Stephen Crane Studies

Stephen Crane Society

Contributors' Notes

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Donald Vanouse, professor of English Emeritus at SUNY Oswego, is continuing to collect and edit several essays on Crane's responses to social and political issues in his prose and poetry.

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Dollars in Decadence?—A Reconsideration of the "Intrigue" Poems

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Poems of today are so many dynamite bombs of vice smothered in roses.[1]

An aura of mystery continues to surround Crane's "Intrigue" poems, the series of ten love poems that appear in the final pages of *War Is Kind*. Apparently written in Jacksonville in December 1896 or early 1897 (the first five) and in Havana in the autumn of 1898 (the final five), these poems have been seen as a departure from Crane's oeuvre in both style and subject matter. Crane scholars have usually explained this aberration in a biographical context, seeing the poems as curiously stilted expressions of the torment and despair of an intimate personal involvement.[2] However, more recently George Monteiro has convincingly argued that the "Intrigue" poems were not "personal" at all, but meant as a parody of the British Decadent poets so popular at the turn of the nineteenth century.[3]

Speculation about the identity of the beloved in these poems was usually centered on either Crane's putative wife Cora or Lily Brandon Monroe, the married woman with whom Crane was long infatuated, and the plot thickened in 1976 with the discovery of a memoir by another correspondent in Havana describing Crane's "personal shock" and his letter to H. L. Mencken insinuating that Crane's living as a "complete recluse" was because of a love affair with "a girl, living in Havana, whom he had previously known elsewhere in the world."[4]

However, a close reading of these poems yields ample evidence that Crane's love affair with Cora provided the erotic imagery and tortured emotions so dear to the Decadent poets, and a review of the circumstances under which these poems were composed suggests that they were intended not as parody but as commercially appealing products, written primarily for money to help pay off Crane's debts in Cuba and get him back to England and Cora.[5]

Crane's affinity for the *fin-de-siècle* spirit is obvious in much of his writing, but especially in his poetry. Reviews of *The Black Riders* called Crane "The Aubrey Beardsley of poetry,"[6] and "an American Decadent,"[7] and books by Rossetti, Swinburne, and Yeats were in his

from Bruce Chatwin's travel notebooks, transforming prose into poetic lineation, entitled "The Lorries" *(New Yorker, 37)*.

Formal innovation is one of the characteristics of the creative struggle in the emergence of Modernism in the nineteenth century. These editions of Stephen Crane's poetry will enable readers to more fully encounter the cultural context of Crane's *Black Riders and Other Lines* and *War is Kind*. Enriching the visual experiences of Crane's texts may enhance the poems's popularity among new readers as well as calling attention to the interplay of visual, verbal, and political issues in early Modernism.

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III

IN THE DESERT
I SAW A CREATURE, NAKED, BESTIAL,
WHO, SQUATTING UPON THE GROUND,
HELD HIS HEART IN HIS HANDS,
AND ATE OF IT
I SAID, "IS IT GOOD FRIEND?"
"IT IS BITTER—BITTER," HE ANSWERED
"BUT I LIKE IT
"BECAUSE IT IS BITTER,
AND BECAUSE IT IS MY HEART
(xxii).

Echoing a suggestion in his biography, *The Double Life of Stephen Crane*, Benfey suggests that the format imposes the urgency of "newspaper headlines or perhaps urgent messages telegraphed from the battle front" (xiv-xv).

Benfey also expresses respect for the decorations and illustrations that Will Bradley provided for the Frederick A. Stokes' first edition of *War is Kind*. Benfey prints a full-page facsimile of the title page and provides six full pages of Bradley's illustrations for individual poems. Benfey's edition provides the documents most useful to appreciating the original encounters with Crane's poetry.

Benfey finds little to clarify Crane's achievement in the work of Dickinson, Garland, or Olive Schreiner. He observes that Judith Gautier's translations of Japanese verse remain as an unexplored, possible influence (xx). In discussing the relationship between Crane and Baudelaire, however, Benfey may have allowed his desire for an exact parallel to blur his perception. Benfey inserts a "ghost pronoun" into the closing line of *Black Riders* IX:

One looked up grinning
And [I] said, "Comrade! Brother!" (xxiii, brackets added).

The pronoun nudges Crane's narrator into a direct parallel with Baudelaire's famous assertion of brotherhood, "hypocrite lecteur, mon semblable, mon frere" (*CP*, xxiii and 11). In Crane's poem, however, it is the devil who "grins" upon recognizing the kinship with his "Comrade! Brother!"

Benfey's enthusiasm for the typographical experiments of Modernism extends beyond his acknowledgment of the innovations of Copeland and Day. Benfey himself has published two passages

library, along with the touchstone of the aesthetes, Fitzgerald's *Rubiayat of Omar Khyyam*.

Like her male counterparts, the *fin-de-siècle* woman was a free spirit, ever seeking "madder music, stronger wine." When they met in 1896, Cora Stewart was the only such woman in Crane's experience. Glamorous and sophisticated, she had sipped champagne on three continents and had been the long-term mistress of one of the wealthiest young men in America and the daughter-in-law of an English baronet. She was unconventional and daring and intelligent and well-read, as well as sexually alluring. Many of the allusions in the "Intrigue" poems can be easily traced back to Cora, and it can be argued that if the word "love" is read as carnal passion, all of them could be seen as having her as their subject.

A comparison of the love poems in *The Black Riders* with the "Intrigue" poems clearly reveals that Cora's influence in the latter is pervasive. The *Black Riders* poems, presumably composed with Lily Brandon Munroe in mind, are paeans to unapproachable beauty and thwarted desire, with only vague and tentative hints at sexual intimacy. The first of the "Intrigue" poems, written in the early days of Crane's life-changing encounter with Cora, has been noted by George Monteiro for its "Swinburnean atmosphere" of often masochistic sexuality, and the ninth stanza especially ("Thou art my love / And thou art a priestess / And in thy hand is a bloody dagger") can be seen as an echo of Swinburne's "Delores" ("O mystic and sombre Delores / Our Lady of Pain?"). And as Monteiro has further pointed out, the images, representing nature, beauty, sex, and death are drawn from the palette of the Decadent movement, and Crane's apparent obsession with them, along with his use of archaic language and repetitive refrain, can plausibly be read as parody.

To support this reading, Monteiro quotes a passage from Samuel C. Chew's Swinburne biography: "[T]he reader of to-day is not likely to be attracted by this reverie upon the sensualities of a man foiled in love and weary of loving who 'decorated with the name of goddess, crowns anew . . . some woman, real, in whom the pride of life with its companion lusts is incarnate.'"[8] However, Chew's biography was published in 1929, when readers had become sated with the lush hyperbole of such poetry and were turning toward the cleaner, sparer imagery of Modernism.

Written in 1896, this characterization of Swinburne, based on his early poems, could just as easily have described the author of the "Intrigue" poems:

They are obviously the hasty and violent defiance hurled in the face of British Philistinism by a youthful writer, who, in addition to the exuberance of his scorn of conventions, was also, it is plain, influenced by a very boyish desire to shock the dull respectabilities of the average Philistine. The desire to shock and defy a society of conventions, founded, as he supposed, on compromise and cant, was, we think, the originating cause of these poems, together with the desire to assert the right of the poet to treat any subject whatever, to paint the nadir as well as the zenith of humanity, the utmost degradation as well as the utmost glory of man.[9]

By 1896, the poems spawned by Swinburne's shocking and defiant poetry were drawing considerable attention. Ernest Dowson's *Verses* appeared that year in London, in a slim volume of 60 pages with elegant white covers adorned with a gold design by Aubrey Beardsley, when according to Dowson's most recent biographer, "his reputation was much enhanced."[10] And it is reasonable to suppose that the July 1896 review of Dowson's poems in *The Bookman* was read with interest by Stephen Crane.[11] The reviewer noted Dowson's "melancholy charm" and predicted that "the legitimacy of depressing verses" would ensure the book's success.[12] That prediction of success was based on the growing popularity of such poets as Arthur Symons, Lionel Johnson and W. B. Yeats, as well as the titillating notoriety of Oscar Wilde, who had just been tried and convicted of gross indecency. When his long poem, "The Ballad of Reading Gaol," was published in February, 1898, the limited edition of 850 sold out in a few days, as did a second printing of 1000, and there were additional printings to increasing demand.[13]

During the period from 1895 to 1897, Symons, Johnson, and Yeats had all published collections of poems to growing public interest, and in 1893 Heinemann, Crane's English publisher, had brought out Ernest Dowson's first novel, *A Comedy of Masks*, written with Arthur Moore. The book sold sufficiently well for a second edition and publication in America.[14]

"The 'Intrigue'[15] lot goes to Heinemann," Crane instructed his American agent after a desperate plea. "I have got to have at least fifteen hundred dollars this month, sooner the better. For Christ's sake get me some money quick here by cable," he wrote Paul Revere Reynolds from Havana.[16]

questions the appropriateness of Gregg's and Bowers' modern textual editing while embodying the "editorial method and theory of texts" (xx), which McGann proposed in *A Critique of Modern Textual Criticism*. D. C. Greetham's "Foreword" observes that McGann calls for texts that acknowledge the "accumulated social history of the work in its various public postures" (xviii, 1992). Such a theory clarifies the presence of Norton's drawings in this facsimile edition.

In volume 6 of the Wilson Follett edition of *The Work of Stephen Crane* (1926), Amy Lowell scoffed at the "silly orchids" which Crane's friend from the Art Students League, Frederick Gordon, had designed for the covers of *The Black Riders* (ix). In explaining Crane's endorsement of the orchid designs in a letter to Copeland and Day, Gordon states that he and Crane found "the orchid with its strange habits and extraordinary forms and curious properties . . . the most appropriate floral motive" (*Correspondence*, p. 89, n. 2). The orchid may have seemed "appropriate" to them because Crane's innovative poems also are characterized by "extraordinary forms and curious properties."

Gordon and Crane may have had their interest in the "habits, forms, and properties" of orchids stimulated by Charles Darwin's study of *The Various Devices by which British and Foreign Orchids are Fertilized by Insects* (1862). Written only three years after *The Origin of Species*, Darwin's study argues that evolutionary adaptations to environmental pressures produced the extraordinary variety of forms in orchids. Although Benfey praises Crane's "attention-grabbing book" with its "swooping orchid, front and back" (xiv), he does not acknowledge the relevance of Darwin's study to the design.

Christopher Benfey's *Stephen Crane: Complete Poems* celebrates the distinctive power of Crane's poetic achievement while acknowledging that the sources of his creative innovations remain uncertain and even the qualities of his poems are sometimes difficult to label. He begins by noting that Crane's "'rough hewn' avoidance of rhyme and regular meter and his occasional medievalizing" must have appealed to the Arts and Crafts sensibilities of the avant garde publisher, Copeland and Day (xv-xvi).

In his "Introduction," Benfey provides a facsimile reprinting of poem III in *The Black Riders and Other Lines*. This reprinting underscores Benfey's desire to confront the reader with the distinctive typography Copeland and Day used in publishing Crane's poetry:

Crane's *Works* omits *all* the visual features of the first editions of the poetry, for example, printing instead two cover proposals which had been rejected by Copeland and Day for *The Black Riders* and inserting an 1896 *Bookman*'s page-proof of Melanie Norton's drawings for *Black Riders* IX and X (UV, Vol. 10: 1, 2, 34). No visual items from the first editions of Crane's poems were included in the Virginia edition. The relationship of Crane's works to the Melanie Norton visual items selected is not discussed.

It is somewhat surprising, then, that the cover of McGann's facsimile of *The Black Riders* replaces the orchid covers with one of the Melanie Norton drawings, and that McGann's "Afterword" reprints both of her drawings included by Fredson Bowers in the Virginia edition, each on a full, facsimile page (*BR Facs*, 104-05).

In interpreting Norton's "illumination" for "SHOULD THE WIDE WORLD ROLL AWAY," McGann discusses an "odd collision of semantic meanings" in the image of "white arms" presented in Crane's poem. McGann concludes that Norton's "visual double-mindedness brings interpretive clarity" to the poem, and Norton "explicates the paradox" with an image that merges the first and second persons of the poem, the narrator and his beloved (*BR Facs*, 106). The argument appears to be somewhat forced, but McGann's facsimile edition of *The Black Riders and Other Lines* explores the *avant garde* use of typography in the late 19th century, a topic he had examined more than twenty years ago in *Black Riders: The Visible Language of Modernism* (1993). McGann had taken his title for that study from Robert Carlton Brown's experimental volume entitled *Readies* (1930). Brown argues that typographical innovation in poetry enhances the reader's awareness that "words are black riders" encountered on what Jack Spicer termed "the white endlessness" of the page itself, which can be seen as a metonymic representation of our Beckett-like world (*Visible*, 115).

McGann's "Afterword" to his facsimile edition of *The Black Riders and Other Lines* concludes that the "whole book is addressing the problem of poetic expression as it is passing into the age of mechanical reproduction" (*BR Facs*, 96). Poems addressing such a threat to the sources of expression, McGann says, have specific qualities: the decentering of the author, the interrogation of established forms of expression, and the use of recurring images of darkness and uncertainty. Such qualities are apparent in Crane's *Black Riders* according to McGann, and also in the "theoretical writing about writing . . . in the Modernist tradition with Yeats, Pound, Stein and Eliot" (*Visible*, 134).

In early September, the *New York Journal* had cut off Crane's expense account, and he was forced to move out of the Hotel Pasaje, where he had been staying with other correspondents, into a cheap boardinghouse, where he wrote feverishly to make enough money to pay off his debts. In Jacksonville, the *Florida Times-Union* reported him "missing" in Cuba, and Cora received no word from him for seven weeks,[17] during which time he was writing copy for the *Journal*, sending manuscripts to Reynolds and begging for money. He was in arrears to the *Journal*, who were paying him only $20 a column, and with Blackwood & Sons, who had advanced him £60 before he left England. Furthermore, as he wrote Reynolds, he was "fastened here in Cuba with a big hotel bill," as the *Journal* had discontinued his expense account "for many weeks."[18] "If I dont [sic] receive a rather fat sum from you before the last of the month, I am ruined," he wrote Reynolds in late October, and on November 1, "I am working like a dog. When—oh, when,—am I to have some money? If you could only witness my poverty!"[19]

And yet, Crane's biographers have had him "hiding out" in Havana on purpose, reluctant to return to England and his wife. Most of the evidence for this supposition has been based on material now considered unreliable. Thomas Beer's assertion that Crane left Havana in November 1898 and spent from four to six weeks in New York City before returning to England was unquestioned by Crane's subsequent biographers, when in fact Crane sailed from Havana on December 24, arriving in New York on December 29 and departing for England on December 31 aboard the *Manitou*.[20] Furthermore, the letter Crane supposedly wrote to a Mrs. William Sonntag that he and Cora were arguing about whether or not he should return to England was apparently fabricated by Beer, and the anecdote about Crane's near arrest in New York in December 1898—the incident that supposedly convinced him to return to Cora—was another product of Beer's fertile imagination.[21]

There is ample evidence in the verifiable record that throughout his time in Cuba Crane intended to return to England. From "Off Havana" he wrote Dorothy Brandon, "I am going to England as soon as the war is over and I wish you would send me the address of your sister there."[22] A few weeks later, Crane was bragging to his fellow correspondents that Cora had leased Brede Place for them upon his return, earning him the sobriquet "Lord Tholepin of Mango Chutney."[23] And in one of his anguished letters to Reynolds, Crane complained, "I am afraid these *Journal* people have ruined me in England. I feel very

savage but am bound to make good. . . . They have come within an ace of ruining my affairs in England; indeed I am not sure they have not done so."[24]

At Ravensbrook, Cora was fending off creditors as best she could, but her main objective was to scrape up enough money for Crane's voyage home. In September she had managed to pay Heinemann £50 on Stephen's debt, and at Robert Barr's suggestion she asked John Scott Stokes to urge Sidney Pawling to advance the money again—with Stephen's future writing as security. Stokes had been successful, and wrote Cora that he had arranged for the money to be delivered to Stephen in Havana by Major General J. F. Wade.[25] Within a month, Crane had booked passage back to England.

Heinemann never published Crane's collection of poetry, and its American publisher Stokes changed the title from "Intrigue" to *War Is Kind*. Cobbled together of mostly poems already printed or on hand, and even (perhaps accidentally) including a poem already published in *The Black Riders*,[26] the major portion of the book had been sent to Reynolds before Crane left for Cuba, with instructions that Reynolds ask for a £30 advance, with the rest of the poems to follow in time for Christmas sales. Crane further instructed his agent to offer the book to Elbert Hubbard, but it is not known whether Reynolds did this.[27] Instead the book was published by Frederick A. Stokes, who probably required the entire manuscript before paying an advance. The additional poems sent from Havana were obviously Crane's attempt to fulfill his obligation to his publisher as quickly as possible. The "Intrigue" series of love poems that completes the volume owes much to Cora Crane, whose amatory history provided rich psychological subject matter, and to the British Decadent poets, whose themes and imagery Crane had reason to believe would insure the book's success.

Notes

1. From *At the Mercy of Tiberius* (1889) by Augusta Evans Wilson, quoted in Cora Crane's "Memorandum Book," p. 13. Her Memorandum Book is at Columbia in the Stephen Crane Papers.
2. See Wertheim, *A Stephen Crane Encyclopedia*, p. 360.
3. Monteiro, pp. 107-08.
4. Wertheim, "Stephen Crane Remembered," pp. 45-64. See also Sorrentino, *Stephen Crane Remembered*, p. 349. The correspondent, Walter Parker, says that Crane's "personal shock" in Cuba caused him to go into seclusion to write "The Ashes of Love." However, that poem

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In these revisionist editions of Stephen Crane's poetry, Christopher Benfey and Jerome J. McGann both affirm the value of the physical characteristics—the ink and paper, the type fonts, the layout of pages, the decorations and illustrations—chosen for the first editions of *The Black Riders and Other Lines* (1895) and *War is Kind* (1899). Restoring the physical features of the first editions clarifies the cultural context of the poems and enhances some patterns of imagery in the poems. Both editors argue that the Arts and Crafts movement contributed to the artistic, cultural, and political contexts of Crane's poetry and to the designs chosen for the first editions.

Benfey's edition is published within the American Poets Project under the direction of The Library of America. He supplements the earlier Library of America volume *Stephen Crane: Prose and Poetry* by including eighteen of the "Uncollected Poems" which had been omitted. In addition, Benfey has added "a kind of prose poem" entitled "A Prologue" to the canonical listing of Crane's poetry provided in Vol. 10 of the University of Virginia edition. First published in Elbert Hubbard's *The Philistine* (July, 1896), this prose poem also was printed in capital letters similar to those used in Copeland and Day's *The Black Riders and Other Lines*. Furthermore, Joseph Katz chose to reprint this prose poem in Roycrofter's capitals in *The Portable Stephen Crane* (550). By re-incorporating this prose poem from *The Philistine*, Benfey emphasizes the significance of the Arts and Crafts Movement to Crane's cultural environment.

If this context needs attention, it is, in part, because some past editors have expressed disdain for the visual features of these first editions, or they have encouraged a kind of "cultural amnesia" by failing to acknowledge the cultural importance of these distinctive first editions (Vanouse 110-16). The University of Virginia edition of

14.35b _____. "Prospects for the Study of Stephen Crane." *Resources for American Literary Study* 34. (2009): 1-32. A major essay on the state of Crane studies past and present leading to suggestions for promising areas—both works and themes—that deserve Crane scholars's scrutiny. With regard to future work, the essay's prospects for further study are divided into "Texts and Contexts," "Crane's Biography," "Red Badge," "The Monster," "Poetry," "War Journalism and Stories," "Sibling Rivalries: Bowery Tales and Western Stories," "Crane's Social Commentary Pieces," "Cultural Work in Crane's Potboilers," "Special Collections and Library Holdings," and "Bibliographies." Nearly 150 items appear in the "Works Cited."

was written before Cuba, just after Crane met Cora, and between its publication in 1899 and the writing of his reminiscence in 1940, Parker would have had plenty of time to read it—although he told Mencken that he did not know if "The Ashes of Love" was ever published.

5. The "Intrigue" poems can be seen as the poetic equivalent of a "potboiler" in fiction, a good example of which is Crane's *Active Service*, with its love triangle and conventional ending, written around the same time.

6. Harry Thurston Peck in *The Bookman*, May 1895, quoted in Wertheim and Sorrentino, *The Crane Log*, p. 131.

7. *New York Recorder*, 5 May 1895, quoted in Sorrentino's review of *Stephen Crane: The Contemporary Reviews*, p. 25.

8. Chew, p. 93n.

9. "Swinburne's Moral Tendency."

10. Adams, p. 129.

11. "The Bookman ... for year '96, '97" was listed by Cora Crane in her "List of Books, Brede Place," in the Stephen Crane Papers at Columbia University. The July 1896 number also contained a scathing review by Harry Thurston Peck of Crane's *George's Mother*.

12. Adams, p. 130.

13. Adams, pp. 145-46. Thomas Beer has Crane mocking Wilde in a letter to Arnold Sanford Bennett, one of Beer's fictitious characters, but there is no reliable source of information regarding Crane's attitude toward Wilde.

14. Adams, p. 75.

15. Crane's choice of title for the entire volume of poems that was published by Frederick A. Stokes Co. in America as *War Is Kind*.

16. Wertheim and Sorrentino, *Correspondence*, p. 380.

17. August 16-October 4. (See Wertheim and Sorrentino, *Log*, pp. 336, 346.) Obviously mail delivery between Havana and England was highly unreliable during this time; a letter written to Crane, c/o Heinemann, on August 22 did not reach Havana until November, and the only extant letters from Crane to anybody during late August and September were to his agent in New York.

18. Crane to Reynolds, Oct. 24 [1898], in Wertheim and Sorrentino, *Correspondence*, p. 382.

19. Wertheim and Sorrentino, *Correspondence*, pp. 383, 385.

20. See Log, pp. 357, 359.

21. See Wertheim and Sorrentino, "Thomas Beer: The Clay Feet of Stephen Crane Biography," 2-16.

22. Wertheim and Sorrentino, *Correspondence*, p. 360. The sister was

Stella Brandon, who was living in England at the time.

23. Charles Michelson, quoted in Sorrentino, *Stephen Crane Remembered*, p. 217.

24. Wertheim and Sorrentino, *Correspondence*, p. 385.

25. Wertheim and Sorrentino, *Correspondence*, p. 391.

26. Wertheim, *Encyclopedia*, p. 358.

27. Wertheim and Sorrentino, *Correspondence*, pp. 343-44.

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"Swinburne's Moral Tendency, Early Poems That Have Prejudiced a Stupid World for Little Reason." *New York Times*, 7 Feb. 1896: Web 2 Mar. 2012.

Potboilers, England, Cora and Last Works

10.94a d'Arch Smith, Timothy. "An Agnostic Old Gentleman." *Stephen Crane Studies* 18.1 (Spring 2009): 17-24. Sleuthing about a misidentified person, one Julie Davis Frankau. After Frederic died suddenly in 1899, Cora tried to set up a fund for the education of three children of Frederic's mistress, Kate Lyon. d'Arch Smith contends that Frankau agreed with Cora that the children should be removed from their mother and be placed with a Catholic family.

Collections, Manuscripts, Rare Books, and First Editions

12.97a Monteiro, George. "Is 'A Newsboy Capitalist' Crane's Work?" *Stephen Crane Studies* 18.2 (Fall 2009): 30-32. Monteiro proposes that "A Newsboy Capitalist," an unsigned sketch published in the New York Tribune on August 3, 1890 [might turn] . . . out to be Crane's work" and if so "it will constitute the earliest of his contributions to New York newspapers so far uncovered." I would bet on Monteiro's hunch.

Letters

13.10a Monteiro, George. "New Crane Letters." *Stephen Crane Studies* 19.1 (2010): 18-19. Monteiro reprints Crane's best wishes to seriously ill Rudyard Kipling and to the father of Lt. Melville Shaw (immortalized in "Marines Signaling under Fire at Guantanamo").

Bibliography

14.35a Dooley, Patrick K. "Stephen Crane: An Annotated Bibliography of Secondary Scholarship: Book Chapters and Articles through 2007." *Stephen Crane Studies* 18.2 (2009): 10-29. Sixty-five essays are annotated. Of special note are seven entries devoted to pedagogy from a special issue of *Eureka Studies in Teaching Short Fiction*, Robert Dowling's fresh look at *George's Mother*, and Matthew Evertson's examination of several western tales beyond the big two, "The Blue Hotel" and "The Bride Comes to Yellow Sky."

Journalism, Tales and Reports

9.14a   Durkin, Andrew R. "Hunters Off the Beaten Track: The Dismantling Pastoral Myth in Chekhov and Crane." *Chekhov the Immigrant: Translating a Cultural Icon*, Michael C. Finke and Julie de Sherbinin, eds. Bloomington, IN: Slavica Publishers, 1997: 141-50. The premise of the essay is the vague commonplace that there are "parallels in Russian and American literature and culture in a period of modernization and urbanization." Of course, it is easy to concur with Durkin's contention, for example, that Crane and Chekhov are the "first truly modern writers in their respective cultures"—he notes that both writers repeatedly disparage the pastoral tradition. While it is not obvious to me why the pairing of Crane and Chekhov is helpful, Durkin's article is valuable for insightful comments on several of Crane's Sullivan County Tales.

9.53a   Hoffman, Daniel. "A Possible Source for 'A Mystery of Heroism.'" *Stephen Crane Studies* 19.1 (2010): 14-17. Hoffman suggests a source for Crane's fine tale of heroism: an actual Confederate soldier who brought water to the wounded and dying.

9.59a   Shen, Dan. "'Overall-extended Close Reading' and Subtexts of Short Stories." *English Studies* 92 (2010): 150-59. The Crane short story under discussion is "An Episode of War." Shen's reading is an overblown stretch, with lots of bluster about the "macrostructural strategy of feminization." Shen seeks to extend Shaw's (9.59a) reading that the story is Crane's satirical critique of the traditional notion of heroism. The better candidate to make that case is "The Mystery of Heroism."

9.111a   Houston, George W., and Jean V. "An Unpublished Note and Inscription of Stephen Crane." *Stephen Crane Studies* 17.2 (Fall 2008): 13-15. The Houstons publish a short note and two inscriptions that pertain to the acquaintance of Crane and Eben Alexander, an American minister in Athens whom Crane and Cora met covering the Greco-Turkish war during the spring of 1897.

Two Pieces on Reading Stephen Crane's Poems

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These pieces are, in origin and address, advice and a response to students in my ad-hoc course in *Fin de siècle* Wit and Humor in a Jugular Vein: Ambrose Bierce, Stephen Crane, Oscar Wilde, a course I found myself teaching a second time because once was not enough, somewhat to my surprise. Owing not very much to the New Criticism as such (which evaporated over the course of the 1960s), the emphasis is on close reading of the "texts themselves" and on the relations they invoke or imply of themselves, that is, reading without the author's being brought directly into contact with the texts to give them biographical motivation and significance, which tend to monopolize meaning when present and prominent. Their period is not suppressed, however, partly because their level and kind of relevance over time is a measure of their value as well as their capacity to endure. The authors as such come into their own at the end of the course—to the extent that students can withstand the temptation to attend to them earlier, as many cannot and I do not enjoin them to.

Like many others I have found actual reading less and less in evidence as time passes, and since the electronifying of most communication it is ever and increasingly rarer. The volume and variety of messages—via e-mailing, texting, Twittering, Facebooking, et al.—mount and count for nearly all, sustained discourses for less and less, with the attention span shrinking *pari passu*. But I also find that students and others, given the invitation and opportunity to focus for some time on a literary text of whatever length find themselves enjoying, literally, a whole new experience, one that stimulates and edifies as the text's means and ends come more clearly into view. In strictly practical terms, the enhanced capacity to read also gives them a readier and more willing access to the culture's fine print, itself ever more enmeshing unless its cords are cut. And it may dispose them to do serious reading of other kinds.

I don't claim to have the last word on much if anything. I give my reasons, and I go to considerable lengths to avoid mystification. That has always been about, and students have rather welcomed it as encouraging them to take a flying leap over a poem, impressionizing as they go and swearing when they land that it is only their opinion, no better than one's own (but, the implication goes, not worse). A book I recommend to one and all is Harry G. Frankfurt's *On Bullshit* (68 wee

pages bound in black and red). Princeton must have loved publishing a book of that title (by an emeritus professor of moral philosophy), but we needed it.

19 September 2011

Hi, all.

An important distinction that few if any in class have picked up on—or at least expressed explicitly—is that between different narrative points-of-view: explicit first-person ("I") in 42 and in many other poems; third-person in, for example, 55, 56, 58, and 62 (omniscient).

I went into varying degrees of detail on the content of the Crane 42 essayettes, but here is a bit more to show what is there in the poem, and to some extent what isn't. Please bear in mind that you can't make sense of the poem unless you come to terms with all the words in it, as they are used in combination with other words: diction and syntax.

Reading Black Riders 42

XLII
I walk*ed* in a desert.
And I cri*ed*,
"Ah, God, take me from this place!"
A voice *said*, "It is no desert."
I cri*ed*, "Well, But—
The sand, the heat, the vacant horizon."
A voice *said*, "It is no desert." [italics added to emphasize the tense and the time—past]

On a very important level, the poem is a straight, simple, first-person narrative of past events, though it seems to cover a lot of ground in time and space (very Crane-like and unsurprisingly). The first line makes an assertion at least initially to be accepted as fact: it says what it means and means what it says. Likewise the second line, "And I cried," and the third: we take "this place" to have been—to be—(some part of) a "desert," an awful place from which the speaker cried out to God to deliver him. But then "A voice" of indeterminate origin (God's? We can't say) "said, 'It ["this place"] is no *desert*,'" introducing a term new to the past time of experience narrated but not to the poem or to the speaker's mind at the time, which was apparently read before "A

8.21a   Rowe, John Carlos. "Race, Gender, and Imperialism in Stephen Crane." Rowe, *Literary Culture and U. S. Imperialism: From the Revolution to World War II*. New York: Oxford UP, 2000.142-63. A complex, often wandering and sometimes jargon-laden analysis of *Red Badge* and "The Monster" to assess whether Crane was a racist and/or an imperialist. Rather than decide about Crane on either issue, Rowe is content to conclude that, at least in these two writings Crane helped to contribute "to those ideological adjustments by which the United States adapted traditional hierarchies of race and gender to its pursuit of its destiny as a world power." More useful to students of US imperialism than Crane scholars.

8.20a   Schweik, Susan. "Disability Politics and American Literary History: Some Suggestions." *American Literary History* 20 (2008): 217-37. An elaborate, often abstruse and, in the end, inconclusive argument that "disability dynamics" and "the politics of disability" should figure as much as race in any analysis of "The Monster." Schweik's essay also devotes considerable space (unfortunately, with little success) to establish historical sources for the character of Henry Johnson and what happened to him.

8.28a   Young, Elizabeth. "Black Monsters, Dead Metaphors." *Black Frankenstein: The Making of an American Metaphor*. New York: NYU P, 2008. 68-106. Young provides a detailed and explicit account of what is the generally assumed but largely unexamined link between Mary Shelley's *Frankenstein* and Crane's most ethically mature and stylistically accomplished novella. She argues that "The Monster" "provides a sustained and self-conscious literary narrative of a black Frankenstein monster . . . [which] also explores a self-reflexive conjunction between the making of monsters and making of metaphors." After a useful examination of the mechanics of metaphor, she turns to interpretations of "The Monster." Of particular interest are the contrasts she draws between the two doctors and their creatures: "unlike the increasingly murderous monster of *Frankenstein*, Johnson remains an entirely blameless figure, and unlike the increasingly craven Victor Frankenstein, Crane's Dr. Trescott refuses to abandon his creation." Her striking conclusion is that Trescott and Henry share the same fate, and "no respite looms for either the black man made monstrous or the white man who comes to his aid." Add Young's essay to the short list of the best commentary on "The Monster."

cast on the impact of Crane's writing and his reputation—in this case, reviews of *Black Riders* and *Red Badge*—Johanningsmeier's strong suit is revealing the cultural work that contemporary responses to Crane (and others) can still accomplish for readers a century later. (See also 3.107a above). For example, Johanningsmeier finds that Crane was quite well known before *Red Badge* appeared in book form, and caused considerable heartburn for West Coast heavy-hitters like Charles Lummis.

7.63a   McGann, Jerome, ed. *Stephen Crane's "The Black Riders and Other Lines."* Houston, TX: Rice UP: Connections, 2009. McGann has produced a facsimile version of the original *Black Riders* 1895 publication by Copeland & Day. Seeing the "original" covers and illustrations, and the spare, capital-letters verses, usually taking up only a small part of each page, is striking.

7.67a   Monteiro, George. "'Our Own Steve Crane.'" *Stephen Crane Studies* 17.2 (Fall 2008): 16-19. Monteiro reprints a half dozen parodies of Crane's prose and poetry that appeared in the *Chicago News* in 1897.

7.97a   Wolosky, Shira. "Charting American Trends: Stephen Crane." Wolosky, *Poetry and Public Discourse in Nineteenth-Century America.* New York: Palgrave/Macmillan, 2010. 201-10. In this final, postscript chapter of a book dealing with the radical transformation that the nineteenth century had on American culture, Wolosky suggests that "the three trends of economic, religious, and civic society and the selfhood they construct come into stark relief—and contradiction— in the work of Stephen Crane." More simply put, Crane's poetry is an especially vibrant and important instance of cultural upheaval. Several of Crane's best-known poems are given brief explication.

"The Monster"

8.19a   Pendergast, Catherine. "And Now, a Necessarily Pathetic Response: A Response to Susan Schweik." *American Literary History* 20 (2008): 238-44. Pendergast's commentary praises Schweik's essay (8.21b) for its ability to exploit "the intersection of disability and race" with respect to Henry Johnson and "The Monster."

voice said, 'It is no desert.'"[1] Said *who*? "A voice." But the narrator must be right, less because of what he says in line 1, that he "walked in a desert," but because "this place" had—has?—the characteristics of a desert: "The sand, the heat, the vacant horizon."[2] These *qualities* are not denied by "A voice," when for the second time "A voice said, 'It is no desert'" (to which a hypothetical facetious answer would be, "the hell, you say"). We don't even know that this was the same voice: in English a subsequent reference to "*a* voice" would be made to "*the* voice," if it were the same one. This is the second denial that what was indeed a "desert," as we know it by the name and characteristics, was indeed a desert. But how could it not have been?

The address of the poem is like a voice-over relating an experience made alarming and, despite the desert setting, "chilling" by the disorienting details and the haunting voice(s). Among further details we might note is that the speaker cried out to "God" but He did not appear. "A voice" or "voices" might or might not have been His, or represented Him. We might ask, when is a desert not a "desert"? Or when is a "desert" not a desert? And how so, and with what significance? And what is the time of narrating in relation to that of the events narrated? Immediately after? Long after? Which is where we came in. The poem "ends" with a *literatim* repetition—a "refrain" in poetic terms, but that belongs to a different level of perception and description—which implies that there was nothing more to be said and that the same thing would go on being said indefinitely if questioned (as in "'Well, But—,'" l. 5), or if the speaker spoke further at all, whatever he said would be answered "It is no desert" as by a damaged CD. A very much constricted rat race of imponderable duration, in a place where if there was a God He did nothing to help. On the contrary, and some might be reminded of Gloucester's lines from King Lear, "As flies to wanton boys are we to the gods, / They kill us for their sport." But the poem is not explicit to similar effect.

This poem evinces cosmic irony. It is haunted and haunting. It postulates a desert-like place where one was and may be still, alone, and where there is no deliverance or even relief, only mocking denials by "A voice" or voices of the felt and observable truth. This is hell of a kind, or life of a kind that is hell on earth. If it is on earth.

We might want to add further reflections—not necessarily at great length, much less pompously—on what the poem seems to say or imply parabolically about human life in the cosmos, but it is difficult to add much such comment without sounding portentous and redundant. None of us would be likely to describe that significance in

quite the same terms, but we are all invited to arrive at that point and provoked to think about it feelingly from the shared experience that the poem communicates. And it is often salutary to note that, as Archibald MacLeish concludes his "Ars Poetica," "A poem should not mean / But be." Well, maybe not.

Best wishes,
Tom C

Reading Stephen Crane's Poems 2

I probably don't have to tell you that of the three bodies of writing we are reading, Crane's poems are in some ways the most difficult. If you have reached the point of recognizing that (and of attempting a better understanding of the poems than a first glance enables), then you have already made real progress. Some think that what a poem is about is only a matter of opinion, and admiring one poem more than another a matter of mere preference. But poems are in one way like all other forms of literate writing: they make their primary sense by their use of diction and syntax; a poem (like this paragraph) can't say what it doesn't say, and it must say what it does say, word for word —and of course it must say more than it says. Unlike the expository-prose paragraph, the poem has dimensions and orders of meaning, effect, and affect that are conveyed through, in, and in addition to the essential meaning of the diction and syntax. Not *only* a linguistic construct, a poem is a means of experience or a complex of experiences communicated through a process of revelation. And a very important part of its means is the *hearing*. Poems are written to be heard, and they should be read aloud some of the time and heard by the inner ear at any time. If that were not so, there would be no use for meter or, in Crane's case, the less regular but real emphases and rhythms that take its place.

Beyond the language, the means by which we access all else, most of Crane's poems are situational and quasi-dramatic, the speakers sometimes directly addressing and being spoken to by (an)other(s), as in *Black Riders* 30:

Supposing that I should have the courage
To let a red sword of virtue
Plunge into my heart,
Letting to the weeds of the ground

commentary becomes visible when we attend to the fact that the story is not merely an indictment of rigid expectations, but a lamentation of the fact that broad, undetailed cultural narratives are supplanting individual conscious judgments." The many paragraphs that follow, while providing an accurate and reliable retelling of the story (with lots of longish quotations from Crane), yield few new, striking or memorable insights.

Poetry

7.1a   Benfey, Christopher, ed. *Stephen Crane: Complete Poems*. New York: Library of America, 2011. Introduction. xiii-xxviii. Beyond having all Crane's poems in a single slim volume, Benfey's short, sprightly introduction is an added bonus. Crane's poetry is situated in the context of both his biography and his poetic contemporaries. Benfey briefly discusses Crane's best (and best-known) poems with reference to his (Crane's) main commentators, especially Berryman and Hoffman, concluding with an interesting explication of the significance and force of "There was a man with a tongue of wood / Who essayed to sing, / And in truth it was lamentable."

7.17a   Cavitch, Max. "Stephen Crane's Refrain." ESQ: A Journal of the American Renaissance 54 (2008): 33-54. A significant addition to commentary on Crane's poetry. Cavitch's sophisticated and illuminating analysis highlights how groundbreaking Crane's poetry was, "How remarkable then to recognize in the irregular form of Crane's 'In the desert' what may already be—in what was one of the first volumes of free verse ever published in the U. S.—a kind of immanent critique of free verse as a manifestation of identity and personal freedom." Central sections focus on a compelling case that the key to many of Crane's best poems is "the refrain," which Cavitch explicates via "the problematics of repetition." Cavitch also offers interesting comments on Willa Cather and Rupert Hughes's contemporary nay-saying critics.

7.32a   Johanningsmeier, Charles. "'Black ants chasing themselves across a bedspread': Newly Discovered Contemporary Responses to The Black Riders and Other Crane Works." *Stephen Crane Studies* 20.1 (Spring 2011): 11-19. More interesting newspaper and magazine sleuthing by this able Crane scholar. Beyond the light his findings

Henry, in Crane's other work, Maggie, makes" and the astounding and heretofore unnoticed news that the Correspondent's name in "The Open Boat" is "Willie." It took an interlibrary loan librarian considerable effort to get this article for me. Pity!

5.85a   Scheiding, Oliver. "Naturalistic Short Stories: Stephen Crane's 'The Open Boat' and John Steinbeck's 'The Chrysanthemums.'" *A History of the American Short Story: Genres—Developments—Model Interpretations*. Michael Basseler and Ansgare Nummin, eds. Trier: WVT, 2011. 205-17. A fresh and helpful discussion of both Crane's and Steinbeck's most frequently reprinted short stories. With regard to Crane, Scheiding argues for an American naturalism as opposed to the dirty, deterministic French naturalism—that is, a naturalism that provides wiggle room in the face of environment and heredity. Thus the four in "The Open Boat" have limited choices and at least some opportunity for initiative. Nonetheless, Crane readers are well aware that two of the survivors are the least competent and the third, incapacitated by injuries.

Western Tales

6.14a   Dooley, Patrick K. "Ethical Tolerance and Sociological Savvy: Crane's Travels in Mexico." Dooley, *A Community of Inquiry: Conversations between Classical American Philosophy and American Literature*. Kent, OH: Kent State UP, 2008. 33-41. A look at Crane's Mexican travel dispatches, with special attention to "A Jag of Pulque" and "Mexican Lower Classes," upon whom Crane steadfastly "refuses to commit judgment."

6.18a   Johnson, Leigh. "Foreign Incursions: Stephen Crane and Katherine Porter's Tourist Violence in Mexico." *Journal of Postcolonial Cultures and Societies* 1 (2011): 37-56. Several interesting paragraphs on Crane's little-examined Mexican tale "The Five White Mice." Warning, do not read this "essay" closely—the titles of several Crane pieces are missing and four (maybe more, I quit looking) works she refers to are not included in her "Works Cited."

6.75a   Nothstein, Todd W. "Performance and Perspective on a 'Space-Lost Bulb': The Value of Impressionism in Stephen Crane's 'The Blue Hotel.'" *EAPSU Online: A Journal of Critical and Creative Work* 5 (2008): 193-211. In his second paragraph Nothstein sets for himself a bold agenda: "a more penetrating element of Crane's social

My sinful blood,
What can you offer me?
A gardened castle?
A flowery kingdom?
What? A hope?
Then hence with your red sword of virtue.

The poem is a parable in the form of a dramatic episode, a playlet, taking place in the perpetual present. Paraphrase with comment will serve to release the basic meaning, but the specific terms are far more important and a good deal more vivid and affecting than the paraphrasable prose-content.[3] The speaker questions an unidentified other: God? A god? A spirit? Someone more than mortal, presumably but not necessarily: it could also be a priest of some kind. An immortal would have the power to make extravagant offers literally and directly, whereas a priest could make such "offers" only by divinely delegated (or feigned) authority and on theological grounds, and would promise them rather than "offer" them. By Ockham's razor, an immortal seems more likely. An analogous situation is very familiar at the present time in the form of suicide bombers, many if not all of whom are induced to act by the assurance that such martyrdom is pleasing to God and rewarded richly in the afterlife, an assurance given not by the deity or an angel directly, presumably, but by a cleric or other authority.

The poem is carefully structured: the first five lines express the hypothetical offer of the speaker, the second five ask explicitly what "offer" he may expect in return, with the interlocutor's answer and his response. In brief, the speaker asks, if "I should have the courage" to let "my heart" be pierced by a sword and "my sinful blood" be shed, "What can you offer me" in grand compensation? Only "A hope?" So get lost, you and "your red sword of virtue." That's as much quotation as paraphrase, but quotation avoids error and is legitimate as long as you are going beyond the limits of the quotation as such *and* not falsifying it. In that very condensed summary, I stress the attitude and the rejection. Absent from it is the implied *particular* situation, a knightly one (at least psychologically) like that in "A youth in apparel that glittered" (27). We know that partly from the "gardened castle" and "flowery kingdom," which belong to the medieval world of legend and the romanticized Round Table of King Arthur.[4]

The poem begins as though in earnest but casual mid-conversation (*in medias res*). This status would be immediately clear if "should" were stressed—but the natural way of reading the first

line would not stress "should," so it is left to the very conversational "Supposing" to set the stage, tone, and moment. In the poem the speaker is *answered*, too, with "A hope," as implied by the speaker's incredulous response, "What?" and immediately following "A hope?" which returns the interlocutor's answer verbatim as a sardonic question, followed by the logical and emotional conclusion, "Then hence" (So get lost), etc. [5]

The dependent clause of lines 4-5— "Letting to the weeds of the ground / My sinful blood"—strongly suggests a spiritually purgative as well as physical effect along with the dying. The "plunge" of the "red sword of virtue" symbolizes the course of dying for one's sins, though apparently freed of them, falling in one's blood "to the weeds of the ground." It is red because like all other swords it lets blood: that's what swords are for. It is "of virtue" because when willingly received it instantiates courage and affords a kind of grace by letting "sinful blood." The first "let" (2) means "permit," the second ("letting") means "shedding" but probably also surgical blood-letting.[6] In any case, the "*sinful* blood" would fall on the "weeds of the ground" (not "the grass of the earth"), a stylistically apt *King James*-Biblical "redundancy" in generically identifying the place.

The impact of Crane's poems is due not least to the arrangement and lengths of the lines, to rhythmic effects, and to the array and deployment of sounds, with assonance sometimes in lieu of rhyme, as well as to the verbal expression as such and the imagery and symbolism, neither unique to poems. One (read "I") cannot articulate every nuance or capture the poem's total sense and experience in even the most elaborate analysis, especially without seeming to sacrifice the unity, the integrity, and the force of the whole. Once it has been analyzed to the point of epiphany, in any case, one must return the results to a reading of the poem, both silently and aloud. It is there and then, knowing what he is talking about, that one really experiences that special frisson that Crane's peculiar gifts of irony and wit induce.[7]

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most cosmopolitan city." After all, Wertheim reminds us, the subtitle of *Maggie: A Girl of the Streets* is *A Story of New York*.

4.158a Leary, John Patrick. "America's Other Half: Slum Journalism and the War of 1898." *Journal of Transnational American Studies* 1 (2009): 1-33. An informative and helpfully illustrated (with photographs and newspaper drawings) examination of "the links between the 1890 literature of urban reform in the United States, which focused on the downtown 'other half' of New York, and the war literature of 1898, when American troops intervened in Cuba's war of independence." While Crane's slum sketches and war dispatches form the core of this fine essay, interesting sidelights on Jacob Riis as well as Theodore Roosevelt (as both an urban reformer and Rough Rider commander) should not be missed.

4.172a Rowan, Jamin. "Stephen Crane and Methodism's Realism: Translating Spiritual Sympathy into Urban Experience." *Studies in American Fiction* 36 (2008): 133-54. Crane may have walked away from Methodism's doctrines and institutional practices, but the impact of its "structure of feeling" clearly informs his urban sketches. Rowan convincingly argues that the Cranes' faith and, more so, Crane *pere*'s crusade against romanticized, sentimentalized novels—such works purportedly blunted readers from an appreciation of the real life and sufferings of actual people—found a striking resonance in Crane *fils*'s depiction of Bowery life.

"The Open Boat"

5.1a   Ahmad, M. S. Abu Baker, and Amer Hassan Al-Rashid. "Natural Providence? In Stephen Crane's 'The Open Boat': Naturalism, Romanticism, Ecology/Stephen Crane' in 'The Open Boat." *Interactions: Ege University Journal of British and American Studies* 17 (2008): 1-14. These two "scholars" have dramatically lowered the bar for inept commentary. No fooling, this is the actual title of their piece. Moving along, in their précis, they explain that "unlike many critics who argue that the death of the Oiler was arbitrary, we suggest that the Oiler is naturally selected to die because he stands for pollution and contamination. Conversely, the Correspondent and the injured Captain are saved because of Natural Providence." Not only are these conclusions badly supported but one also wonders about the Cook. Equally surprising are their explanations that the Correspondent's realization of insignificance "is similar to the one

of the Bowery hopefully serves to promote the appreciation of the least investigated aesthetic field of Crane's expressionistic representation." I concur.

4.86a   Orgeron, Marsha. "The Road to Nowhere: Stephen Crane's *Maggie: A Girl of the Streets* (A Story of New York) (1893)." *Women in Literature: Reading through the Lens of Gender*, Jerilyn Fisher and Ellen S. Silber, eds. Westport, CT: Greenwood P, 2003: 185-87. Orgeron's mini-essay is forgettable save for its comment that Maggie's mother, Mary Johnson, "appears as much a hapless victim" as her daughter.

4.96a   Scofield, Martin. "Theatricality, Melodrama and Irony in Stephen Crane's Short Fiction." *Journal of the Short Story in English* 51 (2008): 41-48. Scofield argues that Crane is best understood by focusing on a "use of theatricality and melodrama as a way of highlighting his distinctively heightened and *bravura* style." *Maggie* is examined at some length with parallel comments on "The Bride Comes to Yellow Sky" and "The Blue Hotel." Despite his claims with regard to the latter, Scofield seems to be unaware of Jan Kadar's film version of "The Blue Hotel."

4.105   Stasi, Paul. "Joycean Constellations: 'Eveline' and the Critique of Naturalist Totality." *James Joyce Quarterly* 46 (2008): 39-53. Interesting discussion of naturalism/realism/determinism comparing Crane's *Maggie* and Joyce's "Eveline." Regarding the impact of the environment upon Maggie, Stasi argues "our observation of [her] character emerges . . . from the outside, from actions and circumstances rather than from psychological depth or volition. As readers, Crane tells us, we cannot look inside."

4.115a   Wertheim, Stanley. "The New York City Topography of *Maggie* and *George's Mother*." *Stephen Crane Studies* 17.1 (Spring 2008): 2-12. Wertheim's fine essay corrects the mistaken assumption that *Maggie, George's Mother* and many of Crane's New York City sketches and tales were "Bowery works." Wertheim traces this often repeated error to British publisher William Heinemann's edition, an inaccuracy subsequently picked up by Fredson Bowers's Virginia edition, whose "misguided taxonomy has narrowly focused the attention of subsequent scholars and critics on the Bowery as the actual and cultural locale for these novelettes rather than on the multifaceted physical and symbolic environments of the underclass in America's

Notes

1. The grammatical passive voice of "mind was read" because there is no one to refer to except "A voice," and we don't say "A voice read his mind," although we could say that if we put "A voice" in quotation marks to indicate special status.
2. I use tenses in this way ("had—has—," etc.) as a way of expressing the facts that the action and dialogue of the narrative all belong to the past as controlled by the first line, but the dialogue in quotation marks—most of the poem—is in the present not in fact but *in effect*. That is probably why some describe everything in the poem in the present tense.
3. The poem is quoted also in caps as printed in *The Black Riders*. Is there a difference in how and what the poem means that way? I ask you. See Christopher Benfey, *The Double Life of Stephen Crane* (New York: Knopf, 1992), p. 152.
4. They are perhaps reminiscent also of the Pleasure Dome of Xanadu in Coleridge's "Kubla Khan."
5. "*Your* red sword of virtue" is possibly ambiguous. It is likely to be taken simply as a second-person possessive meaning the interlocutor's sword, which works well enough. But "your" may be the colloquial *indefinite* possessive, like the "your" in "There are more things in heaven and earth, Horatio, / Than are dreamt of in *your* philosophy" (*Hamlet* 1.5.174-75); that is, philosophy in general, not Horatio's own. Here, then, the sword would be not the interlocutor's but the *hypothetical and symbolic* "red sword of virtue," which seems to be suggested by "*a* red sword" in line 2. In *Hamlet*, to get the meaning right in performance, an actor would stress "your" less than "philósophy" (reversing the relative stress changes the meaning to what one sometimes hears, partly because Horatio is a "scholar," presumably). Another example is in the film title, *Now, You Take Your Average Rock*" (1962). The colloquial locution "your" usually implies or accompanies a claim to expertise, which is evident both in the film-title and in Hamlet's use, since he is claiming knowledge and experience of phenomena beyond (natural) philosophy, i.e., the supernatural. It is common still but seldom or never heard among the educated, which is probably why it makes no appearance in contemporary grammars, at least the obvious ones I checked.
6. Blood-letting, based on humors physiology and psychology, was used therapeutically, sometimes employing leeches, from late antiquity until the late nineteenth century. It must have done limited if any good and a great deal of harm in all that time to many of the patients so

treated.

7. Beyond the experience, the concluded action prompts further reflection, which may or may not correspond with anything Crane had in mind, and may or may not be worth pursuing. All depends upon the purpose. The speaker wants huge rewards for his proffered self-sacrifice, summarily rejects "A hope," and is therefore an un-Christian materialist. Does the speaker believe his blood is "sinful," or is that a description, itself almost ironical, given for the benefit of his interlocutor?

4.25a   Dowling, Robert M., and Donald Pizer. "A Cold Case File Reopened: Was Crane's Maggie Murdered or a Suicide?" *American Literary Realism* 42 (2009): 36-53. The point/counterpoint positions of Dowling and Pizer are finely tuned, textually precise and perhaps, as is the case with the best cold cases, remain teasingly perplexing and stubbornly opaque. I have always (like Dowling, it turns out) believed that Maggie is murdered in the 1893 edition and commits suicide in the 1896 Appleton version, so I am still on the fence seeing both murder and suicide as possibilities. But for partisans of either conclusion and for other fence setters, the Dowling/Pizer commentary on the telescoping of time in Maggie's last "night" is wonderfully done.

4.59a   Hurtsperger, David. "Populist Crane: A Reconsideration of Melodrama in *Maggie*." *Texas Studies in Literature and Language* 53 (2011): 294-319. An ambitious and thought-provoking examination of Maggie. The core issue is, how should we interpret Crane's memorable sentence, "To Maggie and the rest of the audience this was transcendental realism"? Hurtsburger argues that an informed reading will avoid the stark binaries of past commentaries—their tendency to dismiss or to disparage melodrama as a genre and, in particular, their propensity "to dismiss Crane's portrayal of melodrama as purely ironic or Maggie's response to it as purely naïve." Hurtsperger concludes by calling attention to the contrast between the mostly silent, "prosperous" patrons and the engaged and verbally responsive "working-class audience."

4.75a   Margolies, Edward. "Struggling for Space: Stephen Crane, James Baldwin, Ann Petry, Bernard Malamud." Margolies, *New York and the Literary Imagination: The City in Twentieth Century Fiction and Drama*. Jefferson, NC: McFarland & Company, 2008. 93-112. Crane's *Maggie* and *George's Mother* are included in this survey of urban fiction. Margolies give special emphasis to Crane's use of color and color images.

4.68a   Kuga, Shunji. "The Sound and Fury in Stephen Crane's *Maggie* and *George's Mother*." *Stephen Crane Studies* 17.2 (Fall 2008): 2-12. A detailed and illuminating examination of Crane's use of colloquialisms in *Maggie* and *George's Mother*. Kunga is attuned to Crane's evocative use of words and background sounds, concluding that "my present study of Crane's remarkable ear for the sounds

Crane succeeded in penning a "universal portrait of 'every man who goes to war,'" few scholars appreciate how difficult it was for Crane having been born too late; beyond that, Crane had to both absorb and then eventually overcome a popular culture flooded with eyewitness memoirs of officers and enlisted Confederate and Yankee veterans. Warren provides insightful parallels between *Red Badge* and historical accounts of actual battles. An important contribution to *Red Badge* commentary.

3.255a Wood, Adam H. "'Crimson Blotches on the Pages of the Past': Histories of Violence in Stephen Crane's *The Red Badge of Courage*." *War, Literature and the Arts: An International Journal of the Humanities* 21 (2009): 38-57. Wood examines the questions of the historical actualities that were (and are not) germane to an appreciation of *Red Badge*. Wood's first section heading, "Histories of War, War Fiction, and the Space Between," nicely captures his project and its significance for addressing fictional and historical accounts of episodes of war as well as the task of confronting "the violence of war generally."

3.266 Sorrentino, Paul, ed. *The Red Badge of Courage*. Cambridge: The Belknap Press of Harvard UP, 2010. Sorrentino uses the 1895 Appleton as his copy-text supplemented with careful and judicious corrections / emendations. Of particular note is the Introduction's focus on the elusive nature of courage. Sorrentino insightfully explores Fleming's mostly muscular and reflexive "pseudo-heroism."

3.287a Pizer, Donald. "Response." *American Literary Realism* 43 (2011): 183. Pizer notes that Parker's recent essay (3.292a), dealing in part with efforts to have the Binder edition of Red Badge adopted, rehashes Parker's own 1976 piece on the same issue (see 3.283). Pizer notes that, once again, Parker fails to address the opposing views regarding Hitchcock's alleged censorship.

3.292a Parker, Hershel. "The Talented Mr. Hitchcock." *American Literary Realism* 43 (2011): 176-83. Perhaps Parker's last (one supposes) effort to get the Binder version of Red Badge adopted as the standard text. No more convincing than Parker's earlier essays on this issue, which were published in 1976, 1978, 1981, 1984 and 1986.

A Further Note on "A Mystery of Heroism"

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In the Fall 2011 *Sewanee Review*, an issue devoted to literature on the theme of war, there appears a new poem, "Richard Kirkland, Marye's Heights, 1862" by David Moolten. His lines conclude,

What's more hapless is how many thirst
For such diluted epiphany: that thirst exists.
That he's quenched some, maybe even his own,
Which gets him to another better world,
If only a scarred hill near Fredericksburg
Where for a while the angels have won.

As I suggested in *Stephen Crane Studies* (spring 2010), this poem is based on the same anecdote that might have served as a source for "A Mystery of Heroism." As Moolten is not only a poet, he is a physician, Medical Director of the American Red Cross Blood Services for Penn-Jersey, and so is accustomed to the demands and rewards of research.

While I was writing my note on Crane, Moolten traced the source of his poem to its source, a letter by General J. B. Kershaw in the *Charleston News and Courier*, January 2, 1880. This is reproduced online as an appendix to Michael Schaffner's exhaustive survey of the appearances of the tale (http://cwmemory.com/2009/12/22/Is-the-Richard-Kirkland-Story-True?). Some versions were by veterans of the Battle of Fredericksburg, others by civilians, including one by a woman narrator, but all either were based on General Kershaw's version or contradicted some of its details.

Kershaw's letter is festooned with literary furbelows, as in "with an expression of indignant remonstrance pervading his person, his manner and the tone of his voice," observations the general was in no position to witness; and, e. g., his statement "[Kirkland] raised the drooping head [of a Federal casualty] upon his own noble breast . . . [and] placed his knapsack under his head. . . ." One veteran subsequently wrote that the soldiers taking part in the assault on Marye's Head had abandoned their knapsacks before trying, futilely, to cross the field.

Further, when General Kershaw later contributed a letter to *The Century*, commenting on another officer's account of the Battle

of Fredericksburg in "Battles and Leaders of the Civil War" a venue requiring historical verity, he made no mention of Kirkland's noble heroics, bringing canteens into the line of fire to succor the wounded of both armies. One must conclude that, writing for a newspaper of general circulation, he produced a fable which, like the story of the singing of "Silent Night" by the British and German troops facing each other on Christmas Eve, 1914, entered into oral tradition. There is in the Quaker cemetery in Camden, S.C. where Kirkland is buried a life-sized statue of him giving a canteen of water to a fallen foe.

So the chances are that Crane had heard from one or another of the veterans he consulted before writing *The Red Badge of Courage* this moral tale, intended to help heal the wounds of war among its survivors. Whether he had heard and elaborated on this story or imagined it, his treatment of the anecdote has the brilliance of his other great war stories.

3.107a Johanningsmeier, Charles. "The Syndicated Newspaper Appearances of The Red Badge of Courage." *American Literary Realism* 40.3 (Spring 2008): 226-47. An important essay on the first published version of *Red Badge*. Johanningsmeier examines the newspapers in which serialized installments appeared, considering, for example, the advertisements that surrounded Crane's text. It is interesting that these ads were evenly balanced between masculine "coded" merchandise and products aimed at women. Johanningsmeier's skillful account of differences of text, tone, emphasis, and the ending between the newspaper and book versions challenges Craneans to explore the cultural work that *Red Badge* performed for its first readers.

3.200a Sanner, Kristin N. "Searching for Identity in *The Red Badge of Courage*." *Stephen Crane Studies* 18.1 (Spring 2009): 2-16. A full-blown and complex analysis—engaging all the important essays on the topic—of Fleming's moral and psychic/sexual/phallic and oedipal maturation. Sanner concludes that Fleming "exists not as a feminized man or a masculinized woman, but as an individual whose simultaneous embodiment of both genders eventually enables him to achieve the courage necessary to face who he is," thereby equipping him to face the stresses of combat as a quasi-veteran.

3.231a Thrailkill, Jane F. "Nervous Effort: Gilman, Crane and the Psychophysical Pathologies of Everyday Life." Thrailkill, *Affecting Fictions: Mind, Body and Emotion in American Literary Realism*. Cambridge, MA: Harvard UP, 2007. 117-54. The brief section (a half dozen pages in a thirty-eight page chapter) on Crane is an afterthought near the end of the chapter dealing with diagnoses of the psychological pathologies afflicting hypersensitive individuals, notably Jane in "The Yellow Wallpaper" and Fleming in *Red Badge*.

3.244a Wachtell, Cynthia. "The War Novels of Stephen Crane, Joseph Kirkland, and Frank Stockton." Wachtell, *War No More: The Antiwar Impulse in American Literature, 1861-1914*. Baton Rouge: LSU P, 2010. 147-54. The Crane section is on *Red Badge*, wherein Wachtell explores the extent to which "images of industry and machinery" pervade Crane's depiction of the Civil War.

3.244b Warren, Craig. "Various Veterans Had Told Him Tales, *The Red Badge of Courage* and Inclusive Civil War Literature." Warren, *Scars to Prove It: The Civil War and American Fiction*. Kent, OH: Kent State

2.185   Sorrentino, Paul. "The Short Stories of Stephen Crane." *A Companion to the American Short Story*, Alfred Bendixen and James Nagel, eds. London: Wiley-Blackwell, 2010. 135-51. In this helpful chronological survey of Crane's output of tales, sketches and short stories, Sorrentino calls attention to Crane's best works, several of which have been previously underexamined (for instance, his Whilomville and Spitzbergen Tales.) Sorrentino points out a number of signature elements in Crane's stories, especially his view of the permeable membrane between reporting and imagining and the importance of context, often furnished by recollections, which give significance and meaning to facts.

2.207a Vanouse, Donald. "Stephen Crane's Depiction of Irish Americans." *Stephen Crane Studies* 18.2 (Fall 2009): 2-9. In his wide-ranging survey Vanouse establishes that while Crane was not immune to relying on the common stereotypes of "popery, poverty and political corruption," his works "also include portraits of Irish-Americans which make some of the fullest affirmations of character-strength and dignity found in his writings."

The Red Badge of Courage

3.16a   Monteiro, George. "Crane's 'Red Wafer' Again." *Stephen Crane Studies* 17.1 (Spring 2008): 13-15. Monteiro suggests that contra Stallman, the image refers to "red wafers" of wax used to seal envelopes during the Civil War era.

3.16b   _____. "Real Battles, Actual Badges." *Stephen Crane Studies* 18.1 (Spring 2009): 32-33. A short piece about a newspaper story "A Badge that was Lost in Battle," which appeared in the *New York Tribune* in 1891 when the same paper "was printing the young Crane's reports from the Jersey shore."

3.30a   Casey, John Anthony, Jr. "Searching for a War of One's Own: Stephen Crane, *The Red Badge of Courage*, and the Glorious Burden of the Civil War Veteran." *American Literary Realism* 44 (2011): 1-22. Casey suggests that a profitable way to explore Crane's achievements in *Red Badge* (and several other of his war tales, notably "The Veteran") is to remember that Crane was born too late to participate in the defining event in US history. Moreover, Crane and others of his demographic cohort "felt a sense of belatedness when confronted by veterans' claims of cultural superiority and uniqueness" and manliness.

Crane, the Train, and Pat Scully

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In his fiction, Stephen Crane's idiosyncratic naming praxis calls attention to itself, a topic touched on in these pages by John Clendenning in 2000.[1] The tales are surfeit with recurring Jims and Jimmies, Billies/Willies, Wilsons, Henrys, Johnnies and Johnsons—seeming at times to exclude all others. *Maggie* (Maggie *Johnson* namely, no relation to Henry Johnson of "The Monster") was originally pseudonymously signed "Johnston Smith," which Clendenning called Crane's "first no-name" (p. 2). Specific non-naming, that is, was another possibility of this proclivity. It's as if Crane were in his fiction checking in to some vividly oneiric blue hotel where only one or two people are identifiable by given name or surname, and even those of the minimally particular "Smith" or "Johnson" variety. In addition to this short list of possibilities from which Crane regularly drew is a sizable cast of stock, fungible characters identified epithetically by job title or appearance. A Bartender in Nebraska differs little from a Bartender on Devil's Row, a Cowboy who desires thirstily to kill a strange Swede (who may, after all, be a Dutchman) is interchangeable with the Gambler who finally, to everyone's relief—even the Swede's, it seems—does kill him; and a Captain stranded at sea in a dinghy, it turns out, is as displaced as a Lieutenant cut off from his troops in war. As Crane-surrogates, his Easterner (*Mr. Blanc!*)—who bears witness to a preclimactic, buckling fistfight in a numbing Nebraska snowstorm—is indistinguishable from the Correspondent who survives a Florida shipwreck and writes about its resulting boat wreck. Coming from a writer of less than Crane's mastery and possessive, possessing imagination, such circumscribed usage would likely be decried by critics as amateurish. Therein lies Crane's naming "problem" if such it is, for literature contains only one nameless, unique "tattered soldier," one "Swede," one "Correspondent" and one "Easterner," who need no other tags. Such usage was innovative, to say the least.

Crane was deliberate and, not so astonishingly, actually stirred toward eliminating more names,[2] for his use of anonyms and pseudonyms as recurring effacements of identity was in favor ultimately of their fateful predicative functions: "This poor

gambler isn't even a noun," Mr. Blanc, the adjective-Easterner explains to the adjective-Cowboy: "He's a kind of an adverb." Thus Stephen Crane self-explained the meaning of nominative obliterations for those masterminded to comprise a clan of "No-Name" moving about determinedly, adverbially, in his dream-like cosmos. His practice signifies aesthetically as it is revealed in a comparison of the twinned, symmetrical masterpieces, "The Blue Hotel" and "The Open Boat," where purposeful naming or disnaming functions indicatively: Crane's only *unnamed* main character in "The Blue Hotel," a tragic Swede, perishes on schedule, whereas Billie, the only *named* character in "The Open Boat" drowns without warning. Life and death, Crane wrote, existence or nonexistence, are thus pointed to with a socio-linguistic formalism conferred in a fully aestheticized, performative speech-act.

When, given the possibilities, the solid, proper *nomen* "Patrick Scully" suddenly emerges from among generic Smiths and Johnsons and their surrounding non-yclept crowd, our ears prick at a rare grounding, even though Patrick Scully is an exceedingly common moniker. Such "real" Crane names as Scully, Conklin and Westfall, e.g., establish via their historicity a third category of Crane-naming. (A fourth set might include Reifsnyder, Crane's cleverly named "Sharpcutter" barber in "The Monster," and his half-officer Timothy Lean of "The Upturned Face.") Particularly for those familiar with Port Jervis, New York, a Scully here or a Conklin there is significant—as much as for readers focused on the otherwise disconnected, contextually nonspecific ("framed in"), arguably symbolic, identity-effacing tenor of his stories. For Port Jervis, since the time it was a mere village of Deerpark, has been awash in Scullys, Conklins and Westfalls. Even a cursory search of directories or church records reveals their ample presence generations before Stephen's Cranes came northwest out of New Jersey.[3] Such familiar names appearing in Crane's work are now, and had to be contemporaneously, taken by locals as *ambient*: one could not visit much less frequent Port Jervis without encountering a Scully or Conklin, without traveling over Conklin Avenue in Orange County or through Westfall Township on the Pennsylvania side of the Delaware River. We can even connect Stephen Crane during his most productive years unambiguously and credibly to one particular Port Jervis Pat Scully, and conjecture reasons for that name's conscription into literary history.

According to the *Port Jervis and Middletown Directory for 1891* (Middletown: J.H. Lant, 1891, p. 103), P. J. Scully (var. Patrick J. Scully, Patrick J. Sculley in later and parallel directories) was a railroad

fact that reality is constituted by experiences; accordingly sometimes participants, but then too, sometimes spectators have access to "the truth." "An Episode in War" is the essay's focus.

2.73a Dowling, Robert M. "Riders of the Imagination: George Monteiro on Stephen Crane Studies." *Studies in American Naturalism* 5 (2010): 37-50. Dowling's series of interviews with Monteiro are shaped into an enjoyable and informative survey of important Cranean scholarship from the mid-1950s to the present. Monteiro's own important and influential contributions are conspicuous in this narrative. A fitting tribute to one of the stalwarts of Crane studies.

2.80a Gaskill, Nicholas. "Red Cars with Red Lights and Red Drivers: Color, Crane and *Qualia*." *American Literature* 81 (2009): 719-45. An interesting and ambitious explication of the contribution that Crane makes to our understanding of color experience. The value of Gaskill's essay is in its reminder of how widespread and persistent is Crane's fascination with color. On the other hand, his critique of scholars who see Crane as a literary and painterly impressionist is unconvincing; further, his attempt to use C. S. Peirce's categories (*qualia*, object and relations) to theoretically ground an account of Crane is too sketchy to be helpful.

2.147a Monteiro, George. "H. E. Bates, Neglected Champion of Stephen Crane's Fiction." *Stephen Crane Studies* 20:1 (Spring 2011): 2-11. Bates has long been noted for his attempt to revive interest in Crane in England (see 2.36). Monteiro provides details on Bates's career as a Crane booster and a busy writer in his own right, and he also presents interesting linkages between Edward Garnett, Joseph Conrad and Bates.

2.128a Kuga, Shunji. "Filling the Gaps: How the Japanese Have Read and 'Seen' Crane's Works." *Stephen Crane Studies* 19.1 (2010): 2-13. An interesting and fairly detailed commentary on the difficulties that translators (and the teachers and students who use those translations) encounter in bridging the cultural and linguistic gap. Problems and frustrations dealing with *Maggie* and *Red Badge* are given special attention.

2.35a   Barrett, Lindsay. "The Painters of Modern Life: Stephen Crane, Edward Garnett and Henry Lawson." *Journal of the Association for the Study of Australian Literature* (2009): 1-9. Barrett casts a wide net snaring Garnett as a "common and citable literary ancestor . . . for Crane and Henry Lawson (a late 19th century Australian journalist turned novelist)." In short sketches a few paragraphs long, Barrett also assesses, I guess mostly because he went looking for them, the influences upon, among others, Bierce, Poe and Twain. In only nine pages, remarkable!

2.72a   Dooley, Patrick K. "Human Solidarity in an Indifferent Universe." Dooley, *A Community of Inquiry: Conversations between Classical American Philosophy and American Literature*. Kent, OH: Kent State UP, 2008. 55-63. An examination of "The Open Boat," stressing the role of an indifferent universe as a catalyst for "the subtle brotherhood of men that was here established on the seas." Crane is seen as a humanist of the American sort.

2.72b   _____. "'In the Depths of a Coal Mine': Crane's Metaphysics of Experience." Dooley, *A Community of Inquiry: Conversations between Classical American Philosophy and American Literature*. Kent, OH: Kent State UP, 2008. 24-32. An examination of the experiential factors that furnish Crane and Linson with "new eyes" before, during and after their two descents into the Dunsmore mines in Scranton, Pennsylvania.

2.72c   _____. " 'Matters of Conscience' and 'Blunders of Virtue': Crane on the Varieties of Heroism, or Why Moral Philosophers Need Literature." Dooley, *A Community of Inquiry: Conversations between Classical American Philosophy and American Literature*. Kent, OH: Kent State UP, 2008. 42-54. An examination of Crane's skillful capture of actions above and beyond the call of duty. "The Veteran," "A Mystery of Heroism," and "The Monster" are given attention.

2.72d   _____. "Spectators and/or Participants: Crane on Epistemological Privilege." Dooley, *A Community of Inquiry: Conversations between Classical American Philosophy and American Literature*. Kent, OH: Kent State UP, 2008. 15-23. The essay argues that, *à la* William James, existence's problematic nature is traceable to the

brakeman who took rooms at number 3 Front Street in Port Jervis, at a boarding house backed right up against the Erie Railroad tracks two blocks from the station where Crane boarded and bounded on trips to and from Jersey City, Paterson, Newark or New York City. (Erie in those days before Hudson River tunnels and bridges guaranteed a connection from Twenty-Third Street or Chambers Street in Manhattan, by ferry and coach to the new Pavonia Station in Jersey City, the Erie's eastern terminus.) The United States Census of 1900 reveals that this Patrick Sculley, age 35 and a brakeman residing in Deerpark (by which Port Jervis was enclosed before its incorporation as a city) had been born in Ireland in 1864, been brought over to New York City in 1869, and had married Mary [Burns], age 37, another Irish immigrant living in the city.[3] They had by 1900 set up house at 18 King Street, a two-block zigzag from Scully's previous rooms downtown, but across the tracks in the Riverside section of Port Jervis called "The Acre." Directories to and through 1903 continue these data unchanged. In 1905, however, Mary Scully of 18 King Street is listed as widow. Patrick Scully's obituaries relate that he had for almost fifteen years worked Erie's New York Division, the line Stephen Crane rode.

Erie's 1891 timetables show the train-trip from Jersey City to Port Jervis as a theoretical 3-1/2 or 4-hour excursion. Today's local over those selfsame rails, Port Jervis to Penn Station in New York City, still consumes approximately three hours, give or take. Beyond imagining is any idea that spending long hours in virtual isolation with a highly social man who, for example, interviewed Civil War veterans in Port Jervis parks before writing *The Red Badge of Courage* did not produce with regular trainmen familiarity, perhaps friendliness. And Crane, keeping bohemian hours, rode in off-times, counter-traffic, going to New York late or to PJ in the afternoon or evening, when Scully might be returning home from the morning commute. Patrick Scully in fact lost his life on one such return ride, on an afternoon train deadheading westward toward Port Jervis.

"Stevie" had been riding this route semi-regularly since 1877, when he was six years old and his family first visited Port Jervis, but his intensive ridership on it began in 1891, the year his mother died in Asbury Park and also the year of his first camping trip to Sullivan County. Significantly, Patrick Scully signed on with Erie out of Port Jervis in 1891. One easily imagines new trainmen being introduced to Crane, a nineteen year-old with strong Port Jervis connections (Dad Jonathan Townley Crane had pastored its Drew Methodist Church, "Judge" William Crane had joined PJ's bar in 1881, sister Agnes had

taught at Mountain House School, and Mom, Mary Helen Peck Crane, had been founding president of its W.C.T.U.). His presence was, no doubt, noted on this route for fifteen years. Beyond these facts, however, was the death of "a well-known young man of this village [Port Jervis]," Stephen's nearest sibling Luther, who perished in 1886 while an Erie Railroad employee. Luther Crane's fatal accident on the rails would have endeared young Stephen to Erie trainmen. Brotherhood of Railroad Trainmen (B.R.T.) members probably thenceforth regarded Stephen as family and treated him as royalty. Crane's routine comings and goings eventually merited a full paragraph in the local papers, but Crane-family travel notices had been appearing since 1878 (see note 6, below), and Luther's tragedy was front-page news. Even today, everyone knows everyone else's business in Port Jervis.

Geographically, PJ was and remains a tiny city wherein one who enjoys beer, for another example of possible proximity, is likely to encounter in its few saloons others of like taste. If we are to give credence to anecdote and particularly to the half-dozen jokes about beer drinking he penned for the *Pike County Puzzle*, Crane and his friends patronized Port's barrooms. Reading in "The Monster" that it is a young brakeman who pulls Henry Johnson from the fire that disfigures him, ruins his life and upsets the staid social order of Whilomville (brother Will's Home Ville?), we cannot but wonder if some story of personal heroism or daring had been transmitted during long railroad hours or over a few chummy cool ones on warm summer evenings after work. For us, beyond even Crane's fictive irony is the possibility that the young but "well known" and "highly esteemed" Erie veteran Patrick Scully inspired that brave brakeman: Scully met his end in a fiery train wreck that left his body, like Henry Johnson's, a charred remnant.[4] Otisville, where the accident occurred, is east of Port Jervis on the sector of track crossing into New York's metropolitan area, the sector Crane traveled regularly to visit family in Port Jervis, the Hartwood camp in Sullivan County, the Delaware River camping spot near Milford, Pennsylvania and, every August from 1891 through 1896 inclusive, to reach and retreat from "Camp Interlaken" (now Twin Lakes) just west of Milford in Pike County.[5]

Until primary documentation connects Crane and this particular Scully directly, we rely on good circumstantial evidence consisting of the presence of both men on those same trains extending for a period of seven years, from 1891, when Patrick Scully arrived in Port Jervis and joined the Erie Company, through Stephen Crane's last round trip on the line, probably in 1897.[6] Port Jervis was incorporated as a city in

General Criticism

2.3a   Bloom, Harold, ed. *Stephen Crane: Bloom's Classical Critical Views*. New York: Chelsea House, 2009. Bloom's underlings continue to crank out selections of literary criticism on leading authors. The difference in this series is that the selection is confined to contemporary comments on Crane's various works—the objective is to "present . . . authors in the context of their time." A half dozen reviews are reprinted on each of Crane's works. Virtually all of Bloom's selections are well known and have already been widely published.

2.6a   Clayton, Tom. "The President's Column: In a Jocular Vein." *Stephen Crane Studies* 17.1 (Spring 2008): 16-20. The farewell remarks of Clayton, president of the 2006 Association of Literary Scholars and Critics, contain fond reminiscences of Bierce and Crane. Special note is made of the power of Crane's poems when read aloud.

2.13a   Monteiro, George, ed. *Stephen Crane: The Contemporary Reviews*. Cambridge, UK: Cambridge UP, 2009. xxvi + 278 pages. An important update of Richard Weatherford's *Stephen Crane: The Critical Heritage* (2.17) thirty-six years later. Monteiro has reprinted several reviews hitherto excerpted and also included quite a number of "new" reviews. Another of Monteiro's many distinguished contributions to Crane studies. Destined to be a valuable resource for scholars.

2.13b   _____. "Stephen Crane Reviews: A Check List." *Stephen Crane Studies* 19.2 (Fall 2010). The entire issue (37 pages) is devoted to a listing of reviews. Monteiro arranges his check list chronologically—the publication of various works by Crane and then individual reviews are listed in their order of appearance.

2.15a   Sorrentino, Paul, ed. *Stephen Crane: A Documentary Volume*. Detroit: Gale, 2010. Wertheim and Sorrentino called their 1988 two-volume *The Correspondence of Stephen Crane* (13.3) an ur biography; if so, Sorrentino's latest volume is an ur biography on steroids. A wonderful collection of "manuscripts, photographs, newspaper accounts, book reviews, and reminiscences of Crane," arranged chronologically from early childhood to posthumous books and his comparisons, usually from Levenson, of earlier drafts and published versions of important works. This volume is invaluable, but it is also very expensive, so make sure that at least your college library gets it.

Stephen Crane: An Annotated Bibliography of Secondary Scholarship: Book Chapters and Articles through 2011

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

Biography

1.118a   Pike, Helen Chantal. "Stephen Crane: On the Boardwalk in New Jersey." *Stephen Crane Studies* 18.1 (Spring 2009): 25-32. An interesting sketch of Crane's life and work stressing his early connections with James Bradley, the born-again Methodist founder of Asbury Park, the Salvation Army and the WCTU. Francis Willard, president of the WCTU, was briefly a boarder at the widow Mary Helen Peck Crane's New Jersey rooming house. This essay was originally part of a travel anthology that described tourist destinations associated with "well-known writers and their works."

1.220a   Wertheim, Stanley. "Another Diary of the Reverend Jonathan Townley Crane." *Resources for American Literary Study* 19 (1993): 35-49. Wertheim reprints corrected excerpts of Stephen Crane's father's diary entries from 5 April 1876 to 14 January 1888. Interesting details regarding Stevie's first day of school and his frequent illnesses, information missing or incorrectly transcribed by Berryman in his 1950 biography, *Stephen Crane* (see 1.2).

1907, when its population reached 10,000; the trains to and from "Port" in the decades preceding cityhood were regularly patronized affairs consisting of three or four cars on which almost everyone—especially first-string riders—knew everyone else, just as they do today.[7] From the newspaper accounts of Patrick Scully's highly attended funeral, he was widely known and liked. Crane, having years of both access and opportunity to Pat Scully, almost certainly knew him.

Was Patrick Scully the outgoing and magnetic Irishman who, through brogued talk and jest, drew friends and admirers? (Informed by Crane's perfect linguistic pitch, proprietor Pat Scully of "The Blue Hotel" lapses into a fine brogue when excited: "I'd loike to take that Swade . . . and hould 'im down on a shtone flure and bate 'im to a jelly wid a shtick!") He had by 1905 been promoted to "Flagman," the next step up being "Conductor," the person responsible for running each train; he was a member of the B.R.T. and the Port Jervis YMCA. Did he, practically a newlywed, endure friendly ribbing when "The Blue Hotel" appeared, in 1898? Surmising that Scully knew Crane—and definitely *of* him—how did Scully react to Crane's death, probably the talk of Port Jervis, reported prominently in both of Port's local as well as in all regional newspapers?

We await further exposition, but we are sure for now that Crane romanced the rails, particularly its Engineers. Crane's Engineer in "The Scotch Express" is "the finest type of man that is grown," "the pick of the earth," "more worthy than the soldier," "better than the men who move on the sea in ships," "temperate, honest and clear-minded," "the furthest point." Of this chief trainman at work, Crane wrote that "the lone human at his station in a cab, guarding money, lives and the honor of the road, is a beautiful sight." Crane paid close attention to trainmen, and constitutionally to everyone around him, as if inhabiting them and supplanting their individuality, most times even their names, with the needs of his artistic intention. "Pat Scully" is a Port Jervis localism projected into Crane's work likely because Crane knew one of that name personally and, moreover, one surmises, because Crane liked both his dialectal vocalization and his take-charge personality as a trainman.

It is easy to imagine that Pat Scully, working, observed bored passengers in his cars engaged in "for fun" card games, and perhaps even had time to glance at a newspaper or arbitrate minor disputes among them—as does the "real" Pat Scully in "The Blue Hotel."

Notes

1. John Clendenning, "Prat Falls: A Revisionist Reading of 'The Clan of No-Name.'" *Stephen Crane Studies* 9.1 (Spring 2000): 2-8.

2. Fredson Bowers notes in his "History of the Text," University of Virginia edition of *The Red Badge*, that on editor Hamlin Garland's first sight of Crane's MS, Crane had redacted Henry Fleming's name to "the youth" and Jim Conklin's to "the tall soldier." Robert M. Myers, "A Review of Popular Editions of *The Red Badge of Courage*," *Stephen Crane Studies* 6.1 (Spring 1997): 2.

3. St. Mary of the Immaculate Conception Church, 48 Ball Street, Port Jervis New York 12771 kindly and immediately provided baptismal records for Mary Scully, DOB 9-20-1853, baptized 9-24-1853; and William James Scully, DOB June 1853, baptized 11-27-1853. Both were born to Scully parents already living in the community. William James Scully's father was a Patrick Scully, as was a trainman on Erie's Buffalo Division, 1899 listing; obit in *Erie Railroad Magazine*, May 1923.

4. The *Port Jervis Evening Gazette* and the *Port Jervis Union* of February 8, 1905 featured front page coverage of the train crash that killed Patrick Scully and one other man, Conductor William Coyne. Microfilm reels 60 and 438, respectively. All microfilm reels referred to are archived at the Port Jervis Public Library, 138 Pike Street, Port Jervis, NY 12771. In the *Gazette*, Scully's obit appears in the same page-one place as had Crane's.

5. Joseph Katz, "Introduction," *The Real Stephen Crane*, Frederic M. Lawrence (Newark: Newark Public Library 1980), p. xi; Stanley Wertheim and Paul Sorrentino, *The Crane Log: A Documentary Life of Stephen Crane 1871-1900* (New York: G. K. Hall, 1994) pp. 65, 69, 112; Linda H. Davis, *Badge of Courage* (New York: Houghton Mifflin, 1998) p. 38.

6. Wertheim and Sorrentino, *The Crane Log*, p. 243; reported in the *Port Jervis Union* of January 21, 1897, p. 3, this may be Crane's last visit to Port Jervis or Sullivan County; microfilm reel no. 046. The earliest news report of Crane-family travel appeared in the *Evening Gazette* of April 9, 1878; in Wertheim and Sorrentino, *The Crane Log*, p. 13, and microfilm reel 388. Luther's death notice appeared on page 1 of both the *Evening Gazette* and *Union* for September 27, 1886, microfilm reels 402 and 025, respectively; the "well-known young man of this village" quote is from the *Gazette*.

7. My own experience on the New York City-Port Jervis run is corroborative: several times I have been given car-rides from the Port Jervis train station to where I live deep in Pike County, Pennsylvania, once even by a conductor. Observation: card playing among train passengers remains common.