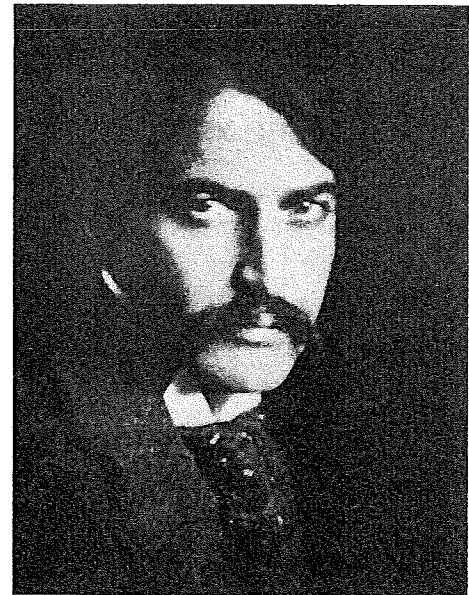


# Stephen Crane Studies

Volume 5, Number 1  
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Stephen Crane Society



## Stephen Crane Studies

Department of English  
Virginia Polytechnic Institute and State University

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## Contributors' Notes

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

Paul Sorrentino has an NEH fellowship to write a biography of Crane.

Thomas W. Taylor is Project Director at the Ponce de Leon Inlet Lighthouse Preservation Association in Florida.

Donald Vanouse is studying the period when Crane "disappeared" in Havana, Cuba, after the Spanish-American War.

Stanley Wertheim's *A Stephen Crane Encyclopedia* will be published by Greenwood Press in November 1977.

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Stephen Crane in Galveston: A New Letter

Stanley Wertheim  
William Paterson College

On 17 May 1996, a two-and-a-half page holograph letter from Stephen Crane to his close friend James Henry Moser (1854–1913), an artist, illustrator, and author of children's poetry to whom Crane had written one of his warmest and most exuberant inscriptions in a copy of the 1893 *Maggie* (*Correspondence* 78-79), was sold at Christie, Manson & Woods in New York City. This letter is briefly quoted in *The Crane Log* (128) from the catalogue of a bookseller, James Cummins, who had previously offered it for sale. Crane's letter to Moser is on the stationery of the Tremont, one of Galveston's best hotels. It is reproduced below in diplomatic transcription.

6 March 1895

My dear Jimmie

Your friend and comrade of old Mr Sam M. Penland is a peach. I blew into town yesterday morning at 9 and found the mayor at 10. In the afternoon we went driving and at night we went to the theatre. In the meantime we drank more cocktails than I ever saw in my whole life before. I was near dead from it. During the business part of the afternoon the mayor was absent from me but I fell then into the hands of the Galveston News and the managing editor said to me "Mr Crane, I don't know your habits but as for me I always like to get up to concert pitch before I begin work." So we drank him up to concert pitch. When I bid him adieu, I went to keep an appointment with the mayor who began: "Well, let's go over to the club and get a drink."

My struggle through that day was a distinctly homeric one. To my honor be it said that I didn't mention the managing editor to the mayor nor the mayor to the managing editor, but withstood both assaults with good manners and tranquillity. If any man hereafter says I can't hold liquor, he lies. I am a

lation in either of these languages, printed and on disk. Address all correspondence to the editor, M. E. Fol, 4012 South Rainbow, Las Vegas, NV 89103.

mittee comprised of Don L. Cook, David J. Nordloh, and John Clendenning with the task of drawing up by-laws to present for approval at the next annual meeting of the society, which will occur at the ALA conference in Baltimore, 22-25 May 1997. Annual dues for the society have been set at \$10.00, which will include a small newsletter.

Program chair for the Howells session at the next ALA is Jesse S. Crisler, who is also acting as treasurer of the society. Those interested in becoming members should send their dues to him at 3127 JKHB, English Department, Brigham Young University, Provo, UT 84602.

#### Newly Elected Crane Society Officials

During the Crane Society meeting at the ALA meeting in San Diego, the Society elected James B. Colvert as president; George Monteiro, vice president; and Benjamin Fisher and Donald B. Gibson, new members on the program committee. Fisher and Gibson replace J. C. Levenson and Gary Scharnhorst and join Kevin Hayes and Eric Solomon, who remain on the committee. The Society decided to keep the editorial board of the journal intact for another year.

#### Journal on Zola and Naturalism

*Excavatio: International Review for Multidisciplinary Approaches and Comparative Studies Related to Emile Zola and His Time, Naturalism, Naturalist Writers and Artists Around the World, Naturalism and the Cinema* seeks articles about Zola, Jack London, Frank Norris, Willa Cather, Stephen Crane, Theodore Dreiser, Upton Sinclair, and John Steinbeck, as well as Hispanic writers. Unpublished contributions are invited. All forms of literary criticism, theoretical orientations, and interdisciplinary approaches are welcome. Typescripts should be in duplicate, one copy in enlarged print (18-20-point type), and should conform to *The MLA Style Manual* or to the rules established in the author's country. Each submission must include an abstract, a brief vita, a copy of the manuscript on a 3 1/2" diskette compatible with Apple computers, and a self-addressed, stamped envelope. A typescript in a language other than English or French should be accompanied by a trans-

liquor holder from Holdersville.

Galveston is a great town I think, and all heavy wit aside I am deeply indebted to you for introducing me to such a royal good fellow as Sam Penland. Pardon this short note and believe me ever

Yours sincerely  
Stephen Crane

Crane was in Galveston on his tour of the West and Mexico to write feature articles for the Bachelier syndicate. In mid-February he left Nebraska, where he had written his dispatch "Nebraska's Bitter Fight for Life" describing the drought and windstorms of the previous summer and the blizzards in the western part of the state, and traveled south through Hot Springs, Arkansas, to New Orleans and from there to Galveston and San Antonio on his way to Mexico. As his letter to Moser indicates, he arrived in Galveston on 5 March, although the *Galveston Daily News* reported the event as occurring on 6 March (Katz xviii). Crane's dating of letters is usually reliable, except at times on the first day or two of months or of years. The Christie's catalogue mistakenly identifies Sam Penland as the mayor, which Crane's letter seems to suggest, but Dr. A.W. Fly was mayor of Galveston in 1895, occupying that office from 1893 to 1899 (Graham 81). Neither was Penland the managing editor of the *Galveston Daily News*, that position being filled by Clarence Ousley from 1891 to 1896 (*Galveston Daily News*, Centennial Edition, 11 April 1942: J6). The letterhead of the stationery on which Penland wrote to Moser on 25 March 1895 describing Crane's visit (Log 130) shows that Penland was in the wholesale produce business. The club to which Dr. Fly took Crane was probably the Aziola Club for which Crane was given a temporary admission card (Log 128). Crane's enthusiasm for his drinking bouts with the mayor and the managing editor demonstrates that he did not always confine his consumption to the half-filled glass of beer described in a number of reminiscences that deny he had a penchant for alcohol.

The appreciation of Galveston expressed in Crane's letter to Moser did not carry over into his report, editorially entitled "Galveston, Texas, in 1895," which appeared posthumously in the *Westminster Ga-*

zette on 6 November 1900. Fredson Bowers (*Works* 8: 900) speculates that the copy Cora Crane sent to the *Gazette* was of a much earlier piece, probably dating from 1895-96, which had remained in manuscript, but the text reveals a melange of contemporary and retrospective observations on the island city of Galveston that suggest it was revised in late 1898 at approximately the same time Crane was updating "Stephen Crane in Texas," a descriptive and historical sketch about San Antonio syndicated by McClure on 8 January 1899. Both of these pieces reflect the ironic perspective mingled with a bemused nostalgia toward the Easternization of the old West found in "The Bride Comes to Yellow Sky," "Moonlight on the Snow," and "The Blue Hotel." Crane considers Galveston indistinguishable from other American cities and opines that "travellers tumbling over each other in their haste to trumpet the radical differences between Eastern and Western life have created a generally wrong opinion." Galveston is dominated by "square brick business blocks" with "mazes of telegraph wires" and "trolley-cars clamoring up and down the streets" (*Works* 8: 474, 475) while in San Antonio the trolley cars are "merciless animals" that "gorge themselves with relics." The old monuments of the city "must get trampled into shapeless dust which lies always behind the march of this terrible century. The feet of the years will go through many old roofs" (*Works* 8: 469).

#### Works Cited

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- \_\_\_\_\_. *The Correspondence of Stephen Crane*. Ed. Stanley Wertheim and Paul Sorrentino. New York: Columbia UP, 1988.
- Graham, Sam B., ed. *The Galveston Community Book*. Galveston: Arthur H. Cawston, 1945.
- Katz, Joseph, ed. *Stephen Crane in the West and Mexico*. Kent, Ohio: Kent State UP, 1970.
- Wertheim, Stanley, and Paul Sorrentino. *The Crane Log: A Documentary Life of Stephen Crane*. New York: G.K. Hall, 1994.

#### Announcements

##### *Red Badge* Read-a-thon

In commemoration of the hundredth anniversary of the publication of *The Red Badge of Courage*, the Port Jervis Free Library in Port Jervis, New York, sponsored a "Red Badge Read-a-thon" on 15 October 1995, during which local dignitaries, including Civil War re-enactors from the Orange County regiment, the "Orange Blossoms," gathered at the William Howe Crane House and read from the novel. As part of the celebration, Charles J. LaRocca received the library's first Stephen Crane Literary Award for his edition of the *Red Badge*.

##### New Publications

Readers will be interested in two books published by Purple Mountain Press in 1995: Charles J. LaRocca's annotated edition of *The Red Badge of Courage* and a reprint of R. W. Stallman's *Stephen Crane: Sullivan County Tales and Sketches*. LaRocca, a Civil War enthusiast, offers further evidence that Crane's fictitious 304th New York State Volunteers were based on Orange County's regiment, the 124th New York. The reprint includes a new preface by John Conway, historian for Sullivan County, New York. For more information write

Purple Mountain Press  
Main Street  
P. O. Box E3  
Fleischmanns, NY 12430  
(phone: 800-325-2665)

##### William Dean Howells Society Organized

During the 1996 conference of the American Literature Association, more than twenty scholars met to officially organize the William Dean Howells Society. While officers for the new and long-overdue organization have not as yet been chosen, members charged a com-



Shaw, Mary N. "Apprehending the Mystery in Stephen Crane's 'A Mystery of Heroism.'" *College Language Association Journal* 39.1 (1995): 94-103. Shaw asserts that this story "juxtapose[s] the narrow, self-centered attitude of conventional heroics with . . . solicitude for another . . . unrestrained by concern for personal safety." She finds that "kindness" is central to Crane's personal "concept of heroism."

Shaw, Mary Neff. "'The Kicking Twelfth': Stephen Crane's Demythologized Dramatization of War and Heroism." *Short Story* 1:1 (1993): 84-93. Drawing upon Edward Rosenheim's model of satire (1963), Shaw argues that "the apparent realistic depiction of war in 'The Kicking Twelfth' is actually a satirical ploy . . . to allow the reader to appreciate the inhumanity of romanticized notions of war."

Wertheim, Stanley. "Stephen Crane to Clarence Loomis Peaslee: Some New Letters." *Resources for American Literary Study* 22.1 (1996): 30-36. As part of a reminiscence published in 1923, Peaslee submitted typescripts of letters "sent to him by Crane from 1894 to 1896." Primarily responding to Peaslee's own literary ambition and to two of his stories, Crane's letters provide editorial advice and friendly encouragement. The advice, according to Wertheim, indicates the continuing influence of "the circumstantial realism of William Dean Howells and Hamlin Garland" upon Crane's literary values.

Wilson, Christopher P. "Stephen Crane and the Police." *American Quarterly* 48.2 (1996): 273-315. Wilson argues that "the Dora Clark episode can best be understood in the context of the particular social, political and cultural struggles over police power in New York in the mid 1890's." Roosevelt's reforms of the police, for example, are seen to have imposed questionable "use of surveillance and disguise" and a "paramilitary ethos." In addition to noting police slander of Crane at the hearing on Officer Becker, Wilson observes that three men "testified that they saw Becker brutalize Clark . . . several weeks after her arrest." Central to Wilson's argument are "factually irreconcilable" news reports. They reflect the political and economic interests at work in the "occupied" territory of the Bowery.

# Stephen Crane: Dramatic, Musical, and Fictional Adaptations

George Monteiro, Brown University  
Paul Sorrentino, Virginia Tech

This listing of adaptations of Stephen Crane's fiction to other media and the setting of his poems to music is divided into eight parts: I. Plays, II. Films, III. Comics, IV. Opera, V. Musical, VI. Musical Settings, VII. Audio Recordings, and VIII. Fictional Adaptations. The first part—Plays—is itself subdivided into three sections: (A) Theater, (B) Television, and (C) Radio.

Particularly helpful to the compilers of this list in searching out musical settings have been Jerome P. Kitzke of the American Music Center, New York City, and Rosemary Cullen, Curator of the Harris Collection of Poetry and Plays, John Hay Library, Brown University, Providence, R.I. Our listing of musical scores extends the list in Michael Hovland's *Musical Settings of American Poetry: A Bibliography* (Westport, CT: Greenwood, 1986).

## I. Plays

### A. Theater

1. *The Blue Hotel: A Play in Three Acts* by Frank Alberts. *The Theatre* 2 (October 1960): 27-42.

[First presented on July 15, 1959, Intimes Theater, Munich, Germany. Produced and directed by Frank Alberts.]

2. *The Blue Hotel* (Short version) by Arthur Reel. © 1975.

[First produced by the Drama Committee, 17 West 20th Street, New York City, January 17, 1976.]

[Copy of script, Billy Rose Theater Collection, New York Public Library.]

3. *The Blue Hotel* (Long version) by Arthur Reel. © 1976.

[First produced by the Drama Committee, 17 West 20th Street, New York City, October 1976. Moved to Gate Theatre, November 1976.]

[Copy of script, Billy Rose Theater Collection, New York Public Library.]

4. *Crane's Way* ["The Blue Hotel" and "The Monster"] by Arthur Reel.

[Performed at the Drama Committee Repertory Theater, New York City, July 11-12, 1978. Directed by Arthur Reel.]

5. *The Bride Comes to Yellow Sky* by Frank Crocitto. New York: Dramatists Play Service, 1970.

[First performed by the HB Playwrights Foundation at its workshop theater in New York City on December 5, 1966. Directed by Herbert Berghof and performed by James Leverett, Oliver Berg, Pennie DuPont, Jeremy Stevens, and Alfred C. Belfiglio.]

[Performed, as one of three one-acts, at the Assembly Theatre, New York City, February 19, 1971. Directed by Ted Mornel.]

6. *Illusion in Red and White* by Arthur Reel.

[Copy of script in *Illusion in Red & White*,] *The Open Boat*, Billy Rose Theater Collection, New York Public Library.]

[Production: None known as of July 1977.]

7. *Maggie, Girl of the Streets* by Arthur Reel. © 1976.

Meredith, Major James H. "One Hundred Years After the Publication of *The Red Badge of Courage* and Stephen Crane Still Draws a Crowd." *Stephen Crane Studies* 4.2 (1995): 64-68. Meredith reports on the conference hosted by the Air Force Academy from 30 November through 2 December 1995: "over one hundred conferees representing . . . five countries" attended the conference, and "seventy scholars participated in fifteen panels." Papers from the conference will be published in two collections, one on *The Red Badge*, and a second on other Crane works.

Monteiro, George. "Additional Crane Reviews in the *Manchester Guardian*." *Stephen Crane Studies* 4.2 (1995): 53-55. Monteiro adds four items on Crane to the twelve listed by Kevin Hayes (*Stephen Crane Studies* 2.2). A brief note concerns Heinemann's collecting into one volume *The Red Badge* and *The Little Regiment and Other Stories*; three sustained and thoughtful reviews address posthumous publications: *The Bowery Tales*, *Whilomville Stories*, and *Great Battles of the World*.

Oshitani, Zenichiro. "Stephen Crane's Colors in *The Red Badge of Courage*." *Stephen Crane Studies* 4.2 (1995): 56-59. Examining passages where Crane uses "complementary colors," Oshitani finds instances of "juxtaposition" which "achieve the highest degree of freshness" in painting, and other instances where Crane may intend a "mixing" of colors to "produce grey." Crane's colors "create impressionistic scenes," he says, and help to answer questions concerning Henry's manhood.

Shaw, Mary. "Stephen Crane's 'An Episode of War': A Demythologized Dramatization of War and Heroism." *Studies in Contemporary Satire* 18 (1991-92): 26-34. Shaw argues that this realistic narrative is a "fictional posture" enabling Crane to satirize conventional heroism and provoke the reader to experience "moral indignation."

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"Stephen Crane's 'Three Miraculous Soldiers': A Satire on Romanticized Notions of Traditional Heroism." *Studies in Contemporary Satire* 17 (1990): 58-63. Shaw finds that the character, Mary, begins with a "romantic concept of heroism" which Crane satirizes, but Mary later achieves an authentic, momentary heroism in aiding the enemy soldier.

erties . . . to distinguish fiction from nonfiction." She proposes a "reflexive reading" which will acknowledge the "social and political context of the writing and the writer." "Literature" itself "is a historically produced category," Frus concludes, and the "star" journalists of the late nineteenth century did not seem to care about such categories

Gemme, Francis R. Introduction. *Maggie and Other Stories*. New York: Airmont, 1968. 3-7. In *Stephen Crane: An Annotated Bibliography* (item 4.36), Dooley notes Stallman's incomplete reference to this edition in *Stephen Crane: A Critical Bibliography*. Gemme reprints the bowdlerized 1896 edition of *Maggie* without textual comment and includes nine other stories. She states that Stallman's "controversial . . . imaginative explications" and other works had made him "the dean of Crane scholars."

Guemple, Michael. "A Case for the Appleton *Red Badge of Courage*." *Resources for American Literary Study* 21.1 (1995): 43-57. Guemple draws upon Jerome McGann's *A Critique of Modern Textual Criticism* (1983) to argue that the Appleton edition of *The Red Badge* reflects Crane's collaboration with Ripley Hitchcock as well as the historical and literary contexts of Crane's work. Guemple finds Binder's argument for the authority of the manuscript to be "purely conjectural."

Hakutani, Yoshinobu. "Jenny, Maggie, and the City." *Dreiser's Jenny Gerhart: New Essays on the Restored Text*. Ed. James L. W. West. Philadelphia: U of Pennsylvania P, 1995. 147-56. Hakutani contrasts the cohesiveness of Jennie's family, living in the prosperous cities of the Midwest, with the selfishness of Maggie's family in the Bowery.

Marshall, Elaine. "Crane's 'The Monster' Seen in the Light of Robert Lewis's Lynching." *Nineteenth-Century Literature* 51.2 (1996): 205-24. Marshall discusses the correlations between two narratives: William Howe Crane's "eye-witness account" of the lynching of a black man, Robert Lewis, by a mob in Port Jervis; and Stephen Crane's "The Monster," a story concerning a black man, Henry Johnson, who has had his face burned away while rescuing a white child from a housefire.

[First produced by the Drama Committee, 17 West 20th Street, New York City, January 17, 1976.]

[Copy of script, Billy Rose Theater Collection, New York Public Library.]

8. *The Monster, the Bride, and Stephen* by Arthur Peterson. [Performed by the University Theatre Company, George Mason University, Fairfax, VA. Late 1983 or early 1984.]

9. *The Open Boat* by Arthur Reel. © 1975.

[Copy of script in *Illusion in Red & White*,] *The Open Boat*, Billy Rose Theater Collection, New York Public Library.]

[Production: None known as of July 1977.]

10. *The Open Boat* by Tom Clapp. Studio City, CA: Players Press, © 1980.

11. *The Pace of Youth*, adapted by Margaret Dunn.

[Performed by Readers in Repertoire, Kean College, Union, NJ, November-December 1980.]

12. *The Red Badge of Courage* by Thomas W. Olson.

[Performed at the Kennedy Center, Washington, DC, March 12-April 4, 1993. Directed by Richard Thomas.]

13. *To Escape My Fate* by John McInerney.

[Performed by the University of Scranton Players, Scranton, PA, December 1991.] [See II. 9.]

## B. Television

1. *The Blue Hotel* by James Agee. *Omnibus*, ABC-TV, November 25, 1956.

[Arthur O'Connell as the Swede, Patrick McAlinney as Scully, Charles Ardman as the Easterner, Rip Torn and William Taylor.]

[Published in *Agee on Film* (New York: McDowell, 1960), II, 391-488.]

2. *The Blue Hotel* by John McGreevey. *Schlitz Playhouse*, CBS-TV, April 16, 1957.

[Directed by John Brahm; Vincent Price as the Swede, Wallace Ford as Scully, Adam Kennedy as Johnny, Lee Van Cleef as cowhand, and Tris Coffin; narrated by Chick Chandler.]

3. *The Blue Hotel* by Harry M. Petrakis. *The American Short Story*, PBS, April 19, 1977.

[Produced by Ozzie Brown and directed by Jan Kadar; David Warner as the Swede.]

[Videorecording. Produced by Learning in Focus. Chicago: Perspective Films; distributed by Coronet/MITL, 1977.]

4. *The Red Badge of Courage* by John Gay. NBC-TV, December 3, 1974.

[Directed by Lee Phillips; performed by Richard Thomas, Michael Brandon, Wendell Burton.]

5. Forthcoming documentary on "The Open Boat" by Thomas W. Taylor. Scheduled for the History Channel, A&E Network, April 1997.

[See this issue of *Crane Studies*, pp. 25-27.]

drew upon Heinz Kohut's ideas concerning "transference of creativity" to discuss "the striking degree of intersubjectivity" between Crane and Joseph Conrad. Clendenning also noted Crane's influence on works such as "The Heart of Darkness" and *Lord Jim*. Donald Vanouse proposed that Crane's five Irish Sketches are attempts to define "the weight of the colonial presence" in Ireland and to rebut "the racial and gender stereotypes used to justify that colonialism."

Crane, Robert Kellogg. "Stephen Crane's Family Heritage." *Stephen Crane Studies* 4.1 (1995): 1-45. Crane begins this family history by discussing the possible origins of the Elizabethtown, N. J., Crane family in England, Cornwall, or even Flanders. He provides sketches of seven generations of Cranes (culminating in Stephen) and eight generations of the Peck family (culminating in Mary Helen, Stephen's mother). An appendix discusses gravesites, Cranes in Miami Valley, Ohio, and family connections to the Pennington School and Centenary College.

Crisler, Jesse S. "Crane's Ghost in the *Manchester Guardian*." *Stephen Crane Studies* 4.2 (1995): 50-52. Crisler reprints the *Guardian* notice of 13 January 1900 concerning the presentation of "The Ghost" at Brede House. Crisler suggests that the notice indicates the strength of Crane's "literary reputation . . . in England just before his death."

Esteve, Mary. "A 'Gorgeous Neutrality': Stephen Crane's Documentary Anaesthetics." *ELH* 62.3 (1995): 663-89. Esteve argues that the "anaesthetic condition" discussed by William James occurs as a phenomenon and as a figure in Crane's works. A "gorgeous neutrality" occurs in Crane's writings, she says, when he uses color, theatricality, or other representational devices to expose a hypnotic fascination or intoxication "that counters the associations conventionally drawn by realists between vision and cognition."

Frus, Phyllis. "Writing After the Fact: Crane, Journalism, and Fiction." *The Politics and Poetics of Journalistic Narrative: The Timely and the Timeless*. Cambridge: Cambridge UP, 1994. 13-52. Frus compares "Stephen Crane's Own Story" of the sinking of the *Commodore* to "The Open Boat" and finds "no objective prop-

Stephen Crane: An Annotated Bibliography  
of Articles and Book Chapters through 1996

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.

Benfey, Christopher. "Shipwrecks." *Pequod* 32 (1991):134-45. Benfey argues that Crane "did" train himself for the sinking of the *Commodore*. "In his early journalism, in his writings about love, in popular works about disasters at sea, and even in the imagery of his father's sermons, Crane had prepared himself for shipwreck, loss, and survival. Benfey concludes with a pun linking two women in Crane's life to the shipwreck: "Cora is like Dora. Cora como Dora. Commodore."

Colvert, James. "Crane Studies in Baltimore." *Stephen Crane Studies* 4.2 (1995): 60-63. In his summary of "The Red Badge of Courage: Centennial Reconsiderations," Colvert reports upon three presentations. J. C. Levenson's paper explored the displacement of "history and geography" by the "expansion of the self" in Crane's novel, and yet Levenson noted that Fleming's "moral growth" includes a strengthening of his awareness of others such as Wilson and the tattered man. Eric Solomon identified "themes and techniques" of Crane's novel which are "articulated by [General W. T.] Sherman" in his *Memoirs*. Max Westbrook affirmed the narrative continuity of the *Red Badge*, and he concluded that Fleming "has matured enough to begin learning from experience." Colvert also reports upon three papers addressing "Stephen Crane in England and Ireland." Benjamin Fisher observed that articles on Crane in the *Clarion* and the *Daily Mail* placed Crane at the front of emerging modernism while Crane's ironies and visual imagery were appreciated as analogues to British achievements. John Clendenning.

C. Radio

1. *The Bride Comes to Yellow Sky*, adapted by James Glossman, *The Radio Play*, WGBH, Boston, 1994. Public Media Foundation/New Voices Production.

[Directed by Martin Jenkins. Natalie Brown as the bride, Jeremiah Kissel as Jack Potter, and Ed Peed as Scratchy Wilson.]

[Available on cassette from Independent Broadcasting Associates, 111 King Street, Littleton, MA 01460-1527.]

2. *The Open Boat*, adapted by Margaret Dunn. *Kean College Radio Theatre*, Union, NJ, November 20, 1980.

3. *The Red Badge of Courage*, adapted by Margaret Lee Worth. *Columbia Workshop*, CBS, July 9, 1938.

[Directed by Norman Corwin. Music arranged and performed by Charles Paul. Chester Stratton as Henry Fleming.]

[Opens with a voice-over reading of the first stanza of Crane's poem "Do not weep, maiden, for war is kind" and concludes with a reading of the poem's final stanza.]

[Audio recording, the Museum of Television and Radio, New York City.]

4. *The Red Badge of Courage, Story, U.S.A.!*

[Weekly series for foreign broadcast by "Voice of America," in 1946.]

[Script copies in the Harris Collection of Poetry and Plays, John Hay Library, Brown University, and in the George Arents Research Library for Special Collections, Syracuse University.]

## II. Films

1. *The Blue Hotel*. Perspective Films, 1977.

[Copy in Kean College film collection.]

2. *The Bride Comes to Yellow Sky* (1952) by James Agee. RKO release. Produced by Huntington Hartford and directed by John Brahm.

[Performed by Robert Preston, Marjorie Steele, Minor Watson, Dan Seymour, Olive Carey, and James Agee and part of *Face to Face*, a 1953 RKO Radio Pictures release that included Joseph Conrad's "The Secret Sharer" with James Mason.]

[Published in *Agee on Film* (New York: McDowell, 1960, II, 355-90); reprinted in *Six Scripts for Three Media*, selected by Grant Huffman (Toronto: McClelland, 1964), pp. 197-240.]

3. *The Bride Comes to Yellow Sky* (1965). American Short Stories Classics Series.

[Distributed by Michigan Media, University of Michigan, 400 Fourth Street, Ann Arbor, MI 48109.]

4. *Face of Fire* ["The Monster"] (1959) by Albert Band. Allied Artists [British production, filmed in Sweden]. Produced by Albert Band and Louis Garfinkle and directed by Albert Band. (Rental from Hurlock Cine-World.)

[Performed by Cameron Mitchell, James Whitmore, Bettye Ackerman, Royal Dano.]

5. *The Red Badge of Courage* (1951) by John Huston and Albert Band. MGM. Produced by Gottfried Reinhardt and directed by John Huston.

[Performed by Audie Murphy, Bill Mauldin, Royal Dano, John Dierkes, Andy Devine.]

and the Spanish-American War, an event which changed this state forever. This is being billed as the *first* event in the national commemoration of the Spanish-American War Centennial!

We hope that you will be able to support us in the development of this project. For more information, contact:

Tom Taylor, Project Director  
Ponce de Leon Inlet Lighthouse Preservation Association  
4931 South Peninsula Drive  
Ponce Inlet, FL 32127  
(904) 761-1821

this event are little known, but the facts remain, and now artifacts from the wreck of the *Commodore* will help to interpret this facet of the American attempts to help liberate an oppressed people.

The project now under way by the Ponce de Leon Inlet Lighthouse Preservation Association includes the development of a 45-minute video documentary program which will bring forth the history of the Cuban liberation movement, the filibustering expeditions, the personality of Stephen Crane, and the tale of the sinking of the *Commodore* and its influence in bringing to reality one of this nation's finest pieces of literature. The video is being produced by Rusty Crawford of Crawford Productions, New Smyrna Beach, Florida. In 1994, Crawford Productions produced a program about the history of the Ponce de Leon Inlet Lighthouse, which has aired several times nationally on the History Channel of the Arts and Entertainment Network. The new video will be made available for a free loan to Florida schools and any television broadcast organizations which would like to use it. The first national broadcast of the new documentary is tentatively scheduled to run on *History Showcase* on A&E's History Channel during April 1997, although it may air locally in January and February. The documentary will use period photographs, illustrations, and newspaper articles to document the history and will be supplemented by live-action simulation. Sections of Crane's own story will be included as well as an epilogue which will tell about the discovery of the wreck of the *Commodore* and the recovery and preservation of many of its artifacts.

Besides the video, the Ponce de Leon Inlet Lighthouse Association is designing an exhibit, essentially telling the same story, but with the display of the actual artifacts and a larger section on underwater archeology and artifact preservation. The Ponce de Leon Inlet Lighthouse Museum, one of the premier lighthouse museums in the nation, is the most appropriate place for this exhibit as the survivors of the shipwreck chose the just-barely visible lighthouse as their guide to safety, and some of the survivors of the *Commodore* actually came to the Lighthouse. The exhibit will open in January 1997 in commemoration of the centennial of the sinking of the *Commodore*, which occurred on January 2, 1897.

The video program will be seen by a national audience and will draw attention to Florida and its connections with Stephen Crane

[Videorecording: "Great Books on Video," New York: MGM/UA Home Video, circa 1985.]

[See Lillian Ross, *Picture: John Huston, M.G.M., and the Making of The Red Badge of Courage*, 1952 (New York: Limelight, 1984).]

6. *The Red Badge of Courage* (thirteen-minute prologue). Universal Education and Visual Arts, University City, CA, 1970.

[Rental from Syracuse University.]

7. *Three Miraculous Soldiers* (1977). Directed by Bernard Selling. Distributed by Pyramid Films and by BFA Educational Media.

[See Carol A. Emmens, *Short Stories on Film and Videos*, 2nd ed. (Littleton, CO: Libraries Unlimited, 1985), p. 68.]

8. *To Escape My Fate*. Film version of I.A.13. Directed by Tom Musto.

[Film available from Tom Musto Productions, 225 South Main Street, Wilkes-Barre, PA 18701.]

9. *The Upturned Face* (1972). Produced by Changeling Productions and distributed by Pyramid Films.

[See Emmens, p. 68.]

### III. Comics

1. *The Red Badge of Courage*. *Comics Illustrated*, No. 98 (August 1952). Gilberton Company, New York.

2. "The World of Story: The Champion of Rum Alley [*Maggie: A Girl of*

#### IV. Opera

1. "The Bride Comes to Yellow Sky" by Roger Nixon. Performed by the New Jersey State Opera under the direction of Alfredo Silipigni, Newark Public Library (December 2, 1980) and Kean College (December 7, 1980). Second performance included John Cimino's "Stephen Crane Songs" and James L. Waters's "Thou Art My Love."

[See VI, 18 and 47.]

#### V. Musical

1. [Maggie: A Girl of the Streets]. Music by Irving Fine, lyrics by Gertrude Norman.

[Unfinished, music at Library of Congress.]

[According to Howard Pollock, *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski* (Metuchen, NJ: Scarecrow, 1992), pp. 154-55, Fine finished two songs: "I Wonder" (for Maggie) and "Tell It to the Worms" (for Pete and Jimmie).]

2. *Red Badge of Courage*. Written and directed by Randy Strawderman, music by Carlos Chafin and Robbin Thompson, lyrics by Robbin Thompson and Randy Strawderman. Duke LaFoon as Henry Fleming. Studio Theatre, Richmond, VA. Premiered September 2, 1994, Washington and Lee University, Lexington, VA.

3. *The Third Violet*. Book, lyrics, and direction by Mitchell Uscher, music by Roy Singer. Catskill Actors Theater, Highland Lake, NY, summer 1995.

#### Stephen Crane and the *Commodore*: A Prelude to the Spanish-American War

Thomas W. Taylor  
Ponce Inlet, Florida

[The following press release will interest readers because it describes an upcoming documentary on the *Commodore* and the Ponce de Leon Inlet Lighthouse, formerly known as the Mosquito Inlet Lighthouse, which Crane mentions in "The Open Boat." Crane Society members Peggy Friedmann and Stanley Wertheim are consultants on the production. Though the documentary was originally planned to last approximately two hours, it has been edited down to forty-three minutes to fit television's hour format. Information excluded from the documentary may eventually appear in a book.

The film, part of a larger project devoted to filibustering in Florida, will be shown in its entirety at the Ponce de Leon Lighthouse Museum in an upcoming exhibit, "Filibusters and Pirates: A Prelude to the Spanish-American War." Part of the exhibit includes artifacts from the *Commodore*, which Don Serbousek and Peggy Friedmann discovered. (Attendees at the Crane conference at Virginia Tech in 1989 will recall that Peggy graciously gave everyone an artifact from the *Commodore*.) As Thomas W. Taylor, writer and director of the project, wrote me, the artifacts include the ship's "much-suspected steam pump. (We have not yet fully conserved it for disassembly and inspection, but it does seem to have an oily-coal smell about it which leads me to believe that it had filled and jammed with coal dust as Captain Murphy had feared.)"]

The Spanish-American War of 1898 made the United States a nation with global interests and propelled it into its role as a world leader in the twentieth century. In little more than a year, we will celebrate the centennial of that event; however, the year before, another event took place that also had far-reaching consequences: this was the filibustering expedition of the ill-fated steamer-tug *Commodore*. The sinking of the *Commodore* not only deprived the Cuban revolutionaries of an important cache of money, arms, munitions, and men, but it also inspired one of this nation's greatest authors to write what many people believe is one of his greatest works, the short story "The Open Boat." The role of the filibusters and Stephen Crane's role in



M. Oakman Patton. *National Magazine*, March 1903.

[See George Monteiro, "Two Notes on Stephen Crane," *PBSA* 74 (1980): 71-73.]

2. *The Blue Sky*. Unpublished novelized biography of Crane by Carl Bohnenberger.

[Cited in Melvin H. Schoberlin to Post Wheeler, March 6, 1948, Schoberlin Collection, Syracuse University.]

3. *Dark Rider: A Novel Based on the Life of Stephen Crane* by Louis Zara. Cleveland: World, 1961.

4. "Twenty-Eight Hours in an Open Boat by Stephen Crane." Short story by Larry Baker. *Georgia Review* 34 (1980): 559-588.

5. *The Wrongful Sea*. One-act play by Eric Friedman. Directed by Ann Magaha. Embry-Riddle Aeronautical University, Daytona Beach, FL, January 26, 1989.

6. *The Red Badge of Courage*. Adapted by Betty Ren Wright, illustrated by Charles Shaw. Austin, TX: Raintree Steck-Vaughn, 1991.

## VI. Musical Settings

1. Martin Amlin, *The Black Riders: Three Poems*. New York: Seesaw Music, 1977.

2. Dorothea Austin, *Reflections II*. © 1985.

"A man saw a ball of gold in the sky"

[Ms. score holograph, American Music Center, New York City.]

3. Robert Baksa, *Three Crane Songs*. Bryn Mawr, PA: Composers Library Editions, 1988.

I. "A Ball of Gold" ["A man saw a ball of gold in the sky"]

II. "Two or Three Angels" ["Two or three angels came near to the earth"]

III. "Pursuing the Horizon" ["I saw a man pursuing the horizon"]

4. N. Barrett-Thomas, *Songs of Singing*. Boston: Artists' Forum, 1970.

a. "Each Small Gleam"

b. "I Have Heard the Sunset Song"

c. "Once, I knew a fine song"

d. "The Vivid Lightnings Flashed"

e. "Tongue of Wood" ["There was a man with tongue of wood"]

5. Marion Bauer, *A Parable*. New York: G. Schirmer, 1922.

"In Heaven,/Some little blades of grass"

6. Robert Beadell, *War Is Kind*. Associated Music Publishers, 1980.

7. Larry Bounds

"In the desert"

["A spoken word rendition (somewhat dramatized) . . . with a very complex Jazz/Fusion style background"--Larry Bounds to George Monteiro, February 15, 1994.]

8. Jack Boyd, *Comrade! Brother!* New York: G. Schirmer, 1968.

"I stood upon a high place"

9. Jack Boyd, *In the Desert*. Ft. Lauderdale: Music 70, 1982.

10. Jack Boyd, *Prologue for an Unwritten Play*. New York: Warner Bros., 1972.

"A Prologue" [in *Roycroft Quarterly* (May 1896), p. 38]

11. Jack Boyd, *A Tongue of Wood*. New York: G. Schirmer, 1968.

"There was a man with tongue of wood"

12. Ryszard Bukowski, *Capriccio na sopran i orkistre*. Warszawa: Polskie Wydawn, Muzyczne, © 1981.

- a. "I Saw a Man . . ." ["I saw a man pursuing the horizon"]
- b. "The Heart" ["In the desert"]
- c. "I Stood Upon a High Place . . ."
- d. "There Was a Man" ["There was a man with tongue of wood"]

[Music composed in 1977. Translation of Crane's poems by Leszek Elektorowicz.]

VII. Audio Recordings

1. *The Red Badge of Courage*. See I.C.3.

2. *The Red Badge of Courage*. Read by Edmund O'Brien. New York: Caedmon, 1973. [Originally issued as a record by Caedmon in 1957.]

3. *The Red Badge of Courage*. Read by Frank Muller. Charlotte Hall, MD: Recorded Books, 1981.

4. *The Red Badge of Courage*. West Chester, PA: Dercum Press (Active Books), 1986.

5. *The Red Badge of Courage*. Read by Thomas Andrews. Ashland, OR: Classics on Tape, 1989.

6. *The Red Badge of Courage*. NBC theatrical adaptation, DAK Industries, Hollywood (no date). Available from Nostalgia Broadcasting Corporation of Iowa.

7. *The Red Badge of Courage*. Read by Robert Ryan. Eye Gate House.

8. *Stories of War*. CMS Records, 1909.

"An Episode of War"  
"The Upturned Face"  
"A Mystery of Heroism"

9. *Wounds in the Rain--On the Sea*. Produced by Amy Glazer and James Connolly. Read by Leo Downey and Fred Curchak. Miami, FL and Sebastopol, CA: Book of the Road, 1985.

10. *Wounds in the Rain--On Land*. Produced by Amy Glazer and James Connolly. Read by Fred Curchak and Richard Godfrey. Miami, FL and Sebastopol, CA: Book of the Road, 1985.

VIII. Fictional Adaptations

1. "Maggie of the 'Dump': An Incident of the Coal Famine." Sketch by

for the Tampa, FL, Oratorio Society, Robert Scott, Conductor."]

45. James Waters, *War Is Kind*. Philadelphia: Al Boss Music Masters, © 1967.

"Do not weep, maiden, for war is kind"

[Ms. score holograph (photocopy), American Music Center, New York City.]

46. James Waters, *Song Cycle*. [19--].

- a. "Quest"
- b. "The Singer"
- c. "Whisperings"
- d. "The Wayfarer"
- e. "The Ship of Love"

[Composed on an NEA C/L program fellowship.]

[Ms. score holograph (photocopy), American Music Center, New York City (not seen).]

47. James L. Waters, "Thou Art My Love," for tenor and orchestra. See IV.1.

48. Russell Woollen, *Lines of Stephen Crane*. 1981.

49. Paul Zonn, *3 Folk Songs of Stephen Crane*. 1967.

- a. "I Saw a Man Pursuing"
- b. "There Was a Man with Tongue"
- c. "The wayfarer"

[Ms. at American Music Center, New York City.]

13. Heskell Busman, *Six Songs*.

- a. "Sea Dirge" ["The ocean said to me once"]
- b. "Mystic shadow, behind near me" ["Who art thou? Whence come ye? Mystic shadow, bending near me"]
- c. "Fast rode the knight"
- d. "What says the sea, little shell"
- e. "Places among the stars"
- f. "War is Kind" ["Do not weep, maiden, for war is kind"]

[Ms. holograph (photocopy), American Music Center, New York City.]

14. John Carter, *War Is Kind*. Macomb: R. Dean, 1976.

"Do not weep, maiden, for war is kind"

15. Augusta Cecconi-Bates, *Cynical Cycle*. © 1981.

- a. "A Youth in Apparel That Glittered"
- b. "Here I'll Stay and Wait" ["Places among the stars"]
- c. "Quoth the Maniac" ["I have heard the sunset song of the birches"]
- d. "I Looked Here"
- e. "The Ride of Sin" ["Black riders came from the sea"]

[First performed by Ruth Pinnell, soprano, James Shults, tenor, and Alice Lee, piano, in 1980.]

[Ms. score holograph signed (photocopy), American Music Center, New York City.]

16. Augusta Cecconi-Bates, *War Is Kind* (Instrumentation). © 1982.

"Do not weep, maiden, for war is kind"

[First performed by Geraldine and Leon Carapetyan, vocal soloists, SUNY Oswego Concert Band, George Cupermill, conductor, April 5, 1981.]

[Ms. score, holograph signed (photocopy), containing "Program Notes for 'War is Kind'" and the poem "Do not weep, maiden, for war is kind," American Music Center, New York City.]

17. Donald James Chamberlain, *War Is Kind for baritone, chorus, & orchestra*. © 1988.

- I. "There was crimson clash of war."
- II. "Tell brave deeds of war."
- III. "Fast rode the knight..."
- IV. "A horse..."
- V. "The Battle Hymn."

18. John Cimino, "Stephen Crane Songs" for baritone and percussionist. See IV.1.

19. Sharon Davis, *Three Fables of Stephen Crane*. Greeley, CO: Western International Music, 1988.

- I. "Pursuit" ["I saw a man pursuing the horizon"]
- II. "The Wayfarer" ["The Wayfarer perceiving the pathway to truth"]
- III. "Devils" ["I stood upon a high place"]

["*Three Fables of Stephen Crane* was premiered by Michael Salls, tenor, and the composer at the piano, in a broadcast recital of music by Sharon Davis at the Barnsdall Park Chamber Music Series, under the auspices of the City of Los Angeles Cultural Affairs Department, September 21, 1986."]

20. Roland Farley, *Places Among the Stars*. New York: New Music Press, 1933.

- a. "Darkness"
- b. "The March of the Mountains"
- c. "Good Bye"
- d. "Consecration"
- e. "Longing"

40. Pasquale J. Spino, *Five Poetic Songs*. n.p.: J. Boonin, 1977.

"I saw a man"

41. Kurt Stern, "Blue Battalions" (for SATB chorus and piano). 1980. Unpublished.

42. Paul Suskind. *Some Epigrams*. Minneapolis: Sweet Child Music, 1986.

"A Man Said to the Universe"

43. Paul Suskind. *Some More Epigrams*. Minneapolis: Sweet Child Music, 1989.

"I Saw a Man Pursuing the Horizon"

44. B. Warren, "Songs from Stephen Crane."

[Ms. score holography (photocopy).]

- a. "God fashioned the ship of the world"
- b. "Courage" ["There were many who went in huddled procession"]
- c. "The livid lightening"
- d. "Truth" ["Truth, said a traveler, is a rock"]
- e. "War Is Kind" ["Do not weep, maiden, for war is kind"]

["Composed in 1975, for East Rochester High School; reworked in 1993,

35. J. Willard Roosevelt, *Our Dead Brothers Bid Us Think of Life*. New York: American Composers Alliance [197-?].

"War is Kind" ["Do not weep, maiden, for war is kind"]

[Hovland's entry, pp. 36-37, reads in part: "'The wayfarer.' *War Is Kind* (1899) . . . 382 Roosevelt, J. Willard. n.t. in *Our Dead Brothers Bid Us Think of Life*. ms, 1976, avail. ACA."]

[Copy reproduced from holograph, American Music Center, New York City (not seen).]

36. Ned Rorem, *An American Oratorio*. New York: Boosey & Hawkes, © 1984.

37. Wim de Ruiter, *However*. Amsterdam: Donemus, © 1984.

"A man said to the universe"

["'However' for mixed a cappella choir on a poem by Stephen Crane (1871-1900), was written to celebrate the 50th anniversary of the Collegium Musicum Amstelodamense and is dedicated to Kees de Wijs. Financial assistance from the 'Fonds voor de Scheppende Toonkunst' made this work possible."]

38. Mark Schneider, *Black Riders* (for Orchestra). © 1987.

[Ms. score holograph (photocopy), American Music Center, New York City.]

[Apart from the title, there is no indication that Crane's work is involved.]

39. William Schuyler, *A Song Cycle*. St. Louis: Thiebes-Stierlin Music, 1900.

21. Earl George, *War Is Kind*. Jamesville, NY: Sewickley Press, 1992.

[Commissioned by the University of Rochester Men's Glee Club. Composed in 1966. Premiered by the Syracuse University Men's Glee Club, Syracuse, New York, 1967.]

[Copy reproduced from holograph, American Music Center, New York City.]

22. Michael Hennagin, "War Is Kind," *The Unknown*. New York: Walton Music, © 1968, 1972.

"Do not weep, maiden, for war is kind"

23. Richard Hervig, *Three Modern Parables*. Hollywood, CA: Alpheus Music, 1984.

- a. "The Ball of Gold" ["A man saw a ball of gold in the sky"]
- b. "The Grave" ["Behold, the grave of a wicked man"]
- c. "The Horizon" ["A man pursuing the horizon"]

[Composed at the invitation of Don V. Moses, August 1984.]

24. Edward Burlingame Hill, *Four Sketches After Stephen Crane for Piano, Op. 7*. New York: Breitkopf & Härtel, 1900.

"Sketch No. 1 After Stephen Crane" -- "I stood upon a high place"

"Sketch No. 2 After Stephen Crane" -- "Places among the stars"

"Sketch No. 3 After Stephen Crane" -- "Three little birds in a row"

"Sketch No. 4 After Stephen Crane" -- "On the horizon the peaks assembled"

25. Loretta Jankowski, *Cycles*. No copyright, no publisher.

"A Youth in Apparel that Glittered"  
"I Stood Upon a High Place"  
"Many Workmen"  
"The Wayfarer"  
"I Saw a Man Pursuing the Horizon"

26. Frank Marion Johnson, "Five Love Songs of Stephen Crane." © 1976, 1992.

a. "Ah, God, the way your little finger moves"  
b. "Once, I saw thee idly rocking"  
c. "Tell me why, behind thee I see always"  
d. "I heard thee laugh"  
e. "I have seen thy face aflame"

27. Frank Marion Johnson, "I Saw a Man." © 1976, 1992.

28. Ulysses Kay, *Stephen Crane Set*. [New York]: Duchess Music, 1972.

a. "The Black Riders" ["Black riders came from the sea"]  
b. "Mystic Shadow" ["Mystic shadow, bending near me"]  
c. "A Spirit" ["A spirit sped through spaces of night"]  
d. "War is Kind" ["Do not weep, maiden, for war is kind"]

[“Commissioned by The Chicago Musical College of Roosevelt University, Chicago, Illinois in honor of the one-hundredth anniversary of The Chicago Musical College.”]

29. Anne LeBaron, *In the Desert*. Norruth Music (division of MMB Music), 1973.

30. Niels Marthinsen, *War Songs*. Stockholm: Edition Reimers, © 1988.

31. Richard Owen, *I Saw a Man Pursuing the Horizon*. New York: General Music, 1966.

32. Richard Owen, *There Were Many Who Went in Huddled Procession*. New York: General Music, 1966.

33. Samuel Pellman, *Crane Songs*. © 1984.

a. "There were many . . ."  
b. "Many workmen . . ."  
c. "I saw a man . . ."  
d. "When a people reach . . ."

[Commissioned by the Syracuse Society for New Music for its 1983-84 season and first performed with Neva Pilgrim, soprano, in Syracuse, NY, on October 4, 1983. "*Crane Songs* has been recorded by Neva Pilgrim and the Syracuse Society for New Music on Redwood Records (ES-24)."]

[Ms. score holograph (photocopy), American Music Center, New York City.]

34. Robert Pollock, *Song Cycle*. Ship Bottom, NJ: Association for the Promotion of New Music [1986?].

a. "If I should cast off this tattered coat"  
b. "Love walked alone"  
c. "I have heard the sunset song"  
d. "A man saw a ball of gold in the sky"  
e. "I explain the silvered passing of a ship"  
f. "Black riders came from the sea"  
g. "A man adrift on a slim spar"

[MS. holograph signed—"Robert Pollock, Long Beach Island, N.J. 6/29/73"—(photocopy), American Music Center, New York City.]