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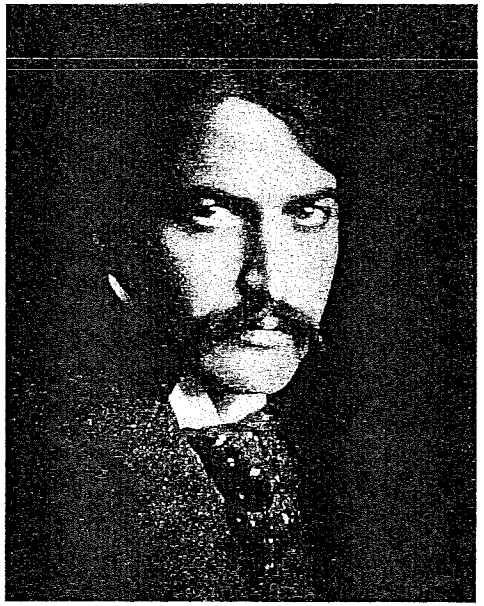

Stephen Crane Society

STEPHEN CRANE STUDIES

Department of English
Virginia Polytechnic Institute and State University

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Paul Sorrentino, Editor
Stephen Crane Studies
Department of English
Virginia Polytechnic Institute and
State University
Blacksburg, VA 24061-0112
Telephone: 703-231-6501

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Contributors' Notes

John Clendenning teaches English at California State University, Northridge. He continues to study and write about Crane's biographers.

Kevin J. Hayes is an Assistant Professor at the University of Central Oklahoma. He is editor of the forthcoming *Henry James: The Contemporary Reviews* (Cambridge) and is currently working on a history of American travel writing.

Donald Vanouse is preparing a facsimile edition of *The Black Riders* and *War Is Kind* and is continuing a study of psychological representation in American realism and naturalism.

Stanley Wertheim, along with **Paul Sorrentino**, is the author of the forthcoming *Crane Log* (Macmillan).

Who Was "Amy Leslie"?

Stanley Wertheim
William Paterson College

Commenting upon the fragmented state of our knowledge of Stephen Crane's love affair with Amy Leslie, Hershel Parker sardonically quips that "anyone seriously interested in the Crane-Leslie relationship still has to piece it together for himself. To tie the whole episode up in one judicious, well-documented essay would be to affront all the best traditions in Crane scholarship" (86). While the integrated study called for by Parker would indeed be desirable, it cannot be achieved until we have established more clearly the identity—or rather the identities, for she had several—of the elusive woman who for 40 years as dramatic critic of the *Chicago Daily News* used the pseudonym of "Amy Leslie."

Uncertainty about Amy Leslie begins with her date of birth and consequently her age at the time of her association with Crane. According to entries in *Who's Who in America* (1899-1935), she was born on 11 October 1860, which would make her 11 years older than he. This dating is usually followed by Crane scholars (Katz 47, Conway 4). Her obituary in the *New York Times* (4 July 1939) states that "[s]he was about 90 years old, according to Dr. A. H. Waterman, who had been her physician for twenty-eight years." The *Chicago Daily News* obituary (5 July 1939) probably more accurately gives her year of birth as 1855, a date confirmed by her death record as supplied by the County Clerk of Cook County, Illinois (Arnquist 390). She was born as Lillie West in West Burlington, Iowa, one of two daughters of Albert Waring West and Kate (Webb) West, and, although a Protestant, received most of her education in Catholic schools, graduating from Saint Mary's Academy in Notre Dame, Indiana in 1874. After musical training in Europe and Chicago, she embarked on a singing career in New York, and by the mid-1880s she had achieved considerable fame as a light soprano, particularly in the role of Fiametta in Edmond Audran's operetta *La Mascotte* (Arnquist 389). In 1880 she married Harry Brown, a fellow performer. They had one son, who died at the age of four. Her husband abandoned her, and she secured a

divorce. She left the stage in 1889 and began to write for the *Chicago Daily News* in 1890. In 1901, while living at the Virginia Hotel in Chicago, she met and married Frank Buck, later to become famous as a jungle adventurer, who was then a bellboy in the hotel and more than 25 years younger than she. She was the author of two books: *Amy Leslie at the Fair* (1893), an account of the World's Columbian Exposition, and *Some Players* (1899), a collection of sketches of actors and actresses reprinted from the *Chicago Daily News*.

Precisely when and under what circumstances Crane and Amy Leslie first met is unknown, but she was invited to attend the Philistine dinner in his honor in Buffalo on 19 December 1895, and the souvenir menu of the occasion contains her regrets at being unable to attend: "My most gentle thoughts are tinged with envy of you who are so lucky as to meet Stephen Crane." Since expressions of regret in the menu are for the most part jocular and hyperbolic, this should not be taken to mean that she was not already acquainted with Crane. An extended comment on the revised *Maggie* in her 22 July 1896 *Chicago Daily News* "Books and the Builders" column suggests that they were on very friendly terms well before the end of 1895: "One New Year there reached me a slip of paper squirming under the autograph of Stephen Crane in which the author of 'The Black Riders' and other beatitudes beguiled himself and me with two characteristic sentences. One is 'My dear Indian, did you really like the stuff?' and the other is 'A long flaming '96 to you!' Crane could not wish a body happy new year in the humor of any other being; it had to be long and flaming or broad and purple or wide and scarlet for Stephen" (Monteiro 147). "Indians" was the affectionately derisive term Crane often used for the medical students, artists, and journalists who formed his coterie.

In early April 1896 Crane returned to New York City from Washington, DC, and moved back into the studio apartment he shared intermittently with Post Wheeler at 165 West 23rd Street, near Amy Leslie, who lived at 121 West 27th Street (Stephen Crane's Bank Book; also used for addresses, etc. [1896], NNC). In accordance with his peripatetic habits, he also took up temporary

Stephen Crane's Concept of Heroism: Satire in the War Stories of Stephen Crane

This study will examine Stephen Crane's use of satire in *The Little Regiment*, "Death and the Child," "An Episode of War," *Wounds in the Rain*, "Spitzbergen Tales," and *The Red Badge of Courage* to elucidate Crane's war fiction and appreciate Crane's intentional artistry. A consideration of Crane's entire canon of war fiction reveals patterns of action and belief consistently affirmed or negated. These patterns identify Crane's own ideals of heroism and an increasingly bitter Juvenalian satire directed toward the absurdity of the romantic notion of heroism, earned by an obeisance to an outrageous war code that instigates and fosters foolhardy courage and an unquestioning obedience to duty. The earlier and later war fictions are uniquely reciprocal in confirming the main objective of Crane's satire, to criticize in order to correct. As the earlier war fictions, whose attack is implicit, indicate Crane's moral norms, so the later war fictions, which furnish a direct and incisive attack, depend upon the earlier fiction to delineate Crane's authentic position.

Mary Ann Shaw
Louisiana State University
in Shreveport

The editors of *Stephen Crane Studies* welcome contributions to the "Work in Progress" section for future issues.

Stephen Crane (1988). Wertheim argues that the inscription in *The Anglo-Saxon Review* [see Tintner above] is entirely in Cora's hand. The other inscriptions are to Robert Barr, on a photograph, and to Carl E. Harriman, a unique inscription on a copy of *War Is Kind*. The brief letters are to a British literary agent and, apparently, to an unknown autograph collector.

Work in Progress

Dissertation on Crane

For my dissertation at the University of Mississippi (directed by Daniel E. Williams), I am concentrating on Stephen Crane's role as war correspondent/historian. Although I will focus on his dispatches from the Spanish-American War, I will also examine Crane's validity as a reporter in his war correspondence. Modern historical perceptions of the conflicts Crane covered will serve as a basis in determining Crane's accuracy.

Keith Fudge
Southwestern Oklahoma State University

residence at other addresses in the same neighborhood during the summer and fall. In the early morning hours of 16 October, when Crane, having waited his turn to testify since the previous afternoon, finally appeared as a witness for Dora Clark at the hearing into her charges of harassment and assault against patrolmen Martin Conway and Charles Becker before Commissioner Frederick D. Grant, son of U.S. Grant, at police headquarters on Mulberry Street, Amy Leslie's address figured prominently in questions directed at Crane by Louis J. Grant, the attorney for Becker. Louis Grant's method of defense was to discredit Dora Clark and her witnesses. Grant implied that Crane lived on money given to him by prostitutes, and a number of his questions concerned the house on West 27th Street:

> He asked the witness whether he knew a woman named Sadie or Amy Huntington. It was presumed that Lawyer Grant had reference to Sadie Traphagen, who was the friend of Annie Goodwin, the cigarette girl, who was a victim of Dr. McConigal. It will be remembered, as the Goodwin case was widely published at the time, that the girl was a victim of malpractice.
>
> Whether Amy Huntington was really Sadie Traphagen was not developed.
>
> "Did you ever smoke opium with this Sadie or Amy in a house at 121 West Twenty-seventh street?" asked Lawyer Grant.
>
> "I deny that," said Mr. Crane.
>
> "On the ground that it would tend to degrade or incriminate you?"
>
> "Well—yes," hesitatingly. (*New York World*, 16 October 1896)

After Commissioner Grant had declared the hearing closed, Becker's lawyer, at the suggestion of Captain Chapman of the nineteenth precinct, asked that one more witness be heard. He was James O'Connor, "who had been identified by Crane as janitor of the flat house in West Twenty-seventh street... and said that Crane

had lived in the house in question for six weeks last summer with a woman, whose name he gave." He also testified that "some of the women in the house took men into their rooms and robbed them" (*New York Sun*, 16 and 17 October 1896).

While no street in the Tenderloin was preeminent for sex, West 27th Street between Sixth and Seventh Avenues was notorious for its many houses of prostitution. At least 15 brothels operated there during the 1880s, and on 16 January 1894, Reverend Charles Parkhurst reported to the Board of Police Commissioners that a neighborhood resident had complained about the crowd of streetwalkers who made it "'almost impossible to go through . . . especially in the late evening unless you are satisfied to turn into the middle of the street'" (Gilfoyle 205). The house in which Amy Leslie lived, located in this block, was known to the police as a residence for prostitutes and had "a reputation redolent of opium" (*New York Press*, 17 October 1896). Amy Leslie had a sister, Sadie, nicknamed "Kid," to whom Crane inscribed a photograph on 29 April 1896 (*Correspondence* No. 234). She later married a man named I. Siesfeld. Amy and her sister seem to have at times appropriated both the surnames Huntington and Traphagen and were known to the residents of 121 West 27th Street by these names. Testimony given in the hearing before Commissioner Grant indicates that Amy or Sadie Huntington was "obviously a well-known member of the New York underworld" (Fryckstedt 156). Sadie Traphagen was even more notorious.

At the fall 1890 manslaughter trial in New York's Court of General Sessions of Dr. Henry G. McGonegal, the abortionist who had caused the death of Annie Goodwin, Sadie Traphagen, "she of the giddy smile, supercilious manner, and hair possessing chameleon qualities" (*New York Evening Sun*, 22 September 1890), who had been Annie's roommate and had brought her to McGonegal, was the chief witness against the doctor. On the day the jury was impaneled, Sadie Traphagen was in court, "wearing a blue dress trimmed with gold . . . with her sister who was in mourning" (*New York Evening Sun*, 29 September 1890). Amy Leslie was in mourning for her son at this time. When Sadie took the witness stand, McGonegal's attorney frequently implied that both she and Annie

McGann, Jerome. "Composition as Explanation (of Modern and Postmodern Poetries)." *Black Riders: The Visible Language of Modernism*. Princeton: Princeton UP, 1993. 76-117. The book's title seems to have emerged from an allusion to Crane's *Black Riders* in Robert Carleton Brown's *Readies*. McGann is concerned with the typographical statements made by modernist literature. He sees such writers as Crane, Pound, Yeats, and Jack Spicer as emerging from the Renaissance of printing that began in the late nineteenth century. He argues that they all are concerned with "poetry's material features."

Monteiro, George. "The Mule-drivers' Charge in *The Red Badge of Courage*. " *Stephen Crane Studies* 1:1 (1992): 9-14. Monteiro discusses possible correlations between the sacrificial charge of Henry Fleming's 304th and the dutiful response to a military blunder that led the Light Brigade to charge at Balaclava on 25 October 1854. He notes that Jimmie Trescott struggles to recite "The Charge of the Light Brigade" in "Making an Orator."

Tintner, Adeline R. "Cora Crane and James's 'The Great Condition': A Biblio-Biographical Note." *Henry James Review* 13 (1992): 192-97. Tintner discusses a copy of the June 1899 issue of *The Anglo-Saxon Review* that may have been inscribed by both Stephen and Cora Crane. Pages containing Henry James's story "The Great Condition" have been removed from the magazine, and Tintner considers issues in the story that might have caused Cora to tear out the pages.

Wertheim, Stanley. "New Stephen Crane Letters and Inscriptions." *Stephen Crane Studies* 1.1 (1992): 15-20. Wertheim discusses two Crane letters and three inscriptions that have appeared since the publication of *The Correspondence of*

concerns in "The Blue Hotel." Crane sought to expose the violence and treachery hidden within the ostensibly peaceful capitalist environment.

Haldeman, Joe. "Introduction" and "Afterword." *The Red Badge of Courage*. N. p.: Aerie Books, [1986]. v-xi, 156-62. Haldeman praises Crane's understanding of human nature and observes that "any veteran who reads the novel sees ghosts." Interesting Vietnam references. In his "Afterword" Haldeman states that the title of the novel is its ultimate irony: a "bombastic name" for "Henry's secret disgrace."

Hattenhauer, Darryl. "Crane's *The Red Badge of Courage*. " *Explicator* 50.2 (1992): 160-61. By linking the color imagery of the last sentence to color imagery earlier in the novel, the author argues that the ending "presents an optimistic surface . . . undercut by . . . irony."

Holton, Milne. "Stephen Crane's 'Death and the Child': The Context of the Text." *Stephen Crane Studies* 1.2 (1992): 1-8. Holton notes that "Death and the Child" reflects Crane's first experiences of battle. Also, he observes that the story explores issues introduced in Crane's journalistic reports upon the war in Greece and reveals his developing techniques for presenting "multiple and contrasting points of view."

McElrath, Jr., Joseph R. "Stephen Crane in San Francisco: His Reception in *The Wave*. " *Stephen Crane Studies* 2.1 (1993): 2-18. McElrath argues that John O'Hara Cosgrave, an editor of *The Wave*, is the most likely author of both a review of *Maggie* and a scoffing report on Crane's London sketches that were formerly attributed to Frank Norris. In addition to this information McElrath reprints 23 items from *The Wave* that refer to Crane. Items concerning *The Red Badge* and "The Monster" include particularly fresh appreciations.

Goodwin, whose stated occupations were "cigarette maker," were really prostitutes. One of the prosecutors objected that "it didn't make any difference whether it was proven whether one or both women were prostitutes or not. The question was. Did Dr. McGonegal commit abortion? If he did, it wouldn't make a particle of difference whether the crime was committed on a bawdy woman or not. It was still a crime" (*New York Evening Sun*, 30 September 1890). Two years after the trial, when, having exhausted his appeals, McGonegal was finally committed to 14 years in Sing Sing Prison, the *New York Times* (30 November 1892) commented that Sadie Traphagen had "figured in the police courts on several occasions" since the death of Annie Goodwin.

To add to the complexity, documents pertaining to Amy M. Traphagen and to John Traphagen were intermingled with the papers of Amy Leslie that included the five extant letters to her from Crane (*Correspondence* Nos. 287, 288, 291, 292, 329) and the inscribed photograph to Sadie. The late Dorothy D. Haltom, who sold the Crane letters and the photograph to Seven Gables Bookshop, New York City, in 1975, describes the background of her acquisition of this material:

> It was included with other memorabilia in a bundle given to me about 20 years ago by a very dear friend, Miss Hazel Siesfeld of Amityville, N.Y. (deceased 6/18/68 at age 73), who said it represented an unclear part of her life story she was unable to solve, and she wanted me to have the material so that some day I might obtain a worthwhile connection with possible means of clarification.
>
> Although we never fully discussed her early life, she did on occasion refer to such things as: her grandfather, John Traphagen, had two daughters named Amy and Sadie (Hazel's aunt and mother—mother was also referred to as "Kid"). Hazel told me that for a while "Aunt Amy" lived with her family (Hazel, her mother and father) somewhere in New York City, and that her father was a traveling man. She wondered if she might have been Amy's daughter by SC, adopted by Sadie and I. Siesfeld. There was

nothing to substantiate this so she never pursued it. Unfortunately, we did not look into the matter at the time when pertinent questions might have been answered. (Dorothy D. Haltom to Stanley Wertheim, 2 October 1982)

The Amy Traphagen described in the documents, however, could not have been Amy Leslie. There is a John Hancock Life Insurance Company policy for $100 that describes her as 18 years old and is dated 20 September 1893, and there is a vaccination certificate from the New York City Health Department dated 22 June 1882 filled out in the name of Maggie Ryan, which is crossed out and Amy Traphagen's name substituted. A note by Amy's mother on the reverse of the form explains: "Amy was vaccinated At Greenwich Avé school about four years ago and when she received her certificate, coming home from school another girl took Amy's for her own, and Amy kept hers." Amy Traphagen would have been about 21 when Hazel Siesfeld was born, and Amy Leslie was most likely 40 years old. Hazel did, however, believe that her paternal grandfather was John Traphagen. On a separate sheet accompanying his Civil War discharge certificate from the Union army, she penciled notations regarding his service activities, headed "Hazel Siesfeld/granddaughter of/John Traphagen." What happened to the real Amy Traphagen is unknown, but Hazel told Mrs. Haltom that Sadie's Siesfeld's "maiden name was Sadie (Kid) Traphagen . . . sister to Amy Traphagen (Leslie)" (Dorothy D. Haltom to Stanley Wertheim, 2 October 1982).

There is, of course, no appreciable evidence to confirm Hazel Siesfeld's suspicion that she may actually have been the daughter of Stephen Crane and Amy Leslie, who had somehow assumed the identity of Amy Traphagen, and if Mrs. Haltom's statement that Hazel was 73 years old when she died is accurate, she would have been born in late 1894 or early 1895, perhaps too early to have been the offspring of a union between Crane and Amy. But Hazel's age cannot be confirmed since she was probably born in New York City (Charles M. Haltom to Paul Sorrentino, 6 December 1983), which has no central register of births, and

edited by Lee Clark Mitchell.

Crisman, William. "Signaling Under Fire: Stephen Crane's Spanish-American War Writings at the American Literature Association Conference, 1991." *Stephen Crane Studies* 1.2 (1992): 9-11. Michael Mendelsohn's paper discussed the status of the correspondent; Crisman himself addressed the analogy of gunrunning "not only to journalism, but also to language use in general." Michael Robertson emphasized the development of Crane's war journalism toward an "impressionistic" concern with the limits of language.

———————. "Stephen Crane and the Group: A Retrospective of the Crane Session at the American Literature Association Conference, 1990." *Stephen Crane Studies* 1.1 (1992): 21-24. In his summary of the three papers, Crisman notes Chester Wolford's emphasis upon the cosmic plight of the individual, Elaine Marshall's endorsement of Dr. Trescott's "morally creative" decisions, and John Clendenning's concern with the "conflation" of the lives of author and subject in John Berryman's *Stephen Crane*.

———————. "Entangling Alliances in Stephen Crane's Poetry and Fiction The American Literature Association Conference 1992." *Stephen Crane Studies* 2.1 (1993): 19-21. This report includes George Monteiro's discussion of Crane's relation to the temperance movement in "The Blue Battalions," Patrick Dooley's application of the idea of the "finite God" in Crane's poetry, and Joseph Church's probing of Crane's relationship to the reader in "The Octopus."

Feaster, John. "Violence and the Ideology of Capitalism: A Reconsideration of Crane's 'The Blue Hotel.'" *American Literary Realism* 25.1 (1992): 74-94. Feaster argues that Crane's experiences in Nebraska in 1895 and his stories "Moonlight on the Snow" and "Twelve O'Clock" clarify his social

lished in *Stephen Crane Studies* 2.1 (Spring 1993). The editors of *Studies* invite scholars to send offprints or photocopies of articles to Paul Sorrentino for inclusion in future bibliographies.

Brown, Bill; Fried, Michael (rejoinder). "Writing, Race and Erasure: Michael Fried and the Scene of Reading." *Critical Inquiry* 18.2 (1992): 387-410. In challenging Michael Fried's comments on Conrad, Norris, and Frederick as well as Stephen Crane, Bill Brown questions Fried's historical parameters for the term "impressionism," his neglect of the thematics of writing in such writers as Poe, and his displacement of the thematics of race by the thematics of writing and erasure. Fried responds by identifying his concern with the sphere of literary production, and he states that his developing inquiry into the impressionist problematic "provides a new perspective on modernism, or . . . on traditional interpretations of modernist texts."

Clendenning, John. "Rescue in Berryman's Crane." *Recovering Berryman: Essays on a Poet*. Ed. Richard J. Kelly and Alan K. Lathrop. Ann Arbor: U. of Michigan P, 1993. 179-87. Clendenning discusses the Freud texts that inform Berryman's *Stephen Crane*, and he identifies the countertransference as a source of Berryman's creative energy and insight. He also reproduces an emotionally charged notebook-page recording Berryman's "discovery" of Crane's "Primal Scene" in a lurid anecdote from Beer's *Stephen Crane*.

Colvert, James B. "Stephen Crane and Postmodern Criticism." *Stephen Crane Studies* 1.1 (1992): 2-8. Colvert observes problems in post-structuralist critical works by Charles Swann and Michael Fried, but he also identifies promising instances of "bringing the best of theory and practice together" in work by Donald Pease and John Feaster [see below] and in the collection of essays on *The Red Badge*

there are grounds for further investigation of the problem. When Crane left New York for Jacksonville at the end of November 1896 to report the Cuban insurrection for the Bacheller syndicate, he was accompanied by Amy Leslie, who traveled with him as far as Washington, DC. From Florida he sent her a series of impassioned letters unique in his correspondence for their intense expressions of devotion and loyalty. On 29 November he wrote Willis Brooks Hawkins urging him to give emotional support to Amy: "Her sister is a good hearted sort of a creature, but she is liable to devote most of her attention to herself and besides that Amy is mentally superior to her in every way. The sister is weak, very weak, and so I am sure that she would be of no help to Amy in what is now really a great trouble" (*Correspondence* No. 286). Almost a month later he asked Hawkins to "telegraph Frankly amys mental condition"; he was "troubled over Amy" (*Correspondence* No. 293). Biographers have attributed Amy Leslie's despondency to the death of her four-year-old son under the assumption that this occurred about the time of her relationship with Crane (Stallman 242, Katz 47, Conway 6, *Correspondence* 262), but Francis Albert Brown died of diphtheria in 1889 (Arnquist 389), so his death must be dismissed as an immediate cause. Possibly, Amy's despair was the result of having recently given birth to or being pregnant with a child by Crane.

Shortly before he left for Florida Crane deposited $500 with Hawkins, ostensibly part of a sum of $800 derived from Amy Leslie, some of which was paid out to her by Hawkins and the remainder of which Crane was charged with appropriating to his own use, as implicit in the warrant of attachment against his property in the amount of $550 for "a breach of contract, express or implied, other than a contract to marry" (NhD) that she obtained against him on 3 January 1898. The record of disbursement of this money by Hawkins shows that Crane intended it as a fund that he could draw upon and a source of aid to Amy, who was virtually destitute. She continued to live with her sister at another Tenderloin address, 266 West 25th Street, writing to Hawkins on 18 February 1897, "I am way in debt. I have to pay my sister the same as a stranger, and my expenses are very heavy" (Katz 56). That

Crane attempted to embezzle money from her is unlikely. What is more probable is that the suit was the end result of misunderstandings resulting from Crane's thwarted desire to relieve her distress (Katz 51-62). "I never intended to treat you badly," he wrote to Amy from Ireland in September 1897, "and if I did appear to do so, it was more by fate or chance than from any desire of mine" (*Correspondence* No. 329). The withholding of his royalties from Appleton as a result of her suit he regarded as "black-mail" (*Correspondence* No. 364). A note by Marlene Zara in the Ohio State University Library reads, "Mrs. Anthony told me that Hawkins told her that Amy Leslie had 'framed' Crane, saying she was pregnant, in an effort to get Crane to marry her." In his biographical novel, *Dark Rider*, Louis Zara depicts Crane as contemplating fearfully whether or not Amy was bluffing: "His thoughts drifted to Amy. Had there been a child? Would he ever know? Was it alive or dead? Was it somewhere, in Chicago perhaps, being reared in obscurity, a child who would one day curse its father?" (435). The possibility is intriguing.

Minutes of the Stephen Crane Society, ALA 1992

The Stephen Crane Society met at 7 P.M. on May 29, 1992, at the ALA Conference in San Diego. The seventeen members present voted to accept the proposed bylaws and elected the following members to serve two-year terms: Stanley Wertheim as president, John Clendenning as vice president and program chair, and Paul Sorrentino as secretary-treasurer. Sorrentino was also elected to a five-year term as editor of *Stephen Crane Studies*. The meeting adjourned at 7:15 P.M., and members returned to the party that was being sponsored by the Crane, Dreiser, London, and Norris Societies.

Minutes of the Stephen Crane Society, ALA 1993

The Stephen Crane Society met at noon on May 29, 1993, at the ALA Conference in Baltimore. The sixteen members in attendance voted to keep the dues at $10 for individuals and $20 for institutions and elected James B. Colvert, Patrick Dooley, Dennis Eddings, and Joseph McElrath to the program committee. The members also voted to retain the current editorial board. The meeting adjourned at 12:10 P.M., and members enjoyed a luncheon served in John Clendenning's room.

Paul Sorrentino
Virginia Polytechnic Institute and State University

Stephen Crane: An Annotated Bibliography of Articles and Book Chapters Since 1992

Donald Vanouse
SUNY Oswego

This bibliography updates Patrick K. Dooley's *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: G. K. Hall, 1992) and supplements the bibliography pub-

Mary Neff Shaw of Louisiana State University, Shreveport, presented "Crane's Religious Poetry: A Dialogic Search for God." Appropriating the methodology of Mikhail Bakhtin, Professor Shaw examined Crane's "de-privileged" religious poems and found conflicting voices that traditional critical approaches have failed to acknowledge. Poems that have puzzled or have been ignored by previous scholars were re-read by Professor Shaw "as a manifestation of double-voiced heteroglossia." She concluded: "Employing the dialogical perspective as a supplement to the monological approach to examine Crane's religious poetry allows the reader to make sense of the poems in his canon without purging the poetic lines or stanzas containing hybrid constructions or eliminating entire authorially 'de-privileged' poems."

Professor Stanley Wertheim, who has enlightened and perplexed Crane studies recently with his biographical discoveries, presented another enigma in "Who Was 'Amy Leslie'?" Professor Wertheim presented evidence that Amy Leslie, née Lillie West, was deeply involved with prostitution. Her address, 121 West 27th Street, was in the middle of Manhattan's red-light district, and in the trial of patrolmen Conway and Becker, Crane was implicated by the defense attorney with prostitutes—Amy or Sadie Huntington, aka Traphagen—who lived in this house. The confusion of the two Amys—Leslie and Traphagen—will doubtlessly vex biographers who attempt a straight, factual account of Crane's life.

Both panels were chaired by John Clendenning, vice president and program chair. The other members of the program committee—gratefully acknowledged—were William Crisman, George Monteiro, Mary Neff Shaw, and Donald Vanouse. In 1994 the Stephen Crane Society will commemorate the centennial composition of *The Black Riders and Other Lines* with a panel on Crane's poetry. A second panel will address a variety of issues of concern to Crane scholars.

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Crane Reviews in the *Manchester Guardian*

Kevin J. Hayes
University of Central Oklahoma

The *Manchester Guardian's* enthusiastic reception of Stephen Crane has so far gone unnoticed. From *The Red Badge of Courage* in 1895 to *Last Words* in 1902, Crane's work so impressed *Guardian* reviewers that even *The O'Ruddy*'s appearance in 1904 could not diminish their respect. Crane's descriptive powers in *The Red Badge* were "forcible and vivid," and *George's Mother* had "sharpness and intensity." The *Guardian* disapproved of *Maggie*, but devoted more criticism toward William Dean Howells's "Appreciation," which prefaced the 1896 Heinemann *Maggie*. The reviewer concluded by admonishing Crane to "shut his ears to well-known writers." The next work issued in England was the 1896 Heinemann *Black Riders*. The volume of poems was not reviewed, but the *Guardian* staff had seen it because *The Little Regiment* review expressed pleasure that Crane had "returned" to prose. With *The Little Regiment*, the *Guardian* found Crane "remarkably free from insincerity and self-consciousness." *Active Service* was disappointing but nevertheless "full of good work." Praise of Crane soared with the posthumous works; he was "a master of descriptive phrase" (*Wounds in the Rain*), "a writer of great and original power" (*The Monster*), and "a writer who died while his powers were still unfulfilled" (*Last Words*). One more epithet came in *The O'Ruddy* review where Crane was referred to as "the author of 'The Monster' and 'The Three Violets.'" Four years after his death, Crane was remembered in Manchester as much more than a writer of war stories.

The following reviews from the *Guardian* are reprinted in full, with one exception. In the weekly column, "Books and Boatmen," one writer compared Walt Whitman's *Specimen Days* with *The Red Badge*. Only the pertinent *Red Badge* passage is reprinted below. Two of the following have been noticed before. R. W. Stallman, *Stephen Crane: A Critical Bibliography* (Ames, Iowa, 1972), pp. 93, 137, notes the Whitman parallel and the review of *The Open Boat*, cited from Cora Crane's notebook—a suggestion that

Essays, ed. Maurice Bassan (Englewood Cliffs: Prentice, 1967) 80-94], Professor Perosa had noted that the "method of presentation [in *Maggie*] is on the whole indirect." In his centennial essay, Perosa expanded this observation to show that Maggie is absent in crucial scenes and even when present she is seen in shadows. Her story, like later modern and postmodern narratives, is told by means of "fictional implosion."

Donald Pizer, Pierce Butler Professor of English at Tulane University, noted and questioned the extreme brevity of *Maggie* as compared to other naturalistic novels. In "*Maggie* and the Naturalistic Aesthetic of Length," Professor Pizer extended his earlier discussions of Crane's first novel by emphasizing its unique compression and compactness. Environmental determinism, social contingencies, and authorial ideologies led other naturalists into lumbering, illustrative, seemingly endless narratives. In *Maggie*, however, Crane achieved brevity by means of montage, impressionistic detail, surreal and impressionistic imagery, an effect commensurate to that of the traditional expansive naturalistic novel.

The three distinguished panelists seemed to agree that Crane in *Maggie*, a hundred years after its publication, anticipated sophisticated twentieth-century perspectives, modern and postmodern narrative strategies.

New Directions in Stephen Crane Studies

"What are we to do with *Active Service*?" In his paper, "The Cultural Work of Stephen Crane's *Active Service*," Michael Robertson of Lafayette College answered by demonstrating that Crane's neglected novel contains an important social allegory which transcends the courtship romance of the young lovers, Rufus Coleman and Marjory Wainwright, an allegory in which the emerging mass media culture of pre-modernity challenges and defeats its waning opposite, the impotent academic elitist culture. *Active Service* should be read in the context of its serious cultural work, Professor Robertson suggested, for "what it can show about the emergence of modern American culture."

Maggie and New Directions: The American Literature Association Conference 1993

John Clendenning
California State University, Northridge

The American Literature Association held its fourth annual meeting at the Stouffer Harborplace Hotel in Baltimore, MD, May 28-30, 1993. As part of these proceedings the Stephen Crane Society sponsored two panels.

Maggie: Centennial Reconsiderations

Three distinguished scholars, each of whom had written seminal essays on *Maggie*, were asked the following question: "In the context of your previous studies of Crane's first novel, how do you now see this work in a different light?"

James B. Colvert, Professor Emeritus at the University of Georgia, presented a paper on "*Maggie* in a Postmodern Perspective." Revisiting his "Structure and Theme in Stephen Crane's Fiction" [*Modern Fiction Studies* 5 (1959): 199-208], Professor Colvert noted its tendency toward synthesizing formalism. After sensibly reviewing the assault upon this methodology by new historicists and deconstructionists, Colvert summarized his current reading of Crane's first novel by acknowledging that disjunctions, as well as unities, may inform competent readings of *Maggie*: "Crane was perhaps more deeply entangled than we realize in the conflicting ideologies of his time."

Sergio Perosa, Professor at Università degli Studi di Venezia and Visiting Professor at New York University, spoke on "*Maggie* and Death by Water." In his "Naturalism and Impressionism in Stephen Crane's Fiction" [*Stephen Crane: A Collection of Critical*

Crane was aware of Manchester's reception of his work. Stallman also cites a *Red Badge* review on 29 January 1896, but the 29 January 1896 *Guardian* issue I examined contained no mention of Crane's work.

1. *Manchester Guardian*, 31 December 1895, p. 10.

There is no "pride and pomp" in an episode of the American Civil War which Mr. Stephen Crane has written under the title of *The Red Badge of Courage* (William Heinemann, 8vo, pp. xxiv, 194, 3s.), and as to "circumstance," this is mostly on the seamy side, and seldom have the feeling, failings, and inner life of individual combatants been drawn by so masterly a hand. The principal figure is one Henry Fleming (usually called "the youth"), a farm boy who catches the soldier fever and enlists on the Federal side in an imaginary 304th Regiment, which, as a body, is as green as its last recruit when it goes into action. Our author does not give us any date or locality, or the names of commanders on either side, and so the battle in which "the youth" is engaged may be typical. It might easily be one of those fought in the Shenandoah Valley or around Winchester (Va.)—bulldog struggles in which one side got the better of it one day, and the other the next. It serves Mr. Crane as the foundation of a series of psychological studies of remarkable power and truth. We cannot condense them any more than we could condense a steel chain. We might say of the material chain there are so many links, and it is altogether so long: but in the metaphysical one every link is differently fashioned, and clings to its fellows on either side in a different way. We could label them Conceit, Sulks, Suspicion, Fear of Becoming Afraid, Animal Savagery, Self-Exaltation, Panic, Shame, Remorse, Heroism: but there is no formula for the subtle alchemy with which the metals, true and base, are blended. This is done with no uncertain hand, and no waste of words. Mr. Crane works as a smith works on the rose-hot iron. The blows are quick and true, and the sparks fly. His descriptive powers are also forcible and vivid, as such passages as the following will show:—"The battle flag in the distance jerked about madly. It seemed to be struggling to free itself from an

agony.... It suddenly sank down, as if dying. Its motion as it fell *was a gesture of despair.*" "The regiment was like a firework that, once ignited, proceeds superior to circumstances until its blazing vitality fades." "The captain of the youths' company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face was an astonished and sorrowful look, *as if he thought some friend had done him an ill-turn.*" Of the battle flags, "they splashed bits of warm colour upon the dark lines of troops.... *They were like beautiful birds strangely undaunted in a storm.*" "These parts of the opposing armies were two long waves that pitched upon each other madly at dictated points. Once the youth saw a spray of light forms go in hound-like leaps towards the waving blue lines. There was much howling, and presently it went away with a vast mouthful of prisoners. Again he saw a blue wave dash with such tremendous force against a grey obstruction that it seemed to clear the earth of it." There is no story except that of this battle, or rather such parts of it as "the youth" sees in the regiment, or away from it, during his intervals of pluck and panic. In one of the latter he falls in with a crowd of badly wounded men, some of his own corps. Here amongst these poor fellows, mangled by shot and shell and mad with excitement, we get some character sketches, strong and pathetic, done without effort, in anything but heroic language, and giving the conviction that they are real. We need not follow "the youth" all through his two days' fight and his ups and downs of bravery and despair. The final verdict upon him as a soldier, given by his lieutenant, was that he is "a jimheckey," which seems to be a superlative form of praise. Of him as a man it is written, "Gradually he put away the brass and bombast of his earlier gospels, and felt a quiet manhood, non-assertive, but of sturdy and strong blood. He knew that he would no more quail before his guides wherever they might point. He had been to touch the great death, and found out that, after all, it was but the great death. He was a man."

2. *Manchester Guardian*, 1 August 1896, p. 10.

George's Mother, by Stephen Crane (Edward Arnold, 8vo,

the serious misuse of one word we must need enter a protest. In these sketches, if a snake crosses a path it is "in some mystic travel"; a lieutenant looks mystically over a great work; an omnibus is a monster on some mystic search; even the fire blazes up "according to some mystic process," and so on *ad nauseum*. By such slang use a valuable word runs the risk of being lost to our intelligence. Strange that the fine offshoot of a Greek root which signifies the closing of the mouth and eyes should be so abused by the rattles of literature, who seldom do either.

12. *Manchester Guardian*, 27 July 1904, p. 6.

Prefaces and introductions are frequently employed to explain the obvious, but we could have welcomed something of the kind to THE O'RUDDY, a romance by Stephen Crane and Robert Barr (Methuen and Co., pp. 356, 6s.). An advertisement helps us, however, and it appears that Mr. Barr has finished the work in which Mr. Crane was engaged when he died. But this work is astonishingly unlike anything of Stephen Crane's with which we are familiar and it is, to put it frankly, astonishingly bad. We want to know in what spirit it was written and why so fine and powerful a writer should play such a trick with his reputation. Happily the author of "The Monster" and "The Three Violets" is secure, and it is hardly necessary to explore for some kind of merit in this extravagance. The O'Ruddy is a rollicking young Irishman who comes to Bristol and presently to London to seek his fortune. He attracts to his service a preposterous highwayman named Jem Bottles and the preposterous, generic Irishman Paddy. These three go roystering through the book in the pursuit of a fair lady and of the [title] deeds to an estate. The representation of their proceedings is not, of course, lifelike, and of this we cannot complain, but it neither conforms to any worthy convention nor justifies itself. At the best there is something of vivacity, [rare] fun, and grotesque rather than vigorous intention. As this has nothing of the Stephen Crane we know, it cannot qualify our admiration for that distinguished artist.

read of Stephen Crane increases our respect for him as an artist and deepens the regret at his untimely death. He was a writer of great original power, splendidly equipped for a famous career.

11. *Manchester Guardian*, 2 April 1902, p. 3.

The unusual interest that attaches to the posthumous book of a writer who died while his powers were still unfulfilled is keenly roused by Mr. Stephen Crane's LAST WORDS (Digby, Long, and Co., 6s., pp. 320). Although it would be unfair to criticise this heterogeneous collection of tales and sketches as though it were a finished performance put forward by the author himself, yet we may take it, in its very variety and unevenness as affording clues to a singular and distinctive temperament. Here we find studies of London, New York, and Ireland; war stories of two centuries, besides sketches and tales, some humorous and some tragic. One quality, the quality of nervous force, runs through all these. The style, quick and pointed, is the same throughout. But the level of excellence reached is astonishingly different. While the humorous sketches all fall flat and the fanciful and imaginative sketches are failures, we find the impressionist studies of great cities and all the war stories and sketches most effective after their kind. It is by comparing his failure with his success that we gain an insight into Mr. Stephen Crane's peculiar faculty. It is an absolutely modern one, the fruit of life in great cities—that of working on the nerve. The tumult of his nerves makes itself felt in describing the ordinary affairs of life, even in comedy, and the result is often jarring and unpleasant. Movements of excitement rouse them to fury. In a game of poker, says he, the nerves may stand on end and scream to each other. But in the supreme excitement of war his nerves rouse him to passion, while they still continue to record startlingly vivid pictures of external events thought and eloquence are born to him; then it is that he takes his readers captive, discovering to them in those rare moments a heart and soul. The faults and brilliancies of style throughout the book are those to which we are already accustomed in Mr. Stephen Crane's work. A true impressionist of the pen, so long as the striking effect is there he is careless to how he comes by it. Against

pp. 185, 2s.), is a curious contrast to "The Red Badge of Courage," the first book which brought this new writer into notice. It is a quiet, unpretending, grim little study of the degradation through drink and bad company of George Kelcey, "the only son of his mother, and she was a widow," and of the mother's death from a broken heart. It is vivid, real, and intensely painful, and it shows Mr. Crane to be possessed of an unusual grip of life. The drinking scenes in the low public-house in the slums of New York are the only part of the book which suggest the same hand as that which penned those strangely vivid pictures of battle-scenes in Mr. Crane's first book. There is the same quality in them of sharpness and intensity, as of things seen in dreams. Otherwise, the book is pitched in a wholly different key, and is a remarkable proof of Mr. Crane's versatility. We could wish he would choose more cheerful themes than war and drunkenness, but since his talent seems to lie in the direction of what is tragic and sombre, he must of course take the line of least resistance. And it seems tolerably clear now that whatever he writes will be read with interest, if not with pleasure.

3. *Manchester Guardian*, 29 October 1896, p. 4.

We have not the means of pronouncing whether the dialect of the lower circles in the New York inferno is truly copied in the conversations that Mr. Stephen Crane scatters through *Maggie, A Child of the Streets* (William Heinemann, 8vo, pp. vii,147, 2s.). But there is no question that he is much at fault in the mode by which he would fain, in his own narrative, convey lively impressions of the brutal. That mode is to import brutality into his style. "Their lips curled back and stretched tightly over the gums in ghoul-like grins. Through their white, gripped teeth struggled hoarse whisperings of oaths. Their eyes glittered with murderous fire.... The rage of fear shone in all their eyes, and their blood-coloured fists whirled." The whole work is made up of these sentences that strain and shriek at us, and in their multitude and monotony is drowned a certain gift of pictorial or satiric statement, which is exampled in the contortionist who grimaced (p. 55) "until he looked like a devil on a Japanese kite," and the truck-driver who would move aside for no other vehicle, but "achieved a respect for

a fire-engine" (p. 32). Mr. W. D. Howells is unintelligible when, in his singular "Appreciation" prefixed to the volume, he refers to "the *simple* terms the author uses to "produce" his effect. It will be impossible to judge what Mr. Stephen Crane's talent substantially is until he comes further to deserve a praise of simplicity. Mr. Howells does not stint language that would not be too much for Victor Hugo's story of Fantine or Zola's of Therese Raquin. The "quality of fatal necessity which dominates Greek tragedy"; "an ideal of artistic beauty," present here as strongly "as in any classic fable"—for no attributes less than these are we called upon to honour Mr. Crane. But Mr. Howells, a gentle writer who tries to be strong has been simply carried off his feet by a vehement writer who manages to be brutal. It asks much charity to find in Mr. Crane great possibility of effectual power. His subject is a girl bred in horrid squalor, and drawn out to her destruction by what seems a ray of light leading to escape. This is a good subject. The seducer, a "dandy and rowdy" barman, as Mr. Howells puts it is also quite well conceived. But so far from any one of the characters being "a wonderful figure in a group which betrays no faltering in the artist's hand," the utmost that can be said is that some truth and pertinence are just discernible under the artist's treatment, and that these cannot be obscured even by the language of Mr. Howells. By far the justest and most promising passage is that in which Maggie conceives that fancy for her bully that in the end leads to her ejection from home and her suicide. Mr. Crane may enter on the safer road if he will shut his ears to well-known writers who "their loud uplifted" (Yankee) "trumpets blow," only to lure him into peril.

4. *Manchester Guardian*, 23 February 1897, p. 4.

Mr. Stephen Crane has done well in returning to prose. In his graphic stories of the Civil War he has struck an original vein, and the volume entitled *The Little Regiment* (William Heinemann, 8vo, pp. 150, 2s. 6d.), is in no degree inferior to the book which made the author's reputation. Indeed, it marks a considerable advance on the "Red Badge of Courage." There is the same weird insight into the feelings of the soldier in all the situations of his

fine reputation. THE MONSTER AND OTHER STORIES (Harper and Brothers, 8vo, pp. viii, 252, 5s.) consists of seven stories or sketches, of which the first occupies about half the book. It is a very remarkable piece of work, and in the stupendous cruelty of the events which it narrates it approaches the limits of our endurance of physical horror; but it is redeemed by the fine art of the handling. Harry [i.e., Henry] Johnson, a doctor's negro servant, a figure presented with delightful humor, after his day's work proceeds to call upon his sweetheart. He arrays himself in his best, which includes a straw hat with a bright silk band and a pair of lavender trousers. He returns to find the house in flames and, heroically, he rescues his master's child. By an unhappy chance he is horribly but not fatally injured, and the doctor, impelled by gratitude and with infinite solicitude, nurses back to life an idiotic creature whose face has lost the semblance of humanity. To the hints of a friend who suggests another solution of the terrible problem he can only reply, "He saved my boy's life." The negro recovers his physical health but not his reason, and the doctor, fearing ill-treatment or neglect, will not permit his removal to an institution. His humanity is applauded, but there is a moral horror in the story more overpowering than the physical repulsion. From an attitude of sympathy and admiration the people of the place turn gradually to loathing and persecution. The steps by which the effect is obtained are perfectly calculated. The humour of the narrative heightens and relieves this effect. The old nigger who lodged and boarded the monster struck for another dollar a week—it was impossible to endure for five dollars, but it might be done for six; and the grim comedy of the monster's visit to his old sweetheart, when he adopts, in all simplicity, the elaborate graces of the old time, is worthy of a masterpiece. The other stories are all good. "The Blue Hotel," vigorous in movement and psychologically most interesting, is a strong, curious, and original piece; "Manacled" creates a remarkable effect of impotent terror in the course of half a dozen pages; "Twelve O'Clock" and one or two of the others have some superficial resemblance to the work of Mr. Bret Harte, but they are both brilliant and individual; and "His New Mittens" is a slight but delightfully humorous story of a little boy. Everything that we

rules is so vivid, convincing, and withal humorous, that it goes far to redeem the faults of the book. The groups of American students who invade Athens with their drollery, their slang, and their quaint Philistinism are described quite in Mr. Crane's best manner. His women, however, are not satisfactory. Miss Wainwright is a shadow, and the brilliant Norah [i.e., Nora] Black, a comic actress who is sent to Epirus to report the war for a New York journal, is hopelessly improbable. Mr. Crane's preference for the unusual is not a trustworthy literary instinct.

9. *Manchester Guardian*, 13 November 1900, p. 4.

Under the curiously suggestive title of WOUNDS IN THE RAIN (Methuen and Co., 8vo, pp. 347, 6s.) appears Mr. Stephen Crane's posthumous volume, a collection of impressionist sketches dealing with the American war in Cuba of two years ago. The qualities which made the "Red Badge of Courage" so notable a book have lost none of their force and fineness from the author's actual experiences as a war correspondent at Santiago and San Juan. With the horrors of a more intimate carnage before them, most Englishmen have almost forgotten how deadly was the recent strife in Cuba, but if anyone wishes to learn from the pen of a master of descriptive phrase what manner of thing war is, he cannot do better than read these pitiless pages. Mr. Crane cares nothing for split infinitives, but one forgets solecisms of style in admiration of this power of suggesting in battle the elemental emotions of savagery—its cruelty, its petulance, its stolidity, its fatalism—grip the hearts of men otherwise civilised and sensitive. Such an analysis is all the more impressive from the artistic sense which eschews moralising and conceals the artist's personality in his work. It would be difficult to conceive anything more unlike the ordinary despatches of the ordinary correspondent at the front; there is no map, no historical introduction, no table of statistics; and yet in these flashing fragments lies much of that higher kind of truth which only a dramatic imagination can convey.

10. *Manchester Guardian*, 6 March 1901, p. 3.

Stephen Crane's late posthumous volume is worthy of a

profession, an insight which is almost an inspiration; but the personal element, the human interest, is more strongly marked in these stories. Unlike some of our younger writers in England, Mr. Crane is remarkably free from insincerity and self-consciousness. His pictures are natural and objective, and his characterisation powerful and always interesting. Apart from the vigour and movement of the action, the delineation of the two brothers, of Collins the hero *malgré lui*, and of the bashful captain gives evidence of a dramatic faculty which is likely to go far. "The Little Regiment" and "Mystery of Heroism" are conceived in the same spirit and appeal to much the same emotions as the "Red Badge of Courage," but the "Three Miraculous Soldiers" and, more particularly, "A Grey Slave" [i.e., "Sleeve"] show that the author is capable of treating homelier themes effectively.

5. *Manchester Guardian*, 18 May 1897, p. 4.

Admirers of Mr. Stephen Crane have called him the Kipling of America, they have ranked his imaginative powers higher than those of Defoe, but they have not allowed him to be just himself, "not Launcelot or another," as he is in *The Third Violet* (William Heinemann, 8vo, pp. 220, 6s.). His appeal is to the intelligence of his readers, whom he credits with enough imagination to fill in the purposed gaps in the story of the artist Hawker and the beautiful Miss Fanhall, a drama silently worked out under all the hazardous conditions of hotel life at an American health resort, and in spite of searching limitless raillery from Hawker's vacationing friends in Bohemian New York. It is invigorating to follow the breezy mountain life upon the pine woods, where a gay company from the city assemble, and where Hawker's parents live on an old farm. Quite one of the happiest passages in the book tells of Miss Fanhall's impromptu ride in the farmer's ox wagon, and her reception at its end by the ladies of aggressive respectability, "who are at the inn for no discernible purpose, save to get where they can see people and be displeased at them." The book abounds in those felicitous descriptions and bright dialogues of which Mr. Crane is master, but he sometimes goes astray in his wish for the unusual word. "The two children sat very correctly *mucilaged* to their

seats" (The italics are ours) is a specimen and a warning. One more delightful dog is added to the heroes of fiction in Stanley, the orange and white setter from the farm.

6. "Books and Bookmen." *Manchester Guardian*, 26 March 1898, p. 5.

It seems pretty clear to those who have joined in praise of the "unprecedented" realism of Mr. Stephen Crane's sketches of the American Civil War, for instance, [that they] can never have read Whitman's "Specimen Days," or they would know the thing had been done before and—with no disparagement to Mr. Crane's indubitable talent—done better.

7. *Manchester Guardian*, 27 May 1898, p. 3.

Many of the qualities that won so swift and brilliant a reputation for Mr. Stephen Crane in "The Red Badge of Courage" are equally conspicuous in his new volume *The Open Boat and Other Stories* (William Heinemann, 8vo, pp. 301, 6s.). We find here the same curious felicity of phrase, the same power of fixing a scene indelibly in the imagination by a few rapid decisive strokes, and the same appreciation and subtle blending of the tragic and comic elements in a given situation that have marked his earlier books so saliently. These qualities are nowhere more in evidence than in the story which gives its name to the volume and embodies, we fancy, Mr. Crane's experience of the shipwreck he recently suffered; its content may be indicated and is indeed almost summed up in the repeated phrase, "If I am going to be drowned—if I am going to be drowned—if I am going to drowned, why in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees?" The two following stories, "A Man and Some Others" and "The Bride Comes to Yellow Sky," are equally remarkable in their way; the situation at the end of the latter is a gem of its kind, where Scratchy Wilson, who is running amuck, suddenly meets his deadly enemy round a corner accompanied by—his newly married wife, and the lady's presence so completely discomposes him that he retires helplessly from the field. "Death and the Child" embodies some of the author's

experiences in the Graeco-Turkish war, and reminds us forcibly of "The Red Badge of Courage," the grim mixture of the terrible and the humorous being employed with particular effect in this story. Towards the end of the volume we have some studies in pure impressionism after the manner of Baudelaire's "Petits Poemes en Prose." There is no pretence of incident in them; they merely embody and express a situation. This form of literature is, owing probably to its inherent difficulty and its appeal to a purely literary instinct, far more rarely met with in this country than in France. Mr. Crane's sketches are by no means equal, but in two at least, "The Men in the Storm" and "A Detail," he has achieved decided success. Taken as a whole, "The Open Boat" will doubtless find the numerous readers that its brilliant qualities fully deserve.

8. *Manchester Guardian*, 28 November 1899, p. 4.

The reader who turns to *Active Service* (Heinemann, 8vo, pp. 315, 6s.) in the hope of finding there another of those vivid battle pictures to which Mr. Stephen Crane has accustomed us will be rudely disappointed. It is true that the scene is laid in Greece during war-time, but the fighting is only a sort of obscure scuffle at the back of the stage, and the rumble of musketry is hardly audible. Indeed, Mr. Crane has tried to do an inconsistent thing. He planned a comedy of American manners whose plot demanded some situation in which the heroine may be in danger and the hero have occasion to show his daring and resource. His own reminiscences of Greece met the case, and in the effort to use them up he has spoiled a good novel. The characters have all to be transferred one by one by the most artificial devices from New York to Epirus, and when once they are there they behave pretty much as if the war were not really going on. Though two of them are war correspondents, they seem to have no other duty than the lovemaking that is naturally expected from the hero and the female villain of a romance. But the book, none the less, is full of good work. Coleman, the hero, the Sunday editor of a "Yellow" journal, is a rather simple and unattractive character. We grudge him his success and we dislike his manners. But he is none the less an interesting American type, and the sketch of the office which he