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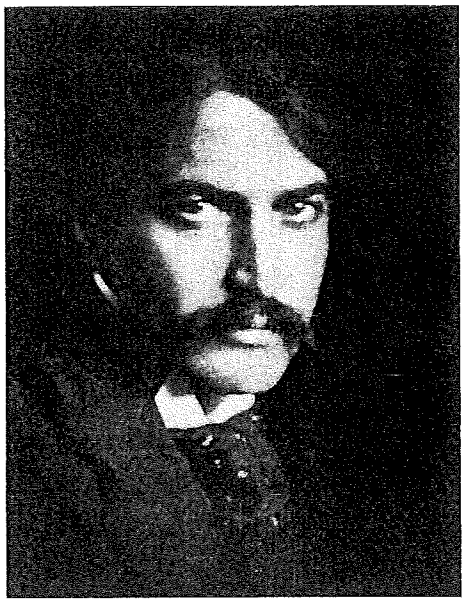

Stephen Crane Society

Stephen Crane Studies

Department of English
Virginia Polytechnic Institute and State University

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Crane's *The Ghost* in the *Manchester Guardian*

Jesse S. Crisler
Brigham Young University

In his recent article for *Stephen Crane Studies* (Fall 1993: 38-49), Kevin J. Hayes describes the "enthusiastic reception" given Crane by the *Manchester Guardian* (38). Certainly, the twelve reviews of various Crane works which Hayes presents firmly attest to the "respect" accorded Crane by the *Guardian* between December, 1895, when its review of *The Red Badge of Courage* termed that work the product of a "masterly . . . hand," and July, 1904, when the publication of *The O'Ruddy* occasioned this astonishingly charitable comment: "As this [novel] has nothing of the Stephen Crane we know, it cannot qualify our admiration for that distinguished artist" (Hayes 38).[1] Despite such favorable judgments as these and others studding the *Guardian* reviews, however, a thirteenth notice, omitted by Hayes, indicates perhaps even more dramatically the esteem with which the newspaper regarded Crane, for, unlike the other twelve, this one covers neither a novel, a collection of short stories, a volume of poetry, nor even an actual publication, but, instead, a "literary patchwork" ("Books" 4).[2] *The Ghost*, the play Crane and others wrote for the "extraordinary lark" Cora Crane mounted at Brede Place after Christmas 1899 (Wells 613), marked the end of young Edith Richie's five-month long visit with the Cranes in their drafty rented mansion (Jones 61).[3] While the *Guardian*'s taking note at all of the single performance of the play during the fateful holiday festivities of Crane's final Christmas—the revels concluded when Crane suffered a massive tubercular hemorrhage early on the morning of 30 December—is in itself remarkable, truly staggering is the reviewer's lament that the piece would be neither "published; there are a good many people who would rather read it than 'Paolo and Francesca,'" nor even performed elsewhere besides Sussex, where "its sweetness" had been "waste[d]," especially since the "London theatres are so devoid of good plays as is the present case" ("Books" 4).

Technically not a review, this notice concerning the performance of *The Ghost* nonetheless deserves inclusion among comments on Crane's works in the *Guardian*, and not for that reason alone: more important is its confirmation to an even greater degree than has been previously supposed of the highly successful literary reputation Crane enjoyed in England just before his death. A responsible and respected newspaper, the *Guardian* saw itself as a molder of correct public taste, as indicated both by its often twice—sometimes thrice—weekly over-

James B. Colvert is currently President of the Stephen Crane Society.

Jesse S. Crisler was instrumental in setting up the newly formed William Dean Howells Society.

Kevin J. Hayes is editor of the recently published *Henry James: The Contemporary Reviews* (1996).

Major James H. Meredith co-chaired the successful Crane conference at the United States Air Force Academy.

George Monteiro is continuing his work on the critical reception of Stephen Crane's work and on the relationship between Crane and his culture.

Zenichiro Oshitani's latest book on Crane is *The Eye of Stephen Crane* (1995).

Donald Vanouse is preparing a facsimile edition of *The Black Riders* (1895) and *War Is Kind* (1899).

views of current literature, history, biography, and politics and by the miscellany of literary tidbits detailed in its weekly Saturday column, "Books and Bookmen," in which the remarks regarding *The Ghost* appear. Although the program which the Cranes had printed for the performance lists as the play's authors nine well-known contemporary writers in addition to Crane himself, a veritable "string of our most popular novelists," clearly the columnist for the *Guardian* was not fooled ("Books" 4); likewise, Cora, ever vigilant in promoting her husband's literary efforts, however slight, pasted a copy of the review, along with several others published by local periodicals, in her "Brede Place Scrapbook" (now in the Barrett Collection, Alderman Library, University of Virginia).[4] Previously appearing in Crisler (116-17), and noted by Wertheim and Sorrentino (421), the notice of *The Ghost* is reprinted here in full:

"Books and Bookmen." *Manchester Guardian*, 13 January 1900, p. 4.

. . . A remarkable piece of literary patchwork has lately been allowed to waste its sweetness on the Sussex air. This is the play which has been written for an amateur performance by a string of our most popular novelists. "The Ghost," as it was called, was the work of the following "galaxy of talent":—Mr. Henry James, Mr. Robert Barr, Mr. George Gissing, Mr. Rider Haggard, Mr. Joseph Conrad, Mr. H. B. Marriott-Watson, Mr. H. G. Wells, Mr. Edwin Pugh, Mr. A. E. W. Mason, and Mr. Stephen Crane. One is deeply sorry that it is not to be published; there are a good many people who would rather read it than "Paolo and Francesca." When the London theatres are so devoid of good plays as is the present case, it seems unkind to deprive managers of such an opportunity. The expense of scenery could hardly be an objection, for both acts passed in the same locality—an "empty room in Brede Place.". . .

Notes

[1]Both reviews are untitled. The *Guardian* reviewed *The Red Badge of Courage* on 31 December 1895, p. 10, while the review of *The O'Ruddy* appeared on 27 July 1904, p. 6; Hayes reprints both (39-40, 49).

[2]Of the twelve reviews of Crane material in the *Guardian*, one, a notice which ran in the issue for 26 March 1898, p. 5, is not a review at all but a part of a longer column containing literary gossip and news of recent events deemed of interest to its readers by the *Guardian*.

[3]For a full account of the gala celebration at Brede Place, including an extensive discussion and recovery of *The Ghost* itself, in which Edith Richie played the part of Mistletoe, see Crisler (69-120). Improbable memoirs, casual anecdotes, sparse correspondence, ephemeral curiosities, and other treatments of both the Cranes' extravagant house party and the unlikely play which formed its center abound, many of them conflicting in small details with each other. One sketch, overlooked by Crisler, is particularly unfavorable to Crane: in her biography of Moreton Frewen, from whom the Cranes rented Brede Place, Anita Leslie describes candles which "dripped" hot "grease over dancing couples," hopelessly ruining clothes, and a cook who "poured brandy into herself and her [plum] puddings with gay abandon and no mishaps" during the entire party, a "three-day bacchanalia hardly . . . suitable . . . for a writer not only broke but tubercular" (161).

[4]In all, six reviews of *The Ghost* have surfaced, each reprinted in Crisler (113-117). The inclusion of the names of all the authors of the play suggests that the *Guardian*'s anonymous columnist very probably had seen a copy of the printed program, as does the reference in the notice to the play's setting: "both acts passed in the same locality—an 'empty room in Brede Place,'" a direct quotation from the program itself: "Act I./EMPTY ROOM IN BREDE PLACE./TIME—1950./[Horizontal Rule]/Act II./PLACE: SAME AS BEFORE."

Works Cited

"Books and Bookmen." *Manchester Guardian*. 13 January 1900: 4.

Crisler, Jesse S. "'Christmas Must Be Gay': Stephen Crane's *The Ghost*—A Play by Divers Hands." *Proof: The Yearbook of American Bibliographical and Textual Studies*. Ed. Joseph Katz. Columbia: U of South Carolina P, 1973. Vol. 3: 69-120.

Hayes, Kevin J. "Crane Reviews in the *Manchester Guardian*." *Stephen Crane Studies* 2.2 (Fall 1993): 38-49.

Jones, Edith R. "Stephen Crane at Brede." *Atlantic Monthly* 194 (July 1954): 57-61.

Leslie, Anita. *Mr. Frewen of England: A Victorian Adventurer*. London: Hutchinson, 1966.

Wells, H. G. *Experiment in Autobiography: Discoveries and Conclusions of a Very Ordinary Brain (Since 1866)*. 2 vols. London: Gollancz, 1934. 2: 613.

Wertheim, Stanley, and Paul Sorrentino. *The Crane Log: A Documentary Life of Stephen Crane, 1871-1900*. New York: Hall, 1994.

"literary project" draws more upon nineteenth-century social science than upon complete literary texts or statements by the writers.

Vanouse, Donald P. "The First Editions of Stephen Crane's *The Black Riders and Other Lines* and *War Is Kind*." *Courier* 29 (1994):107-25. Vanouse argues that the visual features of the first editions of Crane's verse exemplify the "daring and ambition" of American artists and craftsmen at the end of the nineteenth century. In the typography and illustrations, he finds decisions which emphasize the formal and thematic issues of Crane's verse. The essay includes reproductions of cover designs, title pages, and several of Will Bradley's illustrations for *War Is Kind*.

Wertheim, Stanley. "Another Diary of the Reverend Jonathan Townley Crane." *Resources for American Literary Study* 19.1 (1993): 35-49. Wertheim provides Berryman's excerpts from a diary kept by Stephen Crane's father during the period from 5 April 1876 through 14 February 1880. The excerpts identify Jonathan's pastoral concerns, note some family illnesses, and establish that "Stevie" began school on 2 September 1878 when he was six years old. These journal excerpts supplement the items dating from 24 January 1865 to 15 July 1874 published in 1972.

_____. "An Exhibition on the Centennial of *The Red Badge of Courage* at the Grolier Club November 29, 1995 to January 12, 1996 from the Collection of Stanley Wertheim." New York: Grolier, 1995. 35 pp. Wertheim introduces and annotates 78 items, which include "all the first editions published in Crane's lifetime" as well as 26 "Letters, Photographs, Periodical Appearances" and ten reprint items identified as "Ephemera." The text includes a facsimile copy of Crane's ms. note to Harry Thompson (26 or 27 November 1896), and the frontispiece reproduces a photograph of Crane taken in 1894.

Pizer, Donald. "*Maggie* and the Naturalistic Aesthetic of Length." *American Literary Realism* 8.1 (1995) 58-65. After discussing the themes of literary naturalism and Walcutt's "five basic forms" of naturalistic narrative, Pizer identifies the images of violence and indifference in a single paragraph of *Maggie* as a compressed rendering of "an entire social destiny." Crane thus achieves a "naturalistic aesthetic of brevity," Pizer argues, and he demonstrates the compatibility of naturalism with the "devices" of modernism.

_____."The Study of American Literary Naturalism: A Retrospective Overview." *The Theory and Practice of American Literary Naturalism.* Carbondale: Southern Illinois UP, 1993. 1-10. In introducing this selection of his essays and reviews, Pizer notes that he began his study of naturalism with a belief that "far more was 'going on'" in Crane, Norris and Dreiser than the "demonstration" of deterministic ideas. He identifies four phases of American literary naturalism, and he argues that determinist models in some recent instances of textual editing and in some New Historicist readings tend to "diminish the individual work . . . and the American naturalist tradition."

Rao, B. Gopal. "The Demythologization of War: A Study in Stephen Crane's *The Red Badge of Courage.*" *Mark Twain and Nineteenth-Century Literature.* Ed. E. Nageswara Rao. Hyderabad: American Studies Research Center, 1993. Rao argues that *The Red Badge* is "the progenitor of the modern war novel in America." Henry loses his romantic illusions and gains "a measure of maturity" concerning war.

Seltzer, Mark. "Statistical Persons: How the Other Half Looks." *Bodies and Machines.* New York: Routledge, 1992. 93-118. A densely argued consideration of "the category of persons" as it is constituted in society, expressed in "the literary project" of nineteenth-century realism and naturalism, and found in some instances of new historicism. In discussing Crane's works, Seltzer addresses such issues as "pleasure," "absorption,"and "surveillance" as visual modes, and he examines characters who are "strangely generic." Finally, Seltzer proposes that "the perfection of realism would be a perfect referentiality: *bodies and matter writing themselves.*" Seltzer's identification of this

Additional Crane Reviews in the *Manchester Guardian*

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Brown University

Checking Kevin Hayes's collection of Crane reviews in the *Manchester Guardian* against my unpublished list of Crane reviews, I find that I can add four items to his dozen.

1. *Manchester Guardian,* 23 August 1898, p. 9.

Mr. William Heinemann has collected into one volume "The Red Badge of Courage" and "The Little Regiment and Other Stories" and has issued them under the appropriate title of *Pictures of War* (8vo, pp. 344, 6s.). There is prefixed an excellent "appreciation" by Mr. George Wyndham, who has given a wrong reference to the powerful passage in which the death of Jim Conklin is described.

2. *Manchester Guardian,* 18 July 1900, p. 4.

The early death of Mr. Stephen Crane is a serious loss to English literature. He had produced enough work to give what seemed a fine promise of better things to come. He had the faculty of conveying in clear and definite language certain states of mind and feeling which have perhaps never before been definitely translated from terms of sense to terms of language. Mr. Crane's description of fear in the "Red Badge of Courage" remains in the memory as a convincing portraiture of a state of mind through which all human beings are liable to pass. In this sense his work is always original; for, however ancient the subject-matter, he was always able to introduce some subtler analysis of the ways of human feeling, some closer observation, some truer perception. These features of his work, which marked him apart from the common run of writers, are almost as conspicuous in his two stories of New York slum life, *The Bowery Tales* (William Heinemann, 8vo, pp. 236, 6s.), which were first produced in America in 1896 and are now republished on this side of the Atlantic. The subject here is wholly different from the strenuous and fearful rhapsody of war. It is the ordinary humdrum life of the people in the great settlements of New York. The life is painted with absolute fidelity, and in spite of the difference of dialect and race we can recognise in it the familiar landmarks of the slum life in our great English towns. It touches the sordid pathos, the grim and silent element of tragedy, and the play of human passion beneath that struggle for mere life which seems at first sight to absorb the people. These stories, denuded of their descriptive pas-

sages, are of the simplest kind. "George's Mother" is merely the familiar tale of a doting parent whose heart is broken by a drunken son. But nothing could be truer or more terrible than Mr. Crane's picture of this dull, loving old soul and her clumsy appeals for affection to the son who is the apple of her eye. There is no attempt to abate the tragedy which almost always lies in wait for the lives of the poor. The son, a good, weak, weedy youth, falls among easy companions, and gradually slides down the primrose path until he loses his work and is taken into a gang of loafers. The mother cannot survive this. She dies in a fit, and there the story ends. "Maggie" is equally a tragedy. She is a poor, pretty girl, brought up in all the horror and ugliness of a drunken home. She is seduced, and her drunken mother, loudly strict on the point of virtue, refuses to take her back. She is driven on to the streets, and commits suicide. An old story, it may be said; but what originality Stephen Crane brings into it! There is no moralising—no margin allowed for glosses on the text. You are looking on at a real incident; you see destiny sweeping on to its inevitable climax, and the writer never stretches out that friendly hand, so loved of lady readers, which brings the characters safe to port and wipes off the tears by a promise of future happiness. Both stories end badly, and you rise from both with a heavy heart. This kind of literature is a serious business, for it is a mirror of life. It is the bitterest tragedy of all that the hand producing such work should have been cut off in its prime.

3. *Manchester Guardian*, 30 January 1901, p. 3.

Under the title of *Whilomville Stories* (Harper and Brothers, 8vo, pp. 199, 5s.) appears yet another posthumous volume to remind us of how much we have lost in the versatile spirit of Mr. Stephen Crane. This time, instead of war sketches, we are offered a baker's dozen of tales about children, written, as in the fashion of such tales these days, for the edification of their elders. The children are American, and American children have a language of their own which sounds strange to English ears; but the springs of conduct and the sources of emotion in the human boy are essentially the same all the world over, and Mr. Crane lets elder persons into the secret with a quizzical solemnity which recalls the art of Mr. Kenneth Grahame. There has never been an apter analysis of the agony which children inflict upon a companion by their heartless jesting at a chance peculiarity than is furnished by the story called "Shame," of the wretched Jimmie Trescott, who was laughed at because "he'd got his picnic in a pail." And no one who values the delicate presentment of the world of "make-be-

literary or dramatic performance" might have affected "the texts he leaves to us."

Monteiro, George. "After *The Red Badge*: Mysteries of Heroism, Death, and Burial in Stephen Crane's Fiction." *American Literary Realism* 28.1 (1995): 66-79. Monteiro discusses "The Monster," "A Mystery of Heroism," "The Veteran," and "The Upturned Face" as examples of Crane's career-long inquiry into fear and courage. He concludes that these "human constructs" became more "mysterious" to Crane as he "peered into the dark well of character."

Musto, Tom. "Filming *To Escape My Fate*." *Stephen Crane Studies* 3.2 (1994): 24-25. Musto reports on two phases of the film project. First, he planned a multi-location film using 30 extras. Then, when major funding was lost, *To Escape My Fate* became a two-actor play (Crane interviewed by a journalist) using one location.

Oates, Joyce Carol. "Imaginary Cities: America." *The Profane Art: Essays and Reviews*. New York: Dutton, 1983. 9-34. Oates discusses the "tragic disappointment" which American writers have expressed concerning the city. She praises Crane's "brilliant" description of Jimmie as a truck driver and notes that "malicious social forces" contribute to Maggie's destruction.

Parker, Hershel, and Brian Higgins. "The Virginia Edition of Stephen Crane's *Maggie*: A Mirror For Textual Scholars." *Bibliographical Society of Australia and New Zealand Bulletin* 19.3 (1995): 131-66. Parker and Higgins examine the textual history of *Maggie*, determining that the "authoritative" (1893) and the "expurgated" (1896) editions were rejected by Fredson Bowers when he decided to create "a synthesis of the two editions." Bowers, they argue, shows insensitivity to Hitchcock's role in expurgating the 1896 text, and he omits the "fat man" episode because of an abstruse insistence upon Maggie's desire for suicide. Further, they charge that he is inconsistent in applying Gregian textual principles, and he imposes a textual "apparatus" which is both vastly "erroneous" and "inhumane."

Levenson, J. C. Book Review of Patrick K. Dooley's *The Pluralistic Philosophy of Stephen Crane.*" *Stephen Crane Studies* 3.2 (1994): 29-31. Levenson finds Dooley's reading of Crane to be "fresh, exact, and historically plausible." He notes that "pluralism" is implicit in Crane's "shifting point of view," and he identifies Dooley's concern with a variety of issues, such as Crane's responses to the "taboos" upon profanity in the literature of the period. Levenson concludes that this study raises questions concerning both Crane's reading and the journalistic conventions of the late nineteenth century.

_____. "*The Red Badge of Courage* and *McTeague*: Passages to Modernity." *The Cambridge Companion to Realism and Naturalism: Howells to London.* Ed. Donald Pizer. Cambridge: Cambridge UP, 1995. 154-77. Levenson discusses the achievements in psychological representation in *The Red Badge* and *McTeague.* Both novels are seen to move beyond Howells's "Aristotelian-Scholastic faculties psychology." Crane creates a "modern world" in which "external and internal experiences are in flux and where the two flow into one another." Norris, while remaining confident in depicting an objective reality, extended crude "scientific and moral theories" into explorations of "the unconscious mind."

Limon, John. "Swords into Words: Realism and the Civil War." *Writing After War: American War Fiction from Realism to Postmodernism.* New York: Oxford UP, 1994. 32-58. Limon argues that the "realism" of Howells, James, and Twain is an "escapist" response to the "bad conscience" of writers who did not participate in the Civil War. In *The Red Badge,* however, Limon finds that Crane "transcended realism" and achieved modernism "by representing the war more directly" and "by restructuring reality as a system of representation."

McInerney, John. "Constructing Crane for the Screen." *Stephen Crane Studies* 3.2 (1994): 19-23. McInerney, the playwright, found the "struggle between man and nature" to be central in defining Crane's character. He discusses his collaboration with Tom Musto, the director, and Paul Bernardo, the actor playing Crane. He concludes by asking how Crane's "sense of his own life as

lieve"—a thing so secret and impalpable that it nearly always disappears into thin air at the touch of a grown-up hand—can afford to miss the glorious deeds of piracy and rescue recorded in the tale called "The Carriage Lamps." Finally, and most important of all, we lay it as a solemn duty upon parents, guardians, teachers, and all who contrive or countenance public recitations for small children to read the piteous record called "Making an Orator." In a word, this is a delightful book; it contains more that is penetrating and true about the childish mind than is dreamt of in many a psychologist's philosophy.

4. *Manchester Guardian,* 9 July 1901, p. 4.

Mr. Stephen Crane, whose premature death all lovers of originality in fiction must regret, sketched imaginary fighting so well that it was not unnatural that he should be asked to try his hand at describing "the real thing." His posthumous work, *Great Battles of the World* (Chapman and Hall, 8vo, pp. x. 272, 6s.), is the result of such a request. "It was agreed," says the prefatory note, "that the battles should be the choice of the author, and he chose them for their picturesque and theatric qualities, not alone for their decisiveness. What he could best assimilate from history was its grandeur and passion and the fire of action. These he loved, and hence the group of glorious battles which forms this volume." In the two first battles which he chose for description Mr. Crane set himself in competition with two of the best English writers who have ever undertaken to describe "the horrors and the glories of war." We cannot say that his account of Vittoria and Badajoz compares to advantage with that of Napier, or that his picture of Frederick's storming of Burkersdorf heights is in any way equal to that of Carlyle. In his account of the siege of Plevna and the campaigns of Gustavus Adolphus in the Thirty Years War Mr. Crane occupies a more open field, and the descriptions of the battles of Bunker's Hill and of New Orleans are of special interest to us now that we are engaged with a foe more akin to the Americans than to any enemy that we have engaged in the last century. The remaining description, that of the battle of Solferino, is perhaps on the whole the best thing in the book, which will be read with interest by amateurs of war, but with disappointment by those who expected Mr. Crane to repeat in history his remarkable achievements in the less fettered art of fiction.

Stephen Crane's Colors in *The Red Badge of Courage*

Zenichiro Oshitani
Osaka City University

Since Stephen Crane's *The Red Badge of Courage* was published in 1895, it has been pointed out by many critics that it is a highly impressionistic work. However, few investigations have been made into his unique use of color words. The aim of this essay is to consider how Crane used the theory of complementary colors found in painting when he wrote *The Red Badge.*

First let me quote the following passage:

> One morning . . . he found himself in the ranks of his prepared regiment. The men were whispering speculations and recounting the old rumors. In the *gloom* before the break of the day their uniforms glowed a deep *purple* hue. From across the river the *red* eyes were still peering. In the eastern sky there was a *yellow* patch like a rug laid for the feet of the coming sun; and against it, black and patternlike, loomed the gigantic figure of the colonel on a gigantic horse. (Crane 92-93. Italics mine; same hereafter.)

This is the scene in which, after resting at their camp on a hill, doing nothing in particular, for several months, Henry's regiment has been ordered to move forward to battle and the soldiers are just preparing for it "in the gloom before the break of the day." The *red* fires flickering in the *gloom* of the enemy camp on the other side of the river, and the *black* "gigantic figure of the colonel on the gigantic horse" against the faint *yellow* of the sun coming up in the eastern sky—this is a good example of how Crane tries to express in words the contrast between light and dark. It is also a good example of how he creates a very fresh impression by combining the complementary colors, *purple and yellow*—the "purple hue" of the soldiers' uniforms, against the "yellow patch" in the eastern sky. It is the nature of two complementary colors (*purple* and *yellow*, in this case) that, when placed in juxtaposition, they provide a stimulus to each other and achieve the highest degree of freshness.

Crane's adaptation of the theory of complementary colors to the descriptions in his own work is helpful not only in the creation of a very fresh impression as illustrated above, but also in the creation of irony, which is an important artistic device of his. The following is Henry's first observation of the battlefield where the fighting is taking

comments on God and violence, but he notes Crane's development "toward a richly metaphoric language and a dialogic structure of stanzaic and rythmic patterns."

Inge, M. Thomas. "Sam Watkins and the Fictionality of Fact." *Rewriting the South: History and Fiction.* Ed. Lothar Honnighauser and Valeria Genero in collaboration with Christophe Irmscher and Simon Ward. Tübingen: Francke, 1993. 176-84. Primarily concerned with establishing the literary and historical value of *Co. Aitch,* Inge notes the parallels between Watkins's narrative and Crane's *Red Badge,* which he first identified in "Sam Watkins: Another Source for Crane's *The Red Badge of Courage.*" *Stephen Crane Studies* 3.1 (1994): 11-16.

Irving, Katrina. "Gendered Space, Racialized Space: Nativism, the Immigrant Woman and Stephen Crane's *Maggie.*" *College Literature* 20.3 (1993): 30-43. Irving locates Maggie Johnson and her family within the nineteenth-century debate concerning immigration. She argues that Maggie herself represents the "foreign born" prostitute who rejects woman's domestic sphere and threatens Anglo-Saxon racial purity. Maggie's suicide is seen as Crane's "reassertion of control and a recontainment" of this threat.

Jacobson, Marcia. "Stephen Crane." *Being A Boy Again: Autobiography and the American Boy Book.* Tuscaloosa: U of Alabama P, 1994. 116-32. In placing the Whilomville stories in the context of the American boy book, Jacobson argues that Crane's financial and medical problems contributed to a nostalgia concerning boyhood. She concludes that "by refusing to treat boyhood savagery as a transitional phase in the evolution of man," Crane's stories "foreshadowed the ideological death of the boy book."

Kowalewski, Michael. "Violence and Style in Stephen Crane's Fiction." *Deadly Musings: Violence and Verbal Form in American Fiction.* Princeton: Princeton UP, 1993. 105-30. Kowalewski examines the language in a number of Crane's works. He finds that "realistic imaginings" are juxtaposed with "stiff abstractions, visual blockages, dead metaphors and explicitly contorted syntax." The representation of violence in Crane's work, he concludes, seems to express "the violence of [Crane's] own crossed fictional motives."

Green, Melissa. "Fleming's 'Escape' in *The Red Badge of Courage:* A Jungian Analysis." *American Literary Realism* 28.1 (1995): 80-91. Green finds Henry to be "subject to a fusion (and confusion) of two very different . . . archetypes—the hero and the initiation." Fleming does not fully "submit" to the group-ordeal of war, nor does he achieve the individuation of the hero.

Gullason, Thomas A. "Stephen Crane at Lafayette College: New Perspectives." *Stephen Crane Studies* 3.2 (1994): 2-12. Gullason cites numerous newspaper articles on the Medina-Shockley hazing of September 1890 to show that Mrs. Crane must have been aware of such problems at Lafayette. Also, Gullason probes the reliability of Ernest Smith's two reports (1932 and 1939) on Crane's "mythical" use of a revolver to defend himself against a hazing.

_____. "Stephen Crane at Syracuse University: New Findings." *Courier* 29 (1994): 127-40." After noting evidence that Crane was absent on the opening day of school, Gullason identifies "literary, cultural, and intellectual" dimensions of college life, and he finds connections between Crane's family and Rev. Charles N. Sims, the Chancellor at S.U. Gullason concludes with questions concerning a letter of 1899 from Townley to Chancellor Day, and he suggests sources where additional examples of Crane's journalism from this period might be found.

Habegger, Alfred. "Fighting Words: The Talk of Men at War in *The Red Badge of Courage.*" *Fictions of Masculinity: Crossing Cultures, Crossing Sexualities.* Ed. Peter F. Murphy. New York: New York UP, 1994. 185-203. Habegger finds Crane's novel to be "an ambitious inquiry into the social and moral constraints upon self-expression" in which Crane's own deletions (from the ms.) may reveal a textual parallel to Henry's failures to speak forthrightly.

Hoffman, Daniel. "Many Red Devils Upon the Page: The Poetry of Stephen Crane." *Sewanee Review* 102.4 (1994): 588-603. After identifying Crane's fondness for his first volume of poems, Hoffman discusses Crane's family's piety and provides a brief biography. In the early verse Hoffman finds stark, abstract

place: "The youth tried to observe everything. . . . He was aware that these battalions with their commotions were woven *red* and startling into the gentle fabric of softened *greens* and browns. It looked to be a wrong place for a battle field" (101). The peaceful expanse of *green* field, here referred to as "the gentle fabric of softened greens and browns," has now turned into an appalling battlefield, *red* from the gun fire. "The gentle fabric of softened greens and browns" and the red design woven into this fabric symbolize, respectively, the peaceful field and the cruel battle—here we see a big contrast between peace and war, a contrast which is all the more "startling" because the *red* woven into "the gentle fabric" is a complement to the *green* of the field. *Red* here also implies not only the color of the flag, the blood spilled on the field, and the soldiers' strong emotions such as fear and hatred, but also the stupidity and cruelty of men killing one another on the peaceful *green* field. Crane's ironic view of men is thus deeply impressed upon the reader through his juxtapositional use of these two complementary colors, *red* and *green*.

Another remarkable example of Crane's juxtaposition of *red* with *green* can be found in chapter 6: "To the youth it was an onslaught of redoubtable dragons. He became like the man who lost his legs at the approach of the *red* and *green* monster. He waited in a sort of a horrified listening attitude. He seemed to shut his eyes and waited to be gobbled" (119). "The monster," which represents Henry's fear of the enemy, is modified by the two color-adjectives, *red* and *green*. In this example, *red* can be understood as a symbol of the enemy's gunfire and *green* as a reflection of Henry's fear, but that is not all there is to these two colors. When mixed on the palette, any two complementary colors produce gray. It must be remembered that gray was the color of the Confederate army's uniform. Thus, "the red and green monsters" could be read as "the gray monster." This is probably Crane's distinctive way, based upon the theory of complementary colors, of making a more powerful impression on and conjuring up more vivid images in the reader than if he had merely used the phrase "the gray monster."

We must glance, briefly, here at another device of Crane's, also based upon the above theory. This is a device which, I think, offers the key for understanding the degree of Henry's mental maturity.

A question that intrigues the reader of *The Red Badge of Courage* is whether Henry has reached full maturity at the end of the story. It is true that the book ends with the suggestive sentence "Over the river a golden ray of sun came through the hosts of leaden rain clouds" (212). This seems to imply that the hero has, indeed, reached maturity.

The reader knows, however, that Henry ran away, overcome with terror, from the battlefield in the early part of the story, and the reader also knows that the wound on the head—"a red badge of courage"—which is regarded with admiration by his comrades who think it is the result of his courageous fighting against the enemy, is, in reality, the result of a blow from the butt of the rifle of one of those who were also fleeing in panic. The reader is perplexed to read that Henry keeps silent about his flight and his wound right to the end of the book.

It is, of course, also true that, towards the end of the story, he takes over the job of the flag-bearer and fights very bravely. Later he reviews his brave deeds and achievements with lots of joy: "Regarding his procession of memory he felt gleeful and unregretting, for in it his public deeds were paraded in great and shining prominence. Those performances which had been witnessed by his fellows marched now in wide *purple* and *gold*, having various deflections. They went gayly with music. It was pleasure to watch these things. He spent delightful minutes viewing the *gilded* images of memory" (210). However, he soon begins to agonize and to be haunted by "the somber phantom of the desertion in the fields" (211). It suggests that his maturity is more apparent than real. If he had, indeed, reached full maturity, he should have revealed his secrets to his comrades. It is only, however, in "The Veteran" (1896), where he reappears as an old man, that he finally confesses everything. Was it not because Crane himself thought it necessary to show Henry in a condition of full maturity that he wrote "The Veteran" only a year after the publication of *The Red Badge of Courage*? If so, it follows that Henry has not achieved full maturity at the end of the story. It is entirely due to his flight and his lack of courage to confess it that, while "his public deeds" are paraded brilliantly in his mind, his enjoyment of them is often darkened. Now, when juxtaposed, each of two complementary colors looks more distinct and vivid, and when mixed on the palette, they produce gray, as stated before. This theory then tells us that the phrase, "these deeds in purple and gold" is only a more vivid way of saying "these deeds in gray," since, needless to say, purple and gold (yellow) are complementary to each other.

It would not be unreasonable, therefore, to infer that his brave deeds that "paraded in great and shining prominence" are, in reality, no more than deeds in *gray*, darkened by the disagreeable memory of his flight. It is probably the intention to use the theory of complementary colors that made Crane use *purple* in juxtaposition with gold (*yellow*), instead of using his favorite colors, red or blue.

Crane, Robert K. "Family Matters: Stephen Crane's Brother Wilbur." *Stephen Crane Studies* 3.2 (1994):13-18. Robert K. Crane reports on the lives of his grandparents, Wilbur Fiske Crane and Martha Robertine Kellogg. After noting that his grandparents met when Martha was a servant in the home of William Howe Crane, he identifies the painful history of Wilbur's failures at the College of Physicians and Surgeons and his later success in business. Martha left Wilbur and "the rest of the cold Cranes," he says, for "her first cousin once-removed," Walter Burckett.

Curran, John E., Jr. "'Nobody seems to know where we go': Uncertainty, History and Irony in *The Red Badge of Courage*." *American Literary Realism* 26.1 (1993):1-12. Drawing upon Thomas Kent's assertions about "epistemological uncertainty" in *The Red Badge* and Harold R. Hungerford's argument establishing Chancellorsville as the setting of the novel, Curran says that Henry's ignorance and confusion reflect the poor leadership of the Union army at Chancellorsville. In addition, Curran argues that the battle experiences of the Third Corps correlate more precisely with the actions of Henry's regiment than do those of the Second Corps, which Hungerford proposed.

Davis, Linda H. "The Red Room: Stephen Crane and Me." *American Scholar* 64.2 (1995): 207-20. Davis examines her personal relationship to Crane. Events in Crane's life and writings are shown to have reflected her guilt and grief over the death of her father in a fire when she was eight years old. The essay is a report on the psychodynamics of literary study.

Fisher, Benjamin F. Book review of Stanley Wertheim and Paul Sorrentino's *The Crane Log: A Documentary Life of Stephen Crane, 1871-1900*. *Stephen Crane Studies* 3.2 (1994): 31-34. Fisher states that this work "calls to mind terms like 'standard,' 'definitive,' [and] 'magisterial.'" In "substituting accuracy for legend" and in proposing "sound conjecture" to clarify events in Crane's life, he concludes, "The *Log* testifies to the continuing significance of bibliographical work."

"Gilded" in the same passage quoted above, also, gives a key to the solution of the problem of Henry's maturity. This color implies not only that "his public deeds" are, at least on the surface, shining with a golden color, but that the "man" that he feels himself to be, at the very end of the story, is a counterfeit because "the gilded images" are merely coated with something yellow, not composed of real gold, through and through.

Thus, Crane's colors serve to solve the question of whether Henry has in truth developed into "a man" at the end of the story as well as to create impressionistic scenes and moods.

Work Cited

Crane, Stephen. *Prose and Poetry*. Ed. J. C. Levenson. New York: Library of America, 1984.

_____. "Crane Studies in San Diego." *Stephen Crane Studies* 3.2 (1994): 34-36. In his summary of "*The Black Riders:* Centennial Reconsiderations," Clendenning notes that Donald Vanouse found the first editions of Crane's poems to have "challenged convention" and successfully "combined poetry and the arts" [see below]. Keith Gandal's paper asserted that Crane's death resulted, in part, from a betrayal of the "God of his inner thoughts." In his response, James B. Colvert found both papers to "favor post-modernist theories over more traditional perspectives." Clendenning also notes three presentations on "Crane's Work in General." John McInerney reported upon "his search for a pattern in the zigzagging events of Crane's life" and screened a three-minute segment from his video *To Escape My Fate.* Maurice Bassan used Sam Shepard's *True West* to identify "the battle of brothers" in "The Bride Comes to Yellow Sky." William Crisman also discussed Crane's "Bride," arguing that a "commercially fictionalized railroad myth" contributes to the "sexually tense atmosphere" of Crane's story.

_____. "Stephen Crane and His Biographers: Beer, Berryman, Schoberlin, and Stallman." *American Literary Realism* 28.1 (1995): 23-57. Clendenning explores the "interlacing" of the lives of each of the biographers with the life of Crane. In the biographers' transferences to Crane, he discovers sources for their "distortions" and "falsifications," but he also notes the "empathic factors that allowed them to enter and illuminate [Crane's] life." Unlike the other biographers, Stallman is seen to have resisted emotional identifications while seeking to "use" Crane.

Colvert, James. "Stephen Crane and Postmodern Theory." *American Literary Realism* 28.1 (1995): 4-22. After examining debates concerning postmodernism's "radical challenges to established critical values and beliefs," Colvert discusses essays on Crane which "move beyond" the parameters of New Criticism. He concludes that the most useful studies explore Crane's involvement in the "ideological cross-currents of his time"; these studies reveal deconstruction as a "specialty" which can complement the "humanist's view" of literature.

Crane Studies in Baltimore

James B. Colvert
University of Georgia

The sixth annual meeting of the ALA was held at the Stouffer Harborplace Hotel in Baltimore, Maryland, May 26-28, 1995. One of the two panels presented by the Stephen Crane Society was devoted exclusively to *The Red Badge of Courage* in commemoration of the one hundredth anniversary of its publication. The second panel was devoted to considerations of Crane's life and work in England and Ireland.

The Red Badge of Courage: Centennial Reconsiderations

"Crane Our Contemporary"

J. C. Levenson, University of Virginia

In *The Red Badge of Courage*, Levenson noted, the objective "constructed worlds of history and geography" are severely attenuated, replaced almost entirely by reflections from Henry Fleming's expansive ego. This "erasure of history is deeply related to the expansion of the self in the imaginative theater of Crane's novel." Individualism, which valorizes personal autonomy and asocial preoccupation with the self, is "a touchstone of the modern era that began with the great political revolutions of the eighteenth century." In its focus on the interior life of Henry Fleming, *The Red Badge* dramatically reverses the long development that brought the nineteenth-century novel to its "highest point as a narrative history."

The focus on Henry's mercurial consciousness is also deeply related to the novel's form and style. The play of Henry's thought, "with its dartings and pauses and its quick shifts in point of view," is ideally suited to Crane's "vivid, staccato style"; and the "supposed irrationality of William James's stream of consciousness and of Crane's fiction lies in getting rid of the old literary model of reason deciding on the right prudent action. . . ." Fleming's progress from inarticulateness in the first part of his story to his empowerment with language in the latter part, where the world of "Me" is superseded by the world of "We"(as in his communication with Wilson in the next to last chapter), signals the beginning of moral growth. He is no longer exclusively concerned with "other-directed shame," but "feels guilt at having let down the tattered man to whom he owed the same human loyalty as the cheery man had acted on for him. . . ."

Stephen Crane: An Annotated Bibliography of Articles and Book Chapters through 1995

Donald Vanouse
SUNY Oswego

This bibliography updates Patrick K. Dooley's *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: Hall, 1992) and supplements the bibliographies published in earlier issues of *Stephen Crane Studies*. The editors of *Studies* invite scholars to send offprints or photocopies of articles to Paul Sorrentino for inclusion in future listings.

Anonymous. "*The Red Badge of Courage* Comes to Stage." *Stephen Crane Studies* 3.2 (1994): 26-28. This report on the premiere of Randy Strawderman's musical *Red Badge of Courage* incorporates an article from the *Richmond Times-Dispatch* of 25 August 1994. The production required "a cast of 36, a six-piece orchestra . . . more than 300 lighting instruments . . . [and] about 100 costumes," and it cost $380,000.

Brown, Bill. "Stephen Crane's Toys." *American Literary History* 7.3 (1995): 443-76. Brown explores the pertinence of toys depicted in Crane's writings to definitions of the child in the nineteenth century. He surveys debates concerning the pedagogical value of "mechanical" (and "realistic") toys, for example, and he discusses the psychological and cultural values affirmed in the "ahistorical" boy's book. He concludes that Crane's Whilomville tale "The Stove" extends the role of the "girl" and expresses "the conflict between a nationalized childhood and a nation's consumer culture."

Clendenning, John. Book review of Stanley Wertheim and Paul Sorrentino's *The Crane Log: A Documentary Life of Stephen Crane, 1871-1900*. *American Literary Realism* 27.3 (1995): 92-93. While praising this volume as "a milestone" which "will always be indispensible," Clendenning questions the reliability of Beer's typescript concerning Crane's apocryphal novel "Flowers of Asphalt" and Beer's excerpts of letters from Crane to "(Arnold) Henry Sanford Bennett."

Quigley, Tony Arthur, and Steve Legrand. Special thanks also go out to James Nagel and Paul Sorrentino for their encouragement and advice.

More than anything else, this conference is a sign of the maturation of Crane studies. Having completed all the original goals Sorrentino prefaced in the first issue of *Stephen Crane Studies*, the Crane Society has now begun working on the continuation of them—as evidenced by having had two Crane conferences in the last seven years. Moreover, because the level of scholarship at this conference was in keeping with the fine tradition of Crane studies, revised versions of conference papers are being refereed and compiled into two separate anthologies, one based solely on *The Red Badge of Courage* and another on other Crane works. Also, a special Crane Society panel, which would discuss Crane's influence on war literature, is being planned for the Academy's prospective Ernest Hemingway and Other World War I Writers Conference penciled in for the 80th Armistice Day weekend, 1998. Finally, the 1995 Crane Conference generated so much interest in war and literature studies, the USAF Academy English department has recently organized the Society for the Study of War, Art, and Culture, which will coordinate with other societies as they plan for the 1998 conference at the Academy and other scholarly activities as well. Thus, if all this activity is any indication, it looks as if Crane studies is off to a good second hundred years.

"Sherman's *Memoirs*, Crane's *The Red Badge of Courage*: Two Worlds or Intertextuality?
Eric Solomon, San Francisco State University

With a glance at Bakhtin's view on intertextuality, one can learn much about battle narratives of the Civil War as they were part of late nineteenth-century discourse, available to Stephen Crane, in *Memoirs of General W. T. Sherman* (1875). Many of the themes and techniques of *The Red Badge of Courage* are articulated by Sherman: battle's repetitive form; the irony of nature's survival amid combat's devastation; courage and fear; confusions of command; the importance of the individual soldier as opposed to the larger needs of a regiment. Sherman's reading of his own growth as a soldier parallels Henry Fleming's growth as a rifleman from innocence to experience.

"The Progress of Henry Fleming"
Max Westbrook, University of Texas at Austin

Revisiting a perennial problem in *The Red Badge of Courage*—the hero's moral status at the end of the novel—Westbrook noted that narrow critical attention to the novel's striking images and scenes tends to mislead us into thinking of them as discrete compositional units. But the novel is actually less episodic than we commonly suppose (it has a beginning, middle, and end); and when we examine Henry's experience in the full context of the novel's unified plot, we can see that it is "a celebration of significant and demonstrated growth." For example, taken out of narrative context, Henry's conviction that he "had been to touch the great death, and found that after all, it was but the great death" seems preposterous; but considered in the flow of a series of particular related experiences with death, beginning with his encounter with the corpse in the chapel-like bower, Henry's idea may seem less a "superficial evasion" than a dispelling of the illusion that "death is a corporal fiend pursuing him personally"—a significant advance beyond his morally destructive egotism. At the novel's end, Henry, gradually and haltingly becoming aware of his ego-inflating illusions, is on the threshold of genuine moral enlightenment. At least, as Westbrook concluded, he "has matured enough to begin learning from experience."

"The *Clarion* and the *Daily Mail* View of Stephen Crane"
Benjamin Fisher, University of Mississippi

Although discovery of hitherto unknown articles about Stephen Crane in English periodicals has obvious bibliographical significance, Fisher stated, they are also important for the light they throw on Crane's influences on the changing literary scene in England in the 1890s. What seems clear from articles appearing in publications like the *Clarion*, the *Daily Mail*, the *Lady's Pictorial*, and the *St. James Gazette* is that Crane's British readers were generally aware of him as a harbinger of the literary future. "[D]uring this period of generic collapse," Fisher noted, "he was placed implicitly as a spearheader of early modernism." His ironies appealed obviously to readers in the era of Oscar Wilde and A. E. Housman, just as his visual effects found a sympathetic response from the "heirs of Pre-Raphaelitism's exquisite blending of words and visual arts." Crane's episodic style in *The Red Badge of Courage* and his demonstration of the potential power of the sketch helped break down British prejudice against the short story. Many of Crane's English readers were also impressed by his techniques in realism and fantasy, even those who disapproved of his subject matter and his slangy American English.

"Secret Sharers: Stephen Crane and Joseph Conrad"
John Clendenning, California State University at Northridge

Clendenning re-examined the literary significance of Crane and Conrad's "intersubjective" friendship. Referencing a phenomenon noted by the psychoanalyst Heinz Kohut, the "transference of creativity," Clendenning suggested that Crane and Conrad "reveal a striking degree of intersubjectivity, as if each saw himself mirrored in the other's writing or engrained in the other's deepest preoccupations." Their first letters show mutual sympathy and a marked propensity for "interpersonal identifications." Subsequent actions and reactions in their relationship seem somehow closely linked. "Under the influence of Conrad, the flow of Crane's writing swelled," though "at the same time Conrad's writing stagnated and his personal life reached a crisis." Conrad expended great energy in getting Crane off to war in the Caribbean in 1898, "as if he [himself] were escaping," but he also expended energy and resources to "rescue" him when Crane seemed to

was moderated by Richard Keating, USAF Academy, and was composed of Andrew Furer, University of Connecticut, "'I fear the war business is getting rather tuckered': The Uses of War in *Active Service*"; Edward Shields, Saint Louis University, "The Four Humours and the Four Men in Crane's 'The Open Boat'"; Ned Sparrow, Princeton University, "One Step Up, Two Steps Back, or Not Just for Purposes of Decoration: Martial and Marital Contracts in 'The Bride Comes to Yellow Sky'"; and Todd Stabley, University of North Carolina, "The Redeemed and Redeeming Word: Towards a Christian Conception of Speech in *The Red Badge of Courage*." Kent Esbenshade, USAF Academy, moderated Session Eight, Panel Thirteen, which was comprised of James McNally, Old Dominion University, "Red, White, and Mostly Blue in *The Red Badge of Courage*"; Robert Myers, University of Texas at Tyler, "'The Subtle Battle of Brotherhood': The Construction of Military Discipline in *The Red Badge of Courage*"; John Orr, University of Portland, "A Red Badge Signifying Nothing: Henry Fleming's Corporate Self"; and Ron Swofford, Dekalb College, "Comradeship in *The Red Badge of Courage*."

The conference ended with two afternoon sessions. Session Nine, Panel Fourteen, was a special, undergraduates-only group and was moderated by James Meredith, USAF Academy. These undergraduates were Parks Hughes, USAF Academy, "'Sore feet and damned short rations': Some Things Never Change"; Stephen Rippon, USAF Academy, "Henry Fleming, Harold Krebs, and the Battle of the Conscience"; Andrea Laue, Washington University, "Envisioning War: Abraham Lincoln and Stephen Crane"; and George Bobb, US Coast Guard Academy, "Civic Responsibility and 'The Blue Hotel.'" Session Nine, Panel Fifteen, finished out the program and was composed of Randall Allred, Brigham Young University—Hawaii, "'The Gilded Images of Memory': Crane and the Writing of War"; John Becker, USAF Academy, "'The Sultry Nightmare': Cowardice, Deception, and Heroism in *The Red Badge of Courage*"; Sheldon Fischer, University of Toronto, "The Fragile Hero: A Study of Crane's *The Red Badge of Courage* and Timothy Findley's *The Wars*"; Robert Worth, Princeton University, "Crane and the Birth of Group Psychology"; Jim Waller, USAF Academy, moderated.

Conference co-chairs were Mark Braley, who originated the idea to hold a commemorative conference, and James Meredith. Other key members of the staff were David Blake, Kathleen Harrington, Lori Davis Perry, Robert Perry, Petra Gallert, Gloria Otwell, Tanya Rosburg, Gloria Duffin, Andrew Bochman, Michael Miller, Lou Alden, Paul

Brigadier General Ruben Cubero, Dr. Gwen Nagel, Colonel Jack Shuttleworth, Dr. James Nagel, Mrs. Jan Cubero, and Major James Meredith. An honor guard dressed in vintage Civil War uniform opened the evening's festivities by posting the Colors. After dinner, James Nagel delivered the keynote address entitled "*The Red Badge of Courage* and the American War Novel." Nagel also officially announced that his book *Hemingway in Love and War: The Lost Diary of Agnes von Kurowski* (1989) was soon to be made into a major motion picture starring Sandra Bullock (*While You Were Sleeping*) and Chris O'Donnell (*Mad Love*). British actor-director Sir Richard Attenborough (*Gandhi*) will direct.

Although we did indeed have a lot to celebrate that evening, the 9 a.m. opening of the second day's session kept conferees from getting too carried away. The last day's program was held in Fairchild Hall, which houses all the cadets' academic classrooms. Session Six, Panel Eight, moderated by Kathleen Harrington, USAF Academy, was composed of Reed Bonadonna, Boston University, "Does He Become a Man: War, Language, and Varieties of Male Issues in *The Red Badge of Courage*"; Charlotte Rich, University of Georgia, "Nora Black as New Woman in *Active Service*"; and Verner Mitchell, USAF Academy, "Reading Race and Gender in Crane's *The Red Badge of Courage*." Session Six, Panel Nine, consisted of David Boxwell, USAF Academy, "Whipping the Turks: Crane's Orientalism"; Jesse Crisler, Brigham Young University, "'None of Them Knew the Color of the Sky'"; Robert Moss, University of South Carolina, "Conflict and Community: Stephen Crane's New York City Sketches and *The Red Badge of Courage*"; Kathi Vosevich, TITAN Client Server/Technologies, moderated.

The afternoon program began with Session Seven, Panel Ten, and was composed of Paul Sorrentino, Virginia Tech, "The Legacy of Thomas Beer in Crane Scholarship"; Christopher Benfey, Mount Holyoke College, "Two Cranes, Two Henrys"; David Traxel, Philadelphia College of Pharmacy and Science, "Crane and Richard Harding Davis: An Unlikely Friendship"; Donald Gibson, Rutgers University, "Crane's Own Red Badge: The Origins of That Species"; and moderating was Patrick Dooley, Saint Bonaventure. Continuing the afternoon program was Session Eight, Panel Eleven, consisting of John McInerney, University of Scranton, "To Escape My Fate: A Video Dramatization of Crane's Life"; Jordan Pecile, US Coast Guard Academy, "Adapting 'The Open Boat' to National Public Radio"; William Newmiller, USAF Academy, "A Computer Analysis of Color in *The Red Badge of Courage*"; Alison Weir, USAF Academy, was the moderator. Session Eight, Panel Twelve,

have disappeared in Cuba. Noting a parallel between this and Marlow's search for Kurtz in "The Heart of Darkness," Clendenning suggested that this famous story was in part Conrad's "personal response to Crane's disappearance." Other evidence of the intersubjective aspects of their relationship is their attempt to collaborate in writing a drama. Their abandoned play, "The Predecessor," is also about a merging of identities, "another tale of intersubjectivity, of secret sharers," as is "The Planter of Malata," for which Conrad appropriated the essential plot of "The Predecessor." Noting that there is also considerable evidence that Crane was the model for the hero of *Lord Jim*, Clendenning observed that Conrad's creativity during the time he worked on the novel was seemingly dependent on Crane's presence; he began the novel as a sketch shortly after Crane departed for Cuba, but laid it aside until Crane returned, unable to write this "Crane-like novel" during the correspondent's absence. When Crane died in June 1900, Conrad, much disturbed, suffered a paralysis of creativity that delayed the writing of the last pages of the book a full month.

"Stephen Crane in Ireland"
Donald Vanouse, SUNY, Oswego

Vanouse discussed Crane's five vignettes of Irish life as the writer observed it when he and Cora visited Harold Frederic and Kate Lyon in Ireland in the summer of 1897. Vanouse noted that although Crane makes no mention of the major political events and issues raised by the British colonial occupation of Ireland, his "images and narratives rebut both the iconography of British imperialism and caricatures of the Irish people." His references to the harshness and dogged single-mindedness of British power establish a "frame" for his impressions of Irish character, manners, and language. More or less indirectly, in the imagery of particular scenes and events, he "identifies the weight of the colonial presence" and "rejects the racial and gender stereotypes used to justify that colonialism." Vanouse speculated that Crane's "remarkable sensitivity to the powers of language," his "appreciation of his own family's role in the American rebellion against British colonialism," and his friendship with Frederic, an ardent admirer of the Irish, helped Crane "identify the issues of colonial experience."

One Hundred Years After the Publication of *The Red Badge of Courage* and Stephen Crane Still Draws a Crowd

Major James H. Meredith
United States Air Force Academy

From 30 November through 2 December 1995, the United States Air Force Academy hosted an international conference commemorating the hundredth anniversary of the publication of *The Red Badge of Courage*. This conference, jointly sponsored by the Air Force Academy's Dean of the Faculty, Department of English, *War, Literature, and the Arts: An International Journal of the Humanities*, as well as the Stephen Crane Society, was held on Academy grounds. The Academy, which sits at an elevation of 7000 feet above sea level, is located at the foot of the Rampart Range in the Rocky Mountains—eight miles north of Colorado Springs and seventy miles south of Denver.

Cloistered in this scenic location, over one hundred conferees, representing five different countries, gathered for one of the academic and social events. Seventy scholars participated on fifteen panels spread over nine sessions. The conference opened with an evening cocktail party at the Academy's Officers' Club, and dinner at various local restaurants. On the next day, the first panel, held again in the Academy's Officers' Club, offered a special lecture by Jeanne Heidler from the USAF Academy's History Department and David Heidler from the University of Southern Colorado. Their presentation, entitled "The Battle of Chancellorsville in Fact, Not Fiction," focused on the tragic costs of the actual Civil War battle that many scholars consider Crane based his novel on. Session Two, Panel Two, consisted of John Clendenning, California State University, Northridge, "Visions of War and Versions of Manhood"; George Monteiro, Brown University, "Drawing on Crane's Fiction: War Reports from Guadalcanal"; and Bickford Sylvester, University of British Columbia, "Skeptical Bards Manipulating Romantic Reviewers: The Ambiguous Ending in Hawthorne, Crane, and Melville." Moderating this panel was Jack Shuttleworth from the USAF Academy.

Finishing out the first day's morning sessions was Panel Three, moderated by Thomas Bowie, USAF Academy, and consisting of Hershel Parker, University of Delaware, "War in the Original *The Red Badge of Courage*"; Thomas Bonner, Jr., Xavier University of Louisiana, "Experience and Imagination: Confluence in the War Fiction of Stephen Crane and Ambrose Bierce"; and James Colvert, University of Georgia, "Unreal War in *The Red Badge of Courage*."

During lunch, which was served in the Ballroom of the Officers' Club, Robert Myers, University of Texas at Tyler, discussed the various texts available for teaching *The Red Badge of Courage*. The afternoon program began with Session Four, which was composed of two concurrent panels. Comprising Panel Four were Mark Braley, USAF Academy, "An Officer and a Gentleman: The Syndicated *The Red Badge of Courage*"; Benjamin Fisher, University of Mississippi, "The Contemporary Reviews of *The Red Badge of Courage*"; Jacqueline Tavernier-Courbin, University of Ottawa, "Humor and Insight Through Fallacy in *The Red Badge of Courage*"; and Darrell Hagar, Salisbury State University, "Experience, Emotion, and Motivation in *The Red Badge of Courage*." Pete Swartz, USAF Academy, moderated this panel. Moderating Panel Five was Donald Anderson, also from the USAF Academy. Composing this panel were Patrick Dooley, Saint Bonaventure University, "'A wound gives strange dignity to him who bears it': War and Wounds in Three Crane Short Stories"; Michael Schaefer, University of Central Arkansas, "Life During Wartime—and After: Some Thoughts on Crane's Spitzbergen Tales"; John Blair, Southwest Texas State University, "Honor and Dignity in Two American *Bildungsromans*: Crane's *The Red Badge of Courage* and Allen Tate's *The Father*"; and Mary Neff Shaw, Louisiana State University, Shreveport, "'The Kicking Twelfth': A Demythologized Portrayal."

Session Five, also with two concurrent panels, completed the afternoon program. Richard Lemp, USAF Academy, moderated Panel Six, which consisted of Rory Drumond, Cambridge University, England, "'At the intersection of streets': The Representation of New York in Crane's *Maggie*"; Noel Mauberret and Christian Pagnard, Academie de Dijon, France, "An American Fabrice"; Holger Kersten, University of Kiel, Germany, "'The Pace of Youth' and 'The Phantoms of Hope'"; and Thomas Gullason, University of Rhode Island, "Modern Pictures of War in Crane's Short Stories." Constituting Panel Seven were Michael Robertson, Trenton State University, "Crane's Other War Masterpiece"; Kevin Hayes, University of Central Oklahoma, "G.I. Joe Reads Stephen Crane"; and Patricia Heilman, Indiana University of Pennsylvania, "Crane's Images of War in Fiction and Nonfiction." This panel was moderated by David Blake, representing the USAF Academy.

Although this panel ended the academic program for the first day, social activities would keep the conferees busy for the rest of the evening. In the Ballroom, following a cocktail hour, people dined on a choice of trout with butter sauce or Chicken Cordon Bleu. Seated at the head table were Lieutenant Colonel Mark Braley, Dr. Kathi Vosevich,