'" *James Dickey Newsletter* 7.2 (1991): 2-11. Dickey clearly drew from the plot structure of Crane's story for the structure of *Deliverance*, and the novel is Dickey's attempt to synthesize Crane's pessimistic naturalism with a more optimistic, romantic version of the human capacitiy to "measure up to what you've fantasized."

Metress, Christopher. "From Indifference to Anxiety: Knowledge and the Reader in 'The Open Boat.'" *Studies in Short Fiction* 28.1 (1991): 47-53. Metress argues that the characters "achieved

and whose conscientious and painstaking habits of writing recall Stanley Weyman's similar industrious manner; and *Stone Pastures*, by "Eleanor Stuart," the nom de plume of a New York lady whose real name would attract attention instantly, is said to breathe the rustic air of Mr. Hardy's *Under the Greenwood Tree*. ("Library Notes," 9.)

19 October 1895

Stephen Crane is comparatively a new name in American letters. The author of certain verses of strange, irregular rhythm, his note is that of eccentricity; he is an issue of the esthetic craze. In *The Red Badge of Courage*, he is presented to us in a different phase; he emerges a figure, one of the young men who may lift our literature out of its rut, and provide reading for England, as London is now doing for us. Curiously unsymmetric is the form of this narrative—the story of a battle—of two days' fighting. Pure description, it is full of the incidents of advance and retreat, of firing, charging, of skirmish, ambush, of thunderous volleys, of the clanging of ramrods, of the boom of cannon, of blood and bullets, of the killed and wounded. Dialogue—little between soldiers either under the hail of fiery missiles, or discussing the chances of battle, the progress of the war-contest—[is in] an uncouth clipped dialect of rough men, touched with pathos, enthusiasm, and the infatuated ignorance and vainglory of the masses in war-time. Powerful writing, without doubt the most promising first book an American has offered since Hamlin Garland's *Main Traveled Roads*, but promising rather in the power developed than for the skill demonstrated.

Literature is full of battle pieces, but few among them suggest the atmosphere of modern warfare. The stories of Ambrose Bierce touch one with the terror of battle, but there is no comparing the chiseled accuracy of their phrasing with the wild picturesque effect of this lurid panorama of war words. It is the difference between statuary and an impressionist oil painting. The style is Hugoesque, the manner rather after Tolstoi's *War and Peace*—bold, stirring, dashing. There is no complication; the situations are the series of rencontres of the regiment with the enemy. The main figure is Henry Fleming; the narrative is the history of his doings, of his enlistment, his farewell, of the inactivity before fighting begins, of his tremors, hesitation, of the terrific shock as the "bullets

began to whistle among the branches and nip at the trees. Twigs and leaves came sailing down. It was as if a thousand axes, wee and invisible were being wielded. Many of the men were constantly dodging and ducking their heads." There is the attack when Fleming sees, "across the smoke-infested fields came a brown swarm of running men, who were giving shrill yells. They came on, stooping and swinging their rifles at all angles."

The cruel moment is that in which, after repulsing the enemy amid the clouds of acrid smoke the 304th is summoned to repulse a second attack, and in the face of the fighting, Fleming flees into the woods. The horror of that flight, the terror of the trees are powerfully depicted. One lives in his anguished flight, and the despair of his cowardice penetrates one's soul. It is a noble contrast that offered by the stream of wounded, bleeding, maimed soldiers the terror-stricken youth encounters limping to the rear. They glory in their wounds, their talk is dashed with stories of the battle; they throw conflicting interpretations across its phases. The men Fleming meets imagine him bullet-pierced like themselves. A terrible remorse seizes him; he slinks out of the way, but he does not advance upon the bullets. Then he is struck on the head by a rifle in the hand of a Confederate corporal. He finds his own regiment; they suspect not his cowardice. Next day the battle begins afresh; the horrors of war are rehearsed again, the bullets whistle through the woods. But Fleming has recovered himself; he fights and realizes he must be brave, and ere the day is through is a bold, cool, courageous man, who has faced the great death and returned its stony stare unmoved.

What will Stephen Crane do with so notable a talent as he evinces here[?] Not bury it surely. Like Balzac, he should have written thirty novels before publishing this. It is too prolix, this, however awe inspiring; too long drawn out, however eloquent. Really the book is not a story, but rather a prose war epic.

... I came to the reading of [David Christie Murray's] *A Martyred Fool* fresh from the bloody pages of *The Red Badge of Courage*. The contrast is pronounced; [the latter] is bold, sweeping, impressionist in its manner, the former a clever, compact, finely moulded story thoroughly finished and balanced.... (J. O'H. C., "New Books," 9.)

intervention" in deletions from the manuscript. Bowers also discusses "authorial intention" in Hawthorne's *Blithedale Romance*, John Fletcher and Phillip Massinger's collaborative manuscript play *Barnavelt*, and William James's reminiscences of the philosopher Thomas Davidson.

Church, Joseph. "The Determined Stranger in Stephen Crane's 'The Blue Hotel.'" *Studies in the Humanities* 16.2 (1989): 99-110. Church's title suggests a naturalistic reading, but he draws upon Freud's ideas about "the return of the repressed" to assert that Crane used "the dime novel and its populist impulses as a critical force." Crane's "dialogic" narrative demands that readers "confront their own conceits and their part in the social arrangement."

_____. "Reading, Writing, and the Risk of Entanglement in Crane's 'Octopush.'" *Studies in Short Fiction* 29.3 (1992): 341-46. Church identifies this early humorous tale as an example of Crane's conscious concern with the writing process and the writer's relationship to his audience.

Clendenning, John. "Thomas Beer's *Stephen Crane*: The Eye of His Imagination." *Prose Studies* 14.1 (1991): 68-80. Clendenning discusses psychoanalytic issues in Beer's relationship to Crane. Beer suppressed facts, composed or re-wrote letters, and created the love affair with Helen Trent in a pathological projection of "his wish to be [a] brilliant, daring, virile genius."

Cox, James. "On Stephen Crane's *The Red Badge of Courage*." *Classics of Civil War Fiction*. Ed. David Madden and Peggy Bach. Jackson, Mississippi: UP of Mississippi, 1991. 44-62. An appreciation of Crane's artistic originality. Cox begins by asserting that war itself is "the civilized form of at once channeling and releasing the instincts of aggression that reside in the heart and soul—of humanity." He then examines topics such as the grotesque, the imagery of discourse, and the shocking use of color to show that "astonishment is really the ultimate emotion of battle" in Crane's novel.

Stephen Crane: An Annotated Bibliography of Articles and Book Chapters Since 1991

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SUNY-Oswego

This bibliography includes items that were omitted by Patrick K. Dooley or have been published in English subsequent to his *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: G. K. Hall, 1992). The editors of *Stephen Crane Studies* invite scholars to send offprints or photocopies of articles to Paul Sorrentino for inclusion in future bibliographies.

Beidler, Philip D. "Stephen Crane's *The Red Badge of Courage*: Henry Fleming's Courage in Its Contexts." *CLIO* 20.3 (1991): 235-51. Beidler cites nineteenth-century definitions of "courage," "manhood," "godliness," "duty" and "honor." He asserts that these concepts provide the cultural context for the sentence "He was a man" on the last page of *The Red Badge*. Beidler's citations fail to untie the intellectual knots made by Crane's ironies.

Bellman, Samuel Irving. "Stephen Crane's Vaudeville Marriage: 'The Bride Comes to Yellow Sky.'" *Selected Essays: International Conference on Wit and Humor 1986*. Ed. Dorothy M. Joiner. Carrollton, GA: West Georgia College International Conference, 1988. 14-19. Bellman argues that the scenes of the story parallel vaudeville performances, but he includes no references to specific vaudeville texts.

Bowers, Fredson. "Authorial Intention and Editorial Problems." *Transactions of the Society for Textual Scholarship* 5 (1991): 49-61. Bowers discusses four texts in which editorial decisions "involve censorship or alleged censorship." Bowers defends the Appleton first edition of *The Red Badge of Courage*, arguing that there is "not one scrap of evidence in favor of Hitchcock's

26 October 1895

The charm of a distinguished style relieves the novels of Bret Harte of the unimportance of familiarity. It is a dignified and graceful type of English he uses, notable for the compass of its phrase, for the ease of its effects. His periods are flavored with an old-time stateliness and yet are flexible to the stir of rapid narrative. Evading the modern style of producing a picture by the accumulation of detail etched in staccato sentences, he evokes his effect in broader, sweeping strokes, which give the impression of an occurrence rather than the fact itself. The new stylists have borrowed the French form of descriptive writing; they try to give atmosphere by piling up particulars. Stephen Crane in *The Red Badge of Courage* exemplifies in his war scenes a method antithetical to that of Bret Harte, whose *Clarence*, a distinguished leader in the Northern Army, participates in sharp engagements. Graceful, indeed, the several chapters devoted to fighting; one knows the soldiers are struggling fiercely to hold the ridge, Brant is here and there; the cannons roar, the bullets sputter—every sentence ringing rhythmically, blending smoothly with its predecessor; but one gains no idea of the horrors of battle, no idea of the terrors of death-dealing bullets—nothing that limns on the brain such a picture as that advance, in Crane's book, of the despairing regiment against the gray line hid behind the fence, or the procession of the maimed and wounded, limping, bleeding, and sad to the rear. That is war. This is art. . . . (C., "New Books," 9.)

26 October 1895

Perhaps the best parody of Stephen Crane's peculiar literary style is the following from the *Buffalo Express*:

I saw a meter measuring gas.
On and on it ran.
I was disturbed by this,
Because no gas was being used.
"Its futile," I said.
"You can't register__"
"You lie!" it cried.
I did. It ran on. ("Episodes," 16.)

18 January 1896

The reception accorded Stephen Crane's *Red Badge of Courage* by English reviewers of the first class is the most flattering given an American book this decade. In W. E. Henley's *New Review*, I find a special review by George Wyndham, extolling in the strongest terms the genius of the volume, and comparing its pictures of battle with those of Tolstoi, and Zola's *La Debacle*, and representing the American as expressing a finer and higher realism. The immortality of the *Red Badge* is boldly proclaimed, and the style and imagination of the writer pronounced notable, yet this book has been but coldly received in [America]. None of our magazines have troubled their pages with the eulogy of Stephen Crane, any more than they did with commendation of Paul Leicester Ford, whose *Peter Stirling* continues to be bought and read throughout the country. Indeed, its sale must now be within measurable distance of that of [*Trilby*]. ("Library Notes," 9.)

25 January 1896

Stephen Crane, whose *Red Badge of Courage* is a veritable literary sensation in London, is only twenty-four years of age. He began writing for the press at sixteen, and from all appearances is to have a brilliant career. Of his first book, *Maggie, a Girl of the Streets*, Hamlin Garland said, in a review, "With such technique already in command, with life mainly before him, [Stephen Crane] is henceforth to be reckoned with." The *Saturday Review* calls the *Red Badge* an astonishing performance, and calls its readers' attention to it as containing the most realistic descriptions ever published of war from the purely subjective standpoint of the private soldier. ("Library Notes," 9.)

29 February 1896

Stephen Crane, author of *The Red Badge of Courage*, was a student at the Syracuse University, and made a reputation as a baseball player. His realistic description of a battlefield will be readily understood by any one who has ever attended a college baseball game. ("Book Talk," 8.)

the fishermen clients represent readers, with their fishing providing "an especially apt allegory of reading" (P, 5). This allegory is one of antagonism. Following a train of thought developed earlier in an article on "The Blue Hotel,"[4] Church sees the readers/fishermen as "arrogantly" hostile to the writer/guide they have employed.

Such a relation verges on sadism; if "the little man" as fisherman represents a reader, he ends up kicking the author, his guide. Asked about the consequences of such hostility for a reader-response approach to Crane, Church says that readers as Crane imagines them have "conflicted" motives. "The reader wants to be near. . . valuable, potentially damaging things but not be aware of the actual dangers." When sensing these dangers, the reader erupts in "rage against the nothingness that lies behind the words/signs/representation" (L, 2). Aware of the relation between his view and Michael Fried's in *Realism, Writing, and Disfiguration*, Church goes the extra step of saying Crane is conscious of the brutalizing writer-reader alliance, in which older reader-response critics have missed "the conflictual, even violent, character of intra- and inter-psychic exchanges" (L, 1).

Professor Church's neologism "conflictual" might thematize the connection among these papers. Rhyming with "mutual," "conflictual" nonetheless relates to "conflicting." In Crane's relation to his childhood temperance environment, his imagined readers, and his imagined God, he participates in strained, tense mutualities of interest that—these papers would suggest—constitute a special fascination of his thought and style.

Notes

[1] This report has been circulated to all panel members for comment and revision. Quoted in the text are the conference papers and letters to the author from George Monteiro of 17 September 1992, Patrick Dooley of 28 September 1992, and Joseph Church of 5 September 1992. Page numbers appear parenthetically in the text with the abbreviation "P" for the papers and "L" for the letters. All documents are on file with the author.

[2] "Crane's Coxcomb," *Modern Fiction Studies* 31 (1985): 300, n. 6.

[3] "Reading, Writing, and the Risk of Entanglement in Crane's `Octopush,'" *Studies in Short Fiction* 29.3 (1992): 341-46.

[4] "The Determined Stranger in Crane's 'Blue Hotel,' " *Studies in the Humanities* 16 (1989): 99-110.

army'"(P, 6).[1] Such a reading closely explains both the poem's martial imagery and its apocalyptic bent.

Monteiro's paper furthers a project with Crane and temperance that began with his article "Crane's Coxcomb" in 1985 and which is "the major theme" of a book in progress (L, 1). Very interesting in Monteiro's developing thought is a shift in emphasizing Crane's "powerful temperance message"[2] to a reading of Crane's "draw[ing] on the temperance workers' figurative language and imagery. . . to subvert their strident hopes and millenial confidence" (P, 13). Asked to explain this shift in emphasis, Monteiro says Crane felt the temperance people were "often silly and menacing. But he could not get away from their rhetoric or their way of putting things" (L, 1). Crane's entanglement with one of his childhood's earliest influences becomes an alliance in spite of itself, a relation simultaneously inspiring and repulsing.

Affiliation with a God-fearing group becomes affiliation with God Himself in Patrick Dooley's paper. Crane joins his father (and rejects the position of his mother and bishop great uncle) by believing in a "finite God [who] alleviates the problems of predetermination and foreknowledge," but who also "cannot fully satisfy the deep-seated urges for safety and secure refuge." Crane's poetry presents the "concrete embodiment" of this concept, which Dooley develops especially with regard to William James. Under such a divine system, God "needs us to work with him" (P, 6), creating an "alliance with proud, even testy, human beings" (P, 11).

Dooley emphasizes that this alliance, with its kind side, is a "tenuous and high-risk project in Crane's poetry" (L, 1). Readings of many poems show that "God's justice seems to lack fair play when viewed from earth" precisely because in lacking omniscience and omnipotence God becomes a partner on "nearly equal footing" (P, 10 f.). An associate rather than all-powerful controller, God cannot insure good outcomes.

The affiliation that Joseph Church examines in his paper on "The Octopush" reveals itself as even less congenial than the problematic alliance Professor Dooley sees between human beings and God. Church's paper, now published as an article of the same title, advances the view that the story's figures represent the constellation of writers and their readers.[3] The "artful" guide in the story's fishing trip appears "like an author [and] dominates with his voice and articulations" (P, 3 f.), while

14 March 1896

The discovery of Stephen Crane is an honor shared by W. D. Howells and Hamlin Garland. At the age of twenty-one he wrote a little book—*Maggie, a Girl of the Streets*—signed it Johnstone Smith and published it at his own expense. Though but a few copies were printed, Hamlin Garland obtained one and prophesied for its author a future. Indeed, he called public attention to the book in the *Arena*. Maggie is a Bowery girl who uses "langwudge" not intended for ears polite, but she does not resemble *Chimmie Fadden*, thank heaven. The book is to be republished by the Appletons, having been revised in the meantime. It is to appear simultaneously with *The Third Violet*, a story of Bohemian life in New York—not the bohemia of luxurious studios but of art life in the Student Quarter. Crane is at work on a new war story, *With the Regiment*, which is promised to *McClure's Magazine*. In the meantime, the young author is living with his brother at Hartwood, in Sullivan County. He spends much of his time out of doors but writes as little as possible. The story he contributes to the *New Review* called "Horses," has not found as many admirers as his *Red Badge*. . . .

Mr. Stephen Crane's *Red Badge of Courage* is already in its fourth edition in this country, which indicates no lack of American appreciation of a strong American work. . . . The new *Chap Book* has a really good story by W. J. Locke, entitled "A Fool's Honor." The leading article is a description of Miss Evelyn Nordhoff of "The Dove's Bindery," where Mr. Cobden Sanderson, the most eminent of English bookbinders, does his work. There is also a poem by Stephen Crane.[12] ("Book Talk," 8.)

25 April 1896

Mr. J. Selwyn Tait, an Englishman, now living in New York and publishing books, thinks that the American author is not encouraged in his own country. He says that we prefer English writers, and that we will not accept our own until England has given them the cachet of her approval. There is some truth in this, and Stephen Crane is a modern instance. England shouted over him first and we echoed the shout. . . . Stephen Crane is being extensively wined and dined and is warned by the critical papers against the adulation which Society is conferring on him. The author of the *Red Badge* is decidedly in the ascendant among the

litterateurs just now and his utterances are fraught with great importance. ("Book Notes," 8.)

2 May 1896

Clement Shorter, editor of the *Sketch* and other London publications, is really the first to have recognized the promise of Stephen Crane's writing. Long before the *Red Badge* had captured an audience, he published several short stories by its now celebrated author. He was introduced to it by the Bacheller syndicate. (Paragraph without title, 7.)

9 May 1896

"The Gray Sleeve," by Stephen Crane, is presented with the attractions of large type and convenient form, in the last number of *The Pocket Magazine.* It is certainly a remarkable story and worthy of the author of "The Red Badge".... ("Book Notes," 8.)

26 September 1896

Since I took Up the Verse of Crane

The sky is green, the grass is pink,
Nature stands on her head awry,
The sun is made of purple zinc,
The earth looks like a pumpkin pie;
The silly pines scream at the sky,
And wheels run riot in the brain,
All things of beauty make me sigh,
Since I took up the verse of Crane!

I write my odes in yellow ink,
My themes are empty nuts, and dry!
Rank heresy it is to think,
All thoughts are scattered low and high;
And though I cannot tell just why,
All common sense gives me a pain,

Entangling Alliances in Stephen Crane's Poetry and Fiction: The American Literature Association Conference 1992

William Crisman
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In order of presentation, the speakers on the Stephen Crane Society panel at the 1992 American Literature Association conference (San Diego, May 28-30) were Professor George Monteiro of Brown University, Professor Patrick Dooley of St. Bonaventure University, and Professor Joseph Church of the State University of New York, Binghamton. The panel also featured a biographical presentation by Crane family member Dr. Robert Kellogg Crane. Moderating the panel was Professor William Crisman.

All panelists and their moderator found daunting the task of discovering a theme connecting the three first presentations. Crossing all three papers, nevertheless, was a common concern with allegiances and alliances, from the specifically historical to the divine. George Monteiro's "'The Blue Battalions' and the Ride of Sin" inquires into Crane's affiliation with the temperance movement, to which he was emphatically exposed in his childhood home. The alliance turns cosmic in Patrick Dooley's "A Finite God According to Stephen Crane, Poet-Philosopher," which explores the mutually cooperative relation of humankind and God; and in Joseph Church's "Reading, Writing, and the Risk of Entanglement in Crane's 'Octopush,'" attention shifts to a professional writer's most intimate circle of allies or antagonists, the readers.

Professor Monteiro's paper presents Crane's "Blue Battalions" poem as a parody of temperance literature. Although the poem was published in Elbert Hubbard's *Philistine* during the Spanish-American War, Monteiro convincingly shows that the poem's blue soldiers derive not from the G.I. blues of that war or from any other previous wars Crane had seen or imagined. The *Philistine*'s satiric editorial policy, along with other facts of Crane's association with the journal, suggests Crane imagines instead the blue symbolism of temperance rhetoric: "the color blue was strongly associated with the rank and file of the 'cold-water

to the subject of the Tenderloin as something which has already been "done," he appears to be alluding to Crane's work—which had recently been the subject of a censorious *Wave* editorial: see above the entry for Volume 15, 7 November 1896.

[9] *The Wave*, 16 (12 June 1897): 9.

[10] "The Cruiser 'Hi-Yei,'" *The Wave* 16 (3 July 1897): 5.

[11] *The Wave* identified Dreiser as the possible leader of a new school in fiction on 28 July 1900. John O'Hara Cosgrave appears to have been the author of the paragraph on Dreiser and Arthur Henry; and his source of information appears to have been Norris, then in New York and involved in the publication of *Carrie* by Doubleday, Page & Co. See my "Norris's Attitude Toward *Sister Carrie*," *Dreiser Studies*, 18 (Fall 1987: 39-42).

[12] "In the night," *Chap-Book*, 4 (March 1896): 372.

[13] "Crane at Velestino," San Francisco *Examiner*, 11 May 1897: 1-2.

[14] The extract which follows is from "An Impression of the 'Concert'"; see *The Works of Stephen Crane*, vol. 9, ed. Fredson Bowers (Charlottesville: University Press of Virginia, 1971): 5-12. The abbreviated text runs from 7.3 through the sentence ending on 8.6. *Works* does not report the extract in *The Wave*.

[15] *The Wave* publication is an abbreviation of "Sayings of the Turret Jacks in Our Blockading Fleets"; see *Works*, volume 9: 113-15. Omitted are sections 3, 4, and 6 of the 8 sections. *Works* does not report the *Wave* publication.

[16] *The Wave* extract which follows is an abbreviation of "Stephen Crane's Vivid Story of the Battle of San Juan"; see *Works*, vol. 9: 154-66. The text runs from 156.36 through 162.12; it was derived from the already abbreviated *Harper's Weekly* version. *Works* does not report the extract in *The Wave*.

And friends give me the glassy eye,
Since I took up the verse of Crane!

Of sleep I cannot get a wink,
It doesn't matter how I try,
And so I drink, and drink, and drink,
To drown my woes in pink-blue lye!
Insanity I'll not deny,
Since all the world has gone insane;
And craziest of all am I,
Since I took up the verse of Crane!

L'ENVOY.

Prince, take 'em away, or else I die
A large drab death in a whisky rain;
I weep, and rage, and rave, and cry
Since I took up the verse of Crane!

—New York World.

("Since I Took Up the Verse of Crane," 13.)

10 October 1896

Stephen Crane's new book, "The Little Regiment," will soon be published. It will contain four stories, which, I believe, have all been published in magazines or newspapers. After this Mr. Crane says he is not going to write anything more about soldiers. It is very hard to get him to write anything at all. His publishers have no more difficult task than to get him to deliver copy up to time. It is said that his failure to produce a certain story at the time agreed upon was the reason for the publication of "George's Mother," a flimsy and crude bit of work that did not fulfill the promise held out by "The Red Badge of Courage." ("October Periodicals," 12.)

7 November 1896

We believe and make the statement after long and earnest effort of memory, that the New York "Journal" is positively the worst newspaper we can recall. Under the mask of procuring news it has inaugurated the practice of filling the columns of its daily issue with the cheapest, shallowest sensation; while its Sunday issue is even of a lower order than the "Police Gazette" or "Standard." Its articles are a mere cloak for all that is morbid and unhealthy, its illustrations (done with a certain French chic and cleverness that makes them all the more dangerous) are a mere excuse for indecency.

As examples of the former, run over the scare heads of articles taken at random from one of the "Journal's" recent Sunday issues: "For Gore," "Shocked by Girls Who Wear Tights and Dance for Charity," "Camille D'Arville Refuses to Appear as Mother Eve," "Known in Many Clubs, Now in a Cell," "James Waterbury, Millionaire and Most Fashionable Man in New York, Now a Poor Clerk in a Rope Walk," "Alan Dale on Actors Who Travel on Their Shape," "A Society Girl in Trousers," "Razor Strops of Human Skin." All these with appropriate illustrations—Dixey's legs, Kelsey's trousers, etc. Hardly any comment is necessary. The public asking for truth and for news is answered by a sketch of Mr. Dixey's legs and pictures of undressed and half dressed women. One of the "features" of the "Journal," which the editor has advertised with a sound of trumpets, is Stephen Crane's "The Tenderloin as It Is." It is immaterial who wrote the article. Stephen Crane's name, notwithstanding, it is the veriest filth. We have yet to see even the "Police Gazette" descend to such depths.... ("Indecent Journalism," 2-3.)

Volume 16

6 February 1897

. . . Stephen Crane has at last made his appearance in [*The Century*]. He makes his debut upon this new stage with a story—joined

18 February 1899

. . . It is admitted that Richard Harding Davis is the cleverest of the American correspondents. If proof of the fact be necessary it is easily demonstrated by a comparison of his correspondence in *Scribner's* with that of Bonsall or Crane or Caspar Whitney. ("In Bookdom," 15.)

Notes

[1] (New York and London: Norton, 1979): 151-52.

[2] *The Wave*, 15 (4 July 1896): 13. *Frank Norris: A Biography* (Garden City, N.Y.: Doubleday, Doran, 1932): 133.

[3] (New York: Garland, 1988).

[4] R.W. Stallman assumes that Norris was Justin Sturgis in this article, quoting it in part in *Stephen Crane: A Biography*, rev. ed. (New York: George Braziller, 1973): 307-08. Walker attributed "Crane in London" to Norris in the 1932 University of California, Berkeley, dissertation from which the identically titled biography was derived; several subsequent Norris bibliographers followed suit.

[5] *The Wave* 16, Christmas issue [18 December 1897]: 5-7; reprinted in the Norton Critical Edition of *The Red Badge of Courage*, ed. Donald Pizer (New York: Norton, 1976): 189-90.

[6] The beginning of "Since I Took Up the Verse of Crane," reprinted in *The Wave*, 15 (26 September 1896): 13.

[7] "On the Cuban Blockade," New York *Evening Post*, 11 April 1914, "Final Edition," part 3: 6; reprinted as "News Gathering at Key West," *The Letters of Frank Norris*, ed. Franklin Walker (San Francisco: Book Club of California, 1956): 10-18. The typescripts of Walker's interviews with Norris's wife, Jeannette, are in the Franklin Walker Collection, The Bancroft Library, University of California, Berkeley.

[8] *The Wave* 15 (11 November 1896): 7. Crane's "The 'Tenderloin' as It Really Is" and "In the 'Tenderloin'" appeared in the *New York Journal*, 25 October 1896: 13-14 and 1 November 1896: 25, respectively. When Norris has the writer-hero of "His Sister" refer

gathering of news, seem to have prevented the journalists obtaining an intelligent idea of the proceedings. About the cleverest and most graphic statement of the fight at San Juan, in which occurred the great infantry charge, is that of Stephen Crane, in the New York *World*, from which the following is an extract. Mr. Crane is the author of that remarkable war epic *The Red Badge of Courage*. His pictures of actual battle differ from his imaginative impression as projected in that book. . . .[16] ("Fighting at Santiago," 6.)

13 August 1898

. . . In the United states, however, there is a distinct demand for fiction and certain recognized sources of supply. Readers of the periodicals have come to know almost as well as the critics the characteristics of Sarah Orne Jewett, Octave Thanet, Ella Olney Kirk, Mary Wilkins, together with Richard Harding Davis, Stephen Crane and the rest. . . . Both [Mary Tracy Earle's "The Tinkling Simplins" and Jewett's "The Coon Dog"] interest and both are adroit and artistic in manipulation. There are touches of sentiment put in as though it were paint, but the weakness and imperfection of the achievement is made apparent by comparing them with [Margaret Deland's "The Child's Mother"] or with Stephen Crane's "The Monster."

This story is a novelette in length, and in style and subject marks a departure in Crane's method. He has done nothing like it before, and you are not reminded, neither by the manner of the narrative or the plot, of any one else. The originality is striking. That arbitrary insistence on color and the rigidity of motion, which has hitherto characterized his tales, is absent. "The Monster" is a story and a problem and has in it that unique graphic imaginativeness which made the "Red Badge of Courage" seem veritable war, though the writer had never seen a battle. The life of the country town, in which the action is set, is rendered with an adroitness of touch and an understanding that seem to be the end and aim of the narrator; then the plot deepens until you are in the midst of the tragedy and its extraordinary consequences. It's a haunting effect that is obtained and apparently without artifice, so simply and surely is the situation evolved.

These two—"The Child's Mother" and "The Monster"—are the best stories of the month. . . . (C., "Magazine Fiction," 13.)

with a capital illustration by Remington—called "A Man and Some Others." It is a splendid tale, perhaps one of the best Mr. Crane has written, even though there is a somewhat strong suggestion of Owen Wister throughout. It is merely the incident of the murder of a sheep-herder by Mexicans, but is related in a graphic, pungent style that gives it all the dignity of a tragedy. . . . ("One Month's Literature," 12.)

22 May 1897

. . . Though the story of Rudyard Kipling's commission as war correspondent by the "Times" turns out a canard, Stephen Crane has gone to the front. His cable in the "Examiner" descriptive of a battle between Greeks and Turks strikes me as poor stuff,[13] but there is no discounting the superb ability evinced in the letter from Suda Bay sent the New York "Sun." We all know that the fleet of the Powers is anchored in Suda Bay, in Crete, but the intelligence carries no particular message. But Crane makes one see the harbor. He is on the French packet Gadiana steaming in the bay. . . .[14] ("The War in Greece," 5.)

18 September 1897

Stephen Crane, novelist, journalist, war correspondent, special writer, analyst, psychologist, short story writer and all has descended upon London and is telling what he has seen to the Saturday Review.

No doubt the Review is a good, solid paper, and we hope that it will continue to appear for a long time, but if Mr. Crane keeps up his record of impressions at the rate upon which he started, and if the Review publishes the same in weekly installments, the collection of its volumes will attain to the size of the Alexandrian Library before Mr. Crane is through describing his impressions. After reading these "impressions" you are firmly persuaded of one salient fact. Mr. Crane is proceeding with the slowness and sprightliness of a German professor compiling a Greek lexicon. A picture is suggested to you. You see Stephen get off the train at Waterloo station, a microscope in one hand, a photograph in the other, while a train of shorthand writers follow in his wake.

Mr. Crane is looking at London through a microscope; he is down on his hands and knees crawling toward his hotel, decimeter by decime-

ter, looking, searching and peering through his microscope the while. There is nothing like thoroughness. In order not to let a good thing escape him, Stephen is going to try and see everything and describe everything he sees, and the public is going to read everything he describes. Well, possibly. Some eight chapters of this Greek lexicon have appeared, and so far we have got a London cabman, a porter, a "lift," a horse sliding down hill, a man in a top hat and a few ad-signs. Stephen's method of story-telling puts one in mind of that chap in the "Arabian Nights" who was compelled to tell an endless story. So he told of a grain elevator full of corn, husked corn and a cloud of locusts. In the top of the elevator was a tiny hole, big enough to admit the passage of one locust at a time, "and one locust," said the chap, "came in and carried off a grain of corn, and another locust came in and carried off another grain of corn, and another locust came in and—"

Thus Stephen in London. Stephen is a locust in a grain elevator; in each chapter of his impressions he comes in and carries off another grain of corn. In three weeks he has carried off eight grains, but where there's a will there's a way, and keeping everlastingly at it brings success. Eight grains out of an elevator in three weeks! C'est toujours un commencement, pardi Monsieur Crane. Houp la! If you only can live long enough you'll get to the bottom. Think of it, centuries may go by, dynasties come and go, nations rise and fall and pass away, new geological eras come and go, and still Stephen Crane will be doggedly describing his impressions of London. Mr. Crane speaks of a "lift" at his hotel that ran so slowly that the elevator boy grew to be an old man between trips. That is very fine. Mr. Crane has started with his descriptions at the railway depot. The best that I can wish for him is that he may live long enough to reach his hotel.

What a little world does this Mr. Crane live in, or rather what a very big world made up of what very little things. Mr. Crane never soars—a bird's-eye view would smite him blind. Mr. Crane observes and observes and observes—always through a microscope; to him life is a play seen through reversed opera glasses. On his wonderful way from the depot a horse falls down. This is an event, a horrible formless catastrophe. Out with the microscope; everything stops; what else matters now? Barney Barnato commits suicide, Salisbury bullies the United States, the Government is interrupted by the Indian rising, events

big with destiny gather like a thunder cloud. Never mind, a horse has fallen in the London streets. Stephen calls it a great thing that has come to pass, and says he was singularly blessed by the sight, enlarges upon the calamity throughout some three thousand words, and goes away to the Tin Can in Nevada to bring an anecdote from one Jim Cortright to illustrate his point.

And this is journalism; and this the Saturday Review pays coin to secure and sells it on the streets of the world's cities for a six-pence. (Justin Sturgis, "Crane in London," 13.)

Volume 18

4 June 1898

... There are celebrities by the dozen on hand.... Stephen Crane, a small and sententious young person, is to test his *Red Badge of Courage* by the facts of combat. He is for the World and is to do fine writing, not journalism, if you please. (Reuben Flax, "Correspondents at Tampa," 7.)

9 July 1898

Reprinting Crane's "Sayings of the Turret Jacks," 18.[15]

6 August 1898

Photograph with caption: "Correspondents Stephen Crane, Marshall and Bengough, Captains Green and Morrison, and Lieut. Ertes." ("The Campaign Before Santiago," Photographs by B.W. McIntosh, [11].)

13 August 1898

Though there were correspondents by the dozen at Santiago, stories of the fight have been one-sided and confusing. The lack of direction in the advance and the number of engagements under way at one and the same time, together with the difficulties attending the