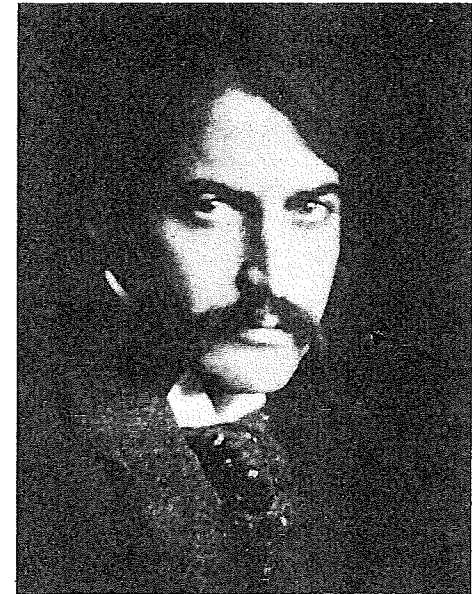


Stephen Crane Studies

Volume 6, Number 1
Spring 1997



Stephen Crane Society

Stephen Crane Studies

Department of English
Virginia Tech

Editor

Paul Sorrentino

Associate Editor

J. D. Stahl

Editorial Board

John Clendenning (California State University, Northridge), James B. Colvert (University of Georgia), George Monteiro (Brown University), James Nagel (University of Georgia), Stanley Wertheim (William Paterson College)

Stephen Crane Studies is a journal of notes, queries, and reviews pertaining to the study of Stephen Crane; it is published semiannually in the Spring and Fall by the Department of English, Virginia Tech. Manuscripts should follow the *MLA Style Manual*. Annual subscriptions are \$10 for individuals and \$20 for institutions; foreign subscriptions are \$12 and \$22. Checks should be made payable to the "Stephen Crane Society." Address all correspondence regarding subscriptions and manuscript submission to

Paul Sorrentino, Editor
Stephen Crane Studies
Department of English
Virginia Tech
Blacksburg, VA 24061-0112
Telephone: 540-231-8650
Fax: 540-231-5692
Email: psorrent@vt.edu

Copyright © 1997 *Stephen Crane Studies*
ISSN 1061-6136

Table of Contents

Articles

Robert M. Myers.....	2
A Review of Popular Editions of <i>The Red Badge of Courage</i>	
George Monteiro.....	16
Crane Studies in Baltimore	
Kathy Hall.....	21
Community Activists Join with Artists to Save Stephen Crane Family Home	

Book Review

Joseph Church.....	24
review of Giorgio Mariani, <i>Spectacular Narratives: Representations of Class and War in Stephen Crane and the American 1890s</i>	

Varia

Announcements.....	28
Contributors' Notes.....	30

A Review of Popular Editions of *The Red Badge of Courage*

Robert M. Myers

University of Texas at Tyler

Selecting an edition of *The Red Badge of Courage* for an advanced undergraduate or graduate course in American literature is no easy matter. The many paperbound editions of the novel that are available vary considerably in price, in the choice of copytext, and in the supporting materials that are included. While it is impossible to declare authoritatively which edition should be selected, a study of the differences between eight of the most popular editions of the *Red Badge* does enable the teacher to narrow the range of alternatives.

The choice of edition is complicated by the conflicting explanations of the history of the composition and publication of the novel. In the early 1950s the manuscript of the *Red Badge* became available to scholars when it was purchased by Clifton Waller Barrett and subsequently added to the University of Virginia's collection. Since then two basic theories have been proposed to account for the multiple stages of revision evident in the manuscript. Scholars agree that in 1893 Crane wrote a draft of the novel, and that in early 1894 he rewrote and expanded this draft into the Barrett manuscript, using the versos of canceled draft pages to piece out his paper supply. There is also general agreement that in the spring of 1894, Crane revised the manuscript in response to Hamlin Garland's objections to his use of dialect. This revision was inconsistent: Crane eliminated some dialect usages but left others intact.

Fredson Bowers, in the "History of the Text" section of the University of Virginia edition of the *Red Badge*, claims that before Garland saw the manuscript, Crane had already performed a preliminary revision, in which he eliminated proper names, replacing them with epithets (Henry Fleming became "the youth"; Jim Conklin became "the tall soldier"). As Crane revised the dialect in response to Garland's advice, he also removed the twelfth chapter and cut the endings of five additional chapters. Crane's third revision of the manuscript came in the fall of 1894 after the Bachelier & Johnson Syndicate agreed to publish a shortened version of the novel (this revision merely clarified the page numbering and emphasized earlier revisions).

Contributors' Notes

Joseph Church is an Associate Professor at Binghamton University, author, most recently, of *Transcendent Daughters in Jewett's Country of the Pointed Firs*, and currently completing a study of Charles W. Chesnutt's fiction.

Kathy Hall spent her childhood summer vacations in Asbury Park and is currently a free-lance arts administrator who lives and works in Monmouth County, New Jersey.

George Monteiro, Professor of English at Brown University, has published widely on American literature. His most recent book is *The Presence of Pessoa*, University Press of Kentucky, 1998.

Robert M. Myers received his Ph.D. from the Pennsylvania State University. Since then he has been teaching American literature at the University of Texas at Tyler. He recently published *Reluctant Expatriate: The Life of Harold Frederic* (Greenwood, 1995).

Bowers posits three typescripts, none of which is extant. The first typescript was commissioned by Crane before Garland read the manuscript. When this typescript was rendered obsolete by the revision of dialect and chapter endings, Crane had a second typescript prepared. The ribbon copy of this typescript was revised for the newspaper version, and the carbon copy was submitted to Ripley Hitchcock at Appleton in early 1895. In March, Crane revised the Appleton typescript, deleting the approximately 1250 words that are uncanceled in the Barrett manuscript but do not appear in the Appleton edition. At this time Crane also added two sentences that do not appear in the manuscript, including the final sentence of the novel.

An alternative scenario has been proposed by Henry Binder in his article "*The Red Badge of Courage* Nobody Knows." Binder sees the revision occurring much later in the process of publication, in response to pressure from Appleton. According to Binder, the elimination of proper names occurred after Garland's reading, and the first typescript was not prepared until the fall of 1894, for the Bachelier & Johnson version. Binder argues that in the summer of 1895, Crane was coerced by Ripley Hitchcock to make two stages of revision: in the first, Crane deleted from the manuscript the chapter endings and chapter twelve; and in a later revision of the typescript (or perhaps the Appleton proofs), he eliminated the uncanceled passages and added two sentences.

Until the rediscovery of the Barrett manuscript, all editions of the *Red Badge* were based on the Appleton first edition. In 1951 John Winterich restored the uncanceled passages by placing them in brackets in the text of his edition for the Folio Society. The following year Robert W. Stallman's *Stephen Crane: An Omnibus* used the same technique and also included several of the canceled passages in footnotes. In the 1960s several popular editions bracketed the uncanceled passages, a practice that Joseph Katz condemned in his 1972 article "Practical Editions: Stephen Crane's *The Red Badge of Courage*." During this period the primary documents became generally available: Katz published facsimile editions of the 1895 Appleton text and the *New York Press* syndicated version, and Bowers edited a photographic facsimile of the manuscript.

One might have expected that the standard text of the novel would have been established by the 1975 publication of

the University of Virginia's edition of *The Red Badge of Courage*, edited by Bowers, with an introduction by J. C. Levenson. Using the manuscript as copytext, Bowers accepted as authorial the revisions to the chapter endings and the deletion of the passages that are uncanceled in the manuscript. Arguing that Crane's "frequent carelessness" (233) was responsible for the inconsistencies in the dialect, Bowers attempted to restore the pattern upon which Crane finally settled: Henry's speech would be regularized, but all other characters would speak in dialect. Generally this meant emending the copytext with canceled readings from the manuscript or the draft, but in several places the editors used independent emendations to conform to this pattern.

In a 1976 review Hershel Parker criticized the Virginia edition for the revision of the dialect and the decision to accept the deletions of the chapter endings, and he called for a reconstruction of the manuscript that existed prior to the revisions. The campaign for a reconstructed *Red Badge* was continued in a 1978 special issue of *Studies in the Novel* that was edited by Parker. In addition to David J. Nordloh's critique of the Virginia edition, the issue contained Binder's "*The Red Badge of Courage Nobody Knows*." Binder insists that Crane was pressured to revise his novel by Ripley Hitchcock, and he argues that the unrevised novel is more consistent in its irony. The unrevised manuscript was used as copytext for the 1979 *Norton Anthology of American Literature* and Binder's 1982 edition of the novel. In the 1980s, the use of the unrevised manuscript was challenged by Donald Pizer, who had chosen the Appleton edition as copytext for his 1976 Norton Critical Edition. In a series of articles Pizer argued that there was no evidence to support Binder's claim that Hitchcock pressured Crane to revise, and he insisted that the ambiguity of the Appleton text is preferable to the consistency of the unrevised manuscript. In support of Pizer's position, James Colvert pointed out that Crane's relationship with Hitchcock and Appleton's status as an avant-garde publisher made it unlikely that Crane had been coerced.

Forty-five years after the discovery of the Barrett manuscript, the question of the proper text of the *Red Badge* remains unresolved. In 1984, J. C. Levenson, who wrote the introduction to the Virginia edition, selected the Appleton text for the Library of America anthology, *Stephen Crane: Prose and Poetry*.

capture the mood that might have been present at a particular time in history, and still be able to keep the lighting and the camera techniques contemporary so that today's audiences can relate to what they are seeing on the screen."

Musto has been directing re-enactments for the past fifteen years and credits his background with features, TV commercials, and documentaries as the main contribution to his success when directing and shooting history.

Tom Musto feels that with the growing amount of documentaries being added to today's television programming, there will be more need for producing re-enactments.

The program is being produced by Lou Reda Productions of Easton, Pennsylvania. Sammy Jackson of Lou Reda Productions and no stranger to producing TV documentaries is producer of the program, which is scheduled to air on A&E during the first half of 1998.

For more information call or write

Tom Musto Productions, Inc.
225 South Main Street
Wilkes-Barre, PA 18701
phone: 717-822-5798
e-mail: TMPFILM@aol.com

Announcements

Crane Society Meeting

During the Crane Society meeting at the 1997 ALA conference in Baltimore, the Society elected James Meredith and Donald Pizer to replace Kevin Hayes and Eric Solomon on the program committee; Pizer and Meredith join Benjamin F. Fisher and Donald Gibson, who remain on the committee. John Clendenning was elected to replace Donald Pease on the editorial board of *Stephen Crane Studies*. The Society also voted to keep the dues the same for another year. Program chair George Monteiro announced that one of the two Crane panels at ALA in 1998 would be open; the other panel would focus on the Spanish-American War.

[Readers will be interested in the following press release about Crane Society member Tom Musto, whose film on Crane, *To Escape My Fate*, was featured in the fall 1994 issue of *Stephen Crane Studies*.]

Local Director Re-enacts Spanish-American War

Crane Society member and re-enactment director Tom Musto recently wrapped shooting a segment for A&E's (Arts & Entertainment) *Spanish-American War*. Shot aboard the *Olympia*, the preserved flagship of Admiral Dewey during the Battle of Santiago in 1898, Musto and a small crew shot a 16-man re-enactment militia to re-create the feel of battle on the open sea.

Tom shot the re-enactors, who meticulously depicted the crew who served aboard the ship during the 1898 conflict, on videotape using a Sony 600 camera, a 5.5mm-47mm zoom lens, an array of matte box filters and dramatic lighting. The veteran director re-created the feel of what took place at the Battle of Santiago during the Spanish-American War.

"We used a variety of lighting techniques and a lot of smoke to simulate different scenes aboard the 100-year-old ship," Musto explained.

"Directing historical re-enactments can be tricky; you need to

The 1986 *New Essays on The Red Badge of Courage*, edited by Lee Clark Mitchell, used the Binder edition; the 1990 *Critical Essays on Stephen Crane's The Red Badge of Courage*, edited by Pizer, used the Appleton text. Since 1984 the *Norton Anthology* has evaded the controversy by eliminating the *Red Badge*. Papers by Parker and Colvert at the 1995 "Conference Commemorating the 100th Anniversary of *The Red Badge of Courage*," held at the Air Force Academy, suggest that the issue is unlikely to be settled in the near future. Accordingly, to select an edition of the novel, the teacher must first choose between the two copytexts.

Editions Using the Manuscript as Copytext:

Teachers who are persuaded by Henry Binder's argument that Crane was pressured to revise and who want their students to read the novel in its original state have only one choice: Binder's edition of *The Red Badge of Courage* (New York: Avon, 1987. [ISBN: 0-380-70432-3]). The copytext is the unrevised manuscript. In six places where pages were removed during revision, the missing passages are marked by ellipses, and Binder tries to recapture Crane's intentions through a pre-publication excerpt published in *Current Literature* and passages from the earlier draft of the manuscript. Binder's essay "*The Red Badge of Courage Nobody Knows*" is included in the appendix, along with a list of emendations to the copytext (the epithets are accepted as authorial). At \$3.50 it is among the least expensive of the editions.

Editions Using the 1895 Appleton First Edition as Copytext:

Teachers who agree with Donald Pizer that Crane was not pressured by Hitchcock, or who adopt the position of Jerome McGann that the publishing process is a valid part of the social construction of a text, must choose from seven editions that are based on the Appleton first edition. These editions vary significantly in the degree to which errors in the Appleton text have been corrected. The appendix to this article represents a comparison of the substantive emendations of these editions. My comparison is not based on a complete collation of these texts; instead, I conflated the list of emendations in the Norton and the Vintage editions and then used this list to compare the editions. I also checked all substantive variants between the

Appleton text and the manuscript as noted in the Virginia edition.¹ Not everyone would agree that all of the emendations are equally necessary. Most represent misreadings of the manuscript by the Appleton compositors, often resulting in obvious errors. However, for one of these emendations (following/below) the manuscript reading is not extant, and in nine of the emendations, the manuscript agrees with the Appleton text. In each case I have indicated the probable source of the emendation in parentheses, following the page and line numbers. The differences in the reliability of these editions makes it possible to distinguish between texts that are similar in other considerations (for example, price and availability of supporting material).

Pizer, Donald, ed. *The Red Badge of Courage*. Norton Critical Edition. 3rd ed. New York: Norton, 1994. [ISBN: 0-393-96430-2 (pa)]

The Norton is the most emended of the editions based on the Appleton text. Thirty-two substantive errors have been corrected. All emendations are listed, with the exception of "fixes . . . toy/joy" (83.16) and "friends/fiends" (90.24). The uncanceled passages and the deleted chapter twelve are included in appendices. At \$9.95 the Norton is the most expensive edition, but the price is offset by the inclusion of the usual Norton supplementary material: a brief biographical sketch, a selection of letters, a bibliographical essay, four articles on Crane's sources, three early reviews, and eleven critical articles.

Bigsby, Christopher, ed. *The Red Badge of Courage*. London: Everyman, 1993. [ISBN: 0-460-873814]

This edition claims to use the text established by the editors of the Norton edition; however, in nine places they have not accepted the Norton's emendations of the Appleton text. Nevertheless, the price (\$1.95) and the excellent supplementary materials make this an edition worth considering. The volume includes chronologies of Crane's life, the late nineteenth century, and the Civil War; an introduction by Malcolm Bradbury; a note on the text; "The Veteran"; and a bibliographic essay and bibliography (the most recent entry is dated 1991).

sumes and at time hints at a human psychology (Crane's "machinery of repression, displacement, and libidinal investment" [22]; "The Other of society comes back, like the return of the repressed in Freudian theory, to haunt and at the same time fascinate the bourgeois psyche on a psychological as well as a political level" [39]), but nowhere lays bare either its assumptions or their relation to critical marxism.

Most importantly, I think, Mariani tends to read Crane with too little attention to detail or narrative interrelations. When he attends to such concerns, for example, in his brief comments on the formally diverging desires of Henry Fleming and the narrator and in his careful description and justified criticism of Crane's occluding the vision of the Bowery's impoverished characters, Mariani displays an uncommon perspicacity to go along with his praiseworthy scholarship and intellectual acumen, and makes one wish he had proceeded more inductively and more thoroughly in Crane's work.

forts to shock us with social horrors finally result in only a "familiarizing and immunizing" (161) effect that sustains such horrors in the culture. Most significantly, for Mariani, Crane's imaginative narratives serve and preserve the dominant culture's unjust arrangements by inducing readers to accept the comfortable, compliant position of aesthetic spectator:

What has been often described as the "impressionistic" style of *Maggie*, which may at first seem to imply both a critique of popular culture and of certain extremes of capitalist society, is actually itself a means for keeping the violence and misery of the Bowery at a safe distance from the reader. The disturbing social reality of the novel is "managed" and "manipulated"—to use Fredric Jameson's terms—through what can best be described as a *spectacular* strategy. What is characteristic of *Maggie* is that the squalid and violent reality of the tenement world is always presented as a *spectacle*, as a theatrical show performed in front of an audience who enjoys it, or at least looks at it with curiosity, and this becomes a paradigm for the way the reader is invited to look at the slums and their degraded inhabitants. (74; italics in original)

But one can read the theatrical scenes of *Maggie* in a different way, noting, for instance, that the opening episode, with its complacent onlookers in the "balcony," marks a failure of careful vision, the failure to see that the boys fighting in the foreground lead symbolically and literally to the convicts fading in the background. For Crane the requirement for better causal vision (this leads to that) devolves not on characters in a fiction but on critical readers in a culture. Mariani might object that ideology constructs every vision ("Seeing, in short, is surely a cultural and ideological activity, not a mere 'natural' act" [11]), but then he must account for his own vision, must explain how his critical enterprise manages to elude ideological arrangements and claim to see so clearly. I agree with him that simply bringing readers to knowledge or consciousness or self-seeing does not imply consequent transformative action in individuals or in society, but, I believe, it holds out such possibilities. One can approach the matter from the outside with a system ("What is it, finally, that would make Crane's a politically better novel than the one he parodies?" [148]), or one can approach the issues dialectically, engaging them in a mutually productive and unsettling encounter. It is telling that much of Mariani's argument as-

Appelbaum, Stanley, ed. *The Red Badge of Courage*. Dover Thrift Editions. New York: Dover, 1990. [ISBN: 0-486-26465-3 (pbk.)] For those who want just the text of the novel, the cheapest edition (\$1.00) might well be the best. Although it claims to be an "unabridged republication" of the 1895 Appleton first edition, twenty errors have been silently corrected, making it more reliable than several texts that are significantly more expensive.

Levenson, J. C., ed. *The Red Badge of Courage*. New York: Library of America, 1990. [ISBN: 0-679-73223-3] This edition uses the same text as the Library of America's *Stephen Crane: Prose and Poetry*. It has been emended for nineteen "typographical errors," which are listed. Three passages that were accidentally deleted from the manuscript by the compositor are included in notes. The biggest drawback to this edition is the price: at \$9.50 it is only slightly cheaper than the Norton, even though it has fewer emendations and includes none of the supporting material.

Domerski, Regina, ed. *The Red Badge of Courage*. New York: Bantam, 1983. [ISBN: 0-553-21011-4] This text seems to be based on a later edition of the Appleton *Red Badge* and emends only ten errors, none of which is listed. Alfred Kazin's interpretative analysis comes before the text. The most recent item on the brief bibliography is dated 1980. Domerski's "Note on the Text" briefly discusses the revisions to the manuscript. At \$2.50 it is among the least expensive of the editions.

Stallman, Robert W., ed. *The Red Badge of Courage and Selected Stories*. New York: Signet, 1960. [ISBN: 0-451-52368-7, CW 1592] Only eight Appleton errors have been emended (not listed), but this edition offers something that no other edition does—the uncanceled passages are bracketed in the text. Furthermore, passages deleted from the manuscript are included in the notes. Stallman's foreword and notes to the text are included. The price (\$2.95) makes this edition a bargain, especially since it includes four stories: "The Upturned Face," "The Open Boat," "The Blue Hotel," and "The Bride Comes to Yellow Sky."

Covici, Pascal, Jr., ed. *The Red Badge of Courage and Other Stories*. New York: Penguin, 1983. [ISBN: 0-14-03.9081-2] The Penguin is inexpensive (\$2.95), but it is the least emended of the editions based on the Appleton text. The introduction explains that the text has been edited for "minor matters of typographical consistency" (not listed). I found only six substantive emendations; even the obvious error "He draw back his lips" (140.29) was allowed to stand. The edition includes the stories "The Veteran," "The Open Boat," "The Bride Comes to Yellow Sky," "The Blue Hotel," and "A Poker Game." The volume includes Covici's introduction and "Suggestions for Further Reading" (the most recent item is dated 1980).

The only major anthology that includes the *Red Badge*, the Macmillan *Anthology of American Literature*, uses the Appleton text and makes sixteen substantive emendations.² Surprisingly, one version of the novel that has never been published is a critical edition based on the *revised* manuscript; that is, one that accepts all revisions that were made by Crane, but restores the uncanceled passages and omits the sentences that were added to the Appleton edition. This seems unfortunate, for such an edition would serve the needs of those scholars who accept Crane's revision of his own manuscript, but reject any revisions that cannot be clearly attributed to the author.

In *Beyond the Culture Wars*, Gerald Graff argues that "the best solution to today's conflicts over culture is to teach the conflicts themselves, making them part of our object of study" (12). It strikes me that this approach could profitably be applied to conflicts over textual issues as well as cultural ones. *The Red Badge of Courage* offers a rare opportunity to enable students to understand how the choice of text is relevant to questions of interpretation. By presenting manuscript readings in notes, brackets, or appendices, the Norton Critical and the Signet Classic editions make it possible to construct alternative versions of the novel. The teacher can then initiate a discussion of how the differences affect our reading. Is the novel incomprehensible with the Appleton revisions? Does the manuscript make an ironic reading clearer? Under what circumstances should we assume that the author's intentions have been distorted by the publishing process? Teaching *The Red Badge* in this manner can lead students to an appreciation of the importance of textual issues.³

out value. For one thing, as Eric Solomon made clear some time ago, Crane's parodic narratives disclose not simply the lineaments of popular forms but their subtle and unsubtle means of shaping perception and behavior. Mariani observes that Crane's parodies of dime novels and popular melodramas reveal "how the values of that literature make people perceive the world in a mystified way. In brief, Crane understands popular culture as being a form of what, in marxist terms, we would call 'false consciousness'" (76). For another thing, Crane's fiction can be seen at times to manifest a utopian spirit that implicitly criticizes the failures of his culture. Mariani sees *The Red Badge of Courage*, for example, not as a polemic against war but as a celebration of a utopian martial spirit: "I believe that the 'greatness' of Crane's novel lies precisely in the way it can be made to display to its readers the subtle workings of ideology. . . . What this display may prove, I would like to argue, is that even an ideology as unattractive as the martial one contains important compensatory and even Utopian elements. Though Crane does not offer us any standpoint from which we can criticize the martial ideology, his narrative shows that the latter can be lived as liberating rather than oppressive, democratic rather than authoritarian, illuminating rather than blinding" (153). In other words, the soldiers' desire for and experience of unselfishness, and brotherhood betoken utopian interests that implicitly criticize an oppressive, authoritarian culture. (Mariani does not make it clear how Crane's irony and impressionism bear upon this utopian impulse, but I would propose that the so-called spectacle, the unspeakable visibility of the event, undoes a spectator's normal existential distance [a distance internally sustained by cultural forms] and opens up the possibility of transformative communion.)

Emphasizing the polemical limitations of Crane's narratives, Mariani cautions us at some length about their specious critical value, contending that for the most part they advance imaginary, hence mystifying, solutions to the real contradictions in our society. He points out that Crane's avant-garde experimental style, its emphasis on fragmentary, impressionistic images, in fact, shares much with an emergent, advertising-driven, consumer culture that best markets the spectacular commodity by effacing the latter's determinant relations (labor, capital). He observes that Crane's irony, though it takes apart delusive social forms, leaves us readers with impotent pessimism instead of with meaningful alternatives: "irony and spectacle are by their very nature incapable of reformulating social and political contradictions into a strong totalizing language" (25). And he finds that Crane's ef-

Review of Giorgio Mariani, *Spectacular Narratives: Representations of Class and War in Stephen Crane and the American 1890s*
Joseph Church
Binghamton University

Urging that an understanding of Crane's polemical writing requires careful attention to the predominant cultural spirit of fin-de-siècle America, specifically the increasing reverence for spectacle and martial endeavor, Giorgio Mariani's *Spectacular Narratives: Representations of Class and War in Stephen Crane and the American 1890s* divides neatly into a general theoretical introduction, a discussion of spectacle and its relation to poverty in the 1890s, a comparison of popular treatments of the matter and *Maggie*, then an account of the era's "martial spirit" and a comparison of popular renderings and *The Red Badge of Courage*. Mariani concludes that, despite its apparent polemical character and despite the affirmations of readers through the years, Crane's writing fails to be genuinely critical. Conceding that not infrequently Crane's narratives attack the lamentable fictions and facts of his day—the delusive melodramas, the impoverishment, the warmaking—Mariani insists nonetheless that Crane not only fails to probe and disclose the socio-historical determinants of such matters but also, however unwittingly (limited by an ideational zeitgeist), makes them somehow, as it were, impressionistic entertainments, mystifying ideological spectacles, that serve the interests of the very cultural arrangements his narratives purport to criticize. Thus Crane's writings, it is claimed, ultimately promote, not proscribe, the oppressive values and tenets—the ideology—of a dominantly bourgeois-capitalist culture: "Crane's texts embody and yet contain and manipulate social anxieties to the extent that what appears initially to be a critique of certain social realities falls prey to ideologies that are neither politically subversive nor always more enlightening than the ones he castigates" (4).

Drawing upon the work of Lukacs, Brecht, Althusser, Macherey, and, above all, Fredric Jameson, Mariani assumes the literary-marxian position that to be genuinely critical a fiction must clarify the ways in which historical forces inform every cultural experience. For all their trenchant character, Crane's ironic and impressionistic fictions fall short: "his technique of ironic undercutting and spectacular displacement of dominant forms of narrative continuity never lays bare the historically and socially determined nature of reality" (27). To be sure, Mariani allows that Crane's representations of poverty and war are not with-

Appendix: Selected Substantive Emendations to the 1895 Appleton Text

Abbreviations:

A = 1895 Appleton edition
D= Manuscript draft
H = 1896 Heinemann edition

M = Manuscript
N = 1894 Bachelier & Johnson newspaper syndication
V = 1895 Univ. of Virginia edition

Appleton	Norton	Everyman	Dover	Vintage
bank	bunk (4.23, M)	bunk (4.30, M)	bunk (2.27, M)	bunk (4.31, M)
'em	'im (6.21, M)	A (7.12)	A (4.28)	A (7.13)
blatant	loud (13.35, M)	loud (16.26, M)	A (12.4)	A (17.4)
would	could (22.5, M)	A (27.8)	could (20.18, M)	could (28.6, M)
following	bellowing (24.29, N)	A (30.11)	A (22.42)	A (31.14)
knitting	knocking (25.30, M)	knocking (31.23, M)	knocking (24.9, M)	knocking (33.19, M)
thought	thoughts (26.45, M)	thoughts (33.12, M)	A (25.22)	A (35.8)
emblem	emblems (29.24, M)	emblems (36.24, M)	emblems (28.10, M)	emblems (38.24, M)
gate	grate (31.4, M)	grate (38.26, M)	grate (29.34, M)	grate (40.26, M)
held 'im... 'im	held 'em... 'em (34.8-9, V)	A (42.28)	A (32.41-42)	A (44.30)
wallop 'im... 'im	wallop 'em... 'em (34.10-11, D)	A (42.29-30)	A (33.1-2)	A (44.31-32)
aid	aide (34.12, M)	aide (42.31, M)	aide (33.2, M)	aide (44.33, M)

Appleton	Norton	Everyman	Dover	Vintage
guilt	guilt little (35.15, M)	guilt little (44.8, M)	guilt little (34.11, M)	guilt little (47.10, M)
a air	an air (35.42, M)	an air (44.38, M)	an air (34.37, M)	an air (48.1, M)
different	diffident (39.39, M)	diffident (50.5, M)	diffident (38.37, M)	diffident (53.27, M)
like	lick (40.11, M)	A (50.23)	A (39.11)	A (54.6)
shoulders	shoulder (42.28, M)	shoulder (53.23, M)	shoulder (41.35, M)	shoulder (57.14, M)
draw	drew (58.1, M)	drew (73.4, M)	drew (58.1, M)	drew (78.3, M)
began	began (60.22, N)	began (76.14, N)	began (60.26, N)	A (81.11)
continued	continual (66.11, M)	continual (83.29, M)	continual (66.29, M)	continual (99.4, M)
yellings	yelpings (68.36, M)	yelpings (86.33, M)	yelpings (69.8, M)	yelpings (92.7, M)
others	brothers (71.6, M)	brothers (89.35, M)	A (71.27)	A (95.14)
an' ol'	an ol' (73.9, H)	an ol' (92.21, H)	an ol' (73.34, H)	an ol' (98.2, H)
an' hour	an hour (73.11, V)	an hour (92.23, V)	an hour (73.36, V)	an hour (98.4, V)
onto	into (74.1, M)	into (93.22, M)	into (74.22, M)	into (99.27, M)
hurling	hurling (74.8, M)	A (93.30)	A (74.29)	A (99.35)
illusions	allusions (82.37, N)	allusions (104.29, N)	allusions (83.33, N)	allusions (112.32, N)
fixes...toy	fixes...joy (83.16)	fixes...joy (105.15)	A (84.12-13)	A (113.17)
Too	A (83.31)	A (105.32)	A (84.28)	A (113.34)

Stephen Crane House can also be arranged either before or after the performance.

General Admission performances at \$18 each or \$12 for students and senior citizens will take place Friday, April 24 at 8 p.m.; Saturday, April 25 at 2:00 p.m. and 8:00 p.m.; Friday, May 1 at 8:00 p.m.; and Saturday, May 2 at 2:00 p.m. and 8:00 p.m.

Plans for 1998 include modifying the space to accommodate larger groups and restoring a room as a Museum Office. Tax-deductible contributions in support of the Crane House can be sent to The Stephen Crane House, Inc., 508 Fourth Ave, Asbury Park NJ 07712. Checks should be made payable to "The Stephen Crane House, Inc." For additional information call the Crane House, 732-502-9261.

doors and windows throughout the 22-room house have been repaired, and the seven rooms on the first floor have been restored. Layers of wallpaper and paint have been stripped, oak doors refinished, and temporary walls from the house's time as a boarding house have been removed. Three rooms have been re-designed to depict literary themes based on *Maggie: A Girl of the Streets*, *The Red Badge of Courage* and Crane's newspaper columns. The upper floors are being renovated into a large apartment with the hope that the rent generated will support the entire house including the museum.

In April 1996, playwright and Asbury Park resident Midge Guerrera wrote and produced a new play, *Stephen Crane's Asbury Park: The Middle Years*, as part of the Greater Asbury Park Chamber of Commerce's "April in Asbury" celebration. The play took place as an interactive presentation with the audience moving from room to room as the scenes changed. Other arts activities at the house included *Sensation Magazine's* poetry readings, a Halloween night devoted to the works of Edgar Allan Poe and a story-telling evening based on the legends of the Lenape, a tribe indigenous to New Jersey. A portion of the proceeds from each event was donated to the on-going house renovations.

In the fall of 1996, a community-wide fund raiser was held in celebration of Stephen Crane's 125th birthday, with all proceeds going to help restore the house. Activities in 1997 included two weekends of self-guided house tours as part of "April in Asbury," a reading series entitled *Stephen Crane's Summer Shorts* in August, a September Paint Party at which volunteers painted the exterior of the building, and a second set of Poe readings in October.

The informal Crane committee incorporated as a not-for-profit corporation called the Stephen Crane House, Inc. in 1997 and received grants from the Monmouth County Arts Council and the New Jersey Council on the Humanities to produce *The Crane Chronicles*, a new play about Stephen Crane's life and times as remembered by his family during their residence in Asbury Park. Written by Midge Guerrera, the work utilizes excerpts from Crane's writings, family diaries, and contemporary newspaper reports and is being marketed to area high school English departments.

Performances begin on Friday, April 24, 1998 at First United Methodist Church, 900 Grand Ave, Asbury Park, which the Crane family regularly attended. School performances take place April 27, 28, 29 and 30 at 10:30 a.m. and April 29 at 2:00 p.m. Tickets are \$8 each with one free teacher ticket per 25 tickets ordered. A self-guided tour of the

Appleton	Norton	Everyman	Dover	Vintage
up	cups (89.37, M)	cups (113.29, M)	cups (91.4, M)	cups (122.26, M)
friends	fiends (90.24, M)	fiends (114.25, M)	fiends (91.35, M)	fiends (123.20, M)
trampled	tramped (96.1, M)	A (121.14)	A (97.23)	A (131.26)
tranquilly	tranquility (98.9, V)	A (124.7)	A (99.40)	A (134.20)
Appleton	Bantam	Signet	Penguin	
bank	bunk (2.39, M)	bunk (13.7, M)	bunk (45.16, M)	
'em	A (5.20)	A (15.26)	A (48.21)	
blatant	A (15.10)	A (24.41)	A (61.15)	
would	A (26.15)	A (35.14)	A (75.11)	
following	A (29.34)	A (38.37)	A (80.6)	
knitting	A (31.19)	A (40.12-13)	A (82.22)	
thought	A (33.17)	A (41.38)	A (85.2)	
emblem	A (36.32)	A (45.9)	A (89.13-14)	
gate	A (38.39)	A (47.2)	A (92.10)	
held 'im... 'im	A (43.2)	A (50.43)	A (97.9)	
wallop 'im... 'im	A (43.3-4)	A (50.44-51.1)	A (97.10-11)	
aid	aide (43.5, M)	aide (51.2, M)	aide (97.12, M)	
guilt	A (44.32)	A (52.20)	A (99.25)	
a air	an air (45.23-24, M)	an air (53.12, M)	an air (100.26, M)	
different	A (50.38)	A (58.16)	A (107.29)	
like	A (51.18)	A (58.36)	A (108.15)	
shoulders	A (54.28)	A (61.38)	A (113.7)	

Appleton	Bantam	Signet	Penguin
draw	drew (75.21, M)	drew (81.5, M)	A (140.29)
began	began (79.2, N)	began (84.14, N)	A (145.12)
continued	A (86.22-23)	A (92.29)	A (155.4)
yellings	A (89.37)	A (95.34)	A (159.10)
others	A (93.23)	A (98.33)	A (163.33)
an' ol'	an ol' (96.15, H)	an ol' (101.18, H)	A (167.11)
an' hour	an hour (96.17, V)	an hour (101.20, V)	A (167.13-14)
onto	A (97.23)	A (102.17)	A (169.6)
hurling	A (97.31)	A (102.26)	A (169.15)
illusions	allusions (109.20, N)	A (113.16)	allusions (184.24, N)
fixes...toy	fixes them...toy (110.6)	A (113.43)	fixes them...toy (185.17-18)
Too	Moreover (110.23)	A (114.17)	A (186.2)
up	A (119.14)	A (122.12)	A (197.10)
friends	fiends (120.11, M)	fiends (123.8, M)	fiends (198.15, M)
trampled	A (127.26)	A (130.3)	A (208.5)
tranquilly	A (130.34)	A (134.28)	A (211.28)

Community Activists Join with Artists to Save Stephen Crane
Family Home
Kathy Hall
Red Bank, New Jersey

New Jersey urban development has not been kind to Stephen Crane. His birthplace at 14 Mulberry Street in Newark was torn down to make room for a parking lot and, recently, the brick memorial marking the house's location within the parking lot was bulldozed in preparation for new construction.

508 4th Avenue in Asbury Park, where Stephen Crane lived intermittently from 1883 to his college years, was in danger of meeting a similar fate until Doug Mauro, former president of the Asbury Park Garden Club, alerted concerned residents to the badly deteriorated structure's Crane connection. Architect Tom Hayes, who purchases houses for restoration, confirmed Crane family ownership with a deed search, and he and his wife, Regina, bought the property in 1995 for \$7,000—the same price the Cranes had paid in 1883.

Purchasing the house was just the beginning. In 1996, the Hayeses and playwright/educator Midge Guerrero conceived and organized the Stephen Crane House project. Their goal was to turn the structure into a home museum devoted to Stephen Crane's writings that would serve as both a year-round tourist attraction and an artistic community resource providing this struggling seaside town with a venue for plays, readings and story telling.

Restoration efforts have attracted a loose coalition of historically concerned volunteers and community activists. The Asbury Park Cub Scouts helped Chauncy Leak, an antique book collector from New York City with a long-time affection for Asbury Park, clear away years of debris from the overgrown yard. The Lesinski Family (Patricia, Barbara and Robert) planted flowers and restored the lawn. *Visions*, a volunteer group from New Jersey Natural Gas Company (where Tom Hayes is employed as Manager of Economic Development), the Asbury Park Historical Society and the Volunteer Center of Monmouth County provided interior repairs and cosmetic renovations. Plumbing, electrical and legal services were donated by local residents, and the City of Asbury Park allowed the group to present events at the house prior to passing the required zoning code amendments needed to allow the museum to exist.

The house is open for self-guided tours by appointment and in conjunction with other Asbury Park community events. Since 1996,

because he has become a pawn in the 'sensationalist battle' carried on by, and in, their newspapers." But Frus ignores the fact that it is Crane himself, not his earlier critics, who introduces the notion of "Fate" into his story, and that Crane features Billy Higgins prominently, not only in "The Open Boat," but in the story he filed shortly after his rescue. Moreover, in refusing "to recognize the intellectual milieu ["ideas that were vexing, or had vexed, such thinkers as Nietzsche, Kierkegaard, and Darwin"] as part of the historical context of the story, Frus diminishes the story." She also misses "what may be the most logical connection between Crane's story and Holocaust narratives, which is that 'The Open Boat' is, despite her denials, a story about human behavior in an extreme situation, as are most Holocaust narratives." She "misunderstands" as well "the main issue that troubles many Holocaust survivor narratives, which is the author's intense need to bear witness."

There is little value in Frus's attempt to read "The Open Boat" as if it were a document, to insist "on analysis that puts the act of reading in place of any attempt to understand the literature that is being read," to dismiss all earlier readings—"formalist readings," in her view—as "irrelevant." "The Open Boat" is "a symbolic structure whose greatness" lies "in its ability to express profound and widely discussed ideas by dramatizing them." Frus "divert[s] attention from important problems" to "focus on trivialities." "Not only that," but, "like so many other contemporary literary critics," she insists that what is "really important" are "the trivialities."

Bibliography

- Binder, Henry. "Donald Pizer, Ripley Hitchcock, and *The Red Badge of Courage*." *Studies in the Novel* 11 (1979): 216-23.
- , ed. *The Red Badge of Courage*. New York: Norton, 1982; Avon, 1983, 1987.
- . "The *Red Badge of Courage* Nobody Knows." *Studies in the Novel* 10 (1978): 9-47.
- . "Unwinding the Riddle of the Four Pages Missing from *The Red Badge of Courage* Manuscript." *PBSA* 72 (1978): 100-06.
- Bowers, Fredson. "Authorial Intention and Editorial Problems." *Text* 5 (1991): 49-61.
- , ed. *The Red Badge of Courage: An Episode of the American Civil War*. Vol. 2 of *The University of Virginia Edition of The Works of Stephen Crane*. 10 vols. Charlottesville: UP of Virginia, 1975.
- , ed. *The Red Badge of Courage: A Facsimile of the Manuscript*. 2 vols. Washington: NCR/Microcard Editions, 1972-73.
- Colvert, James. "Crane, Hitchcock, and the Binder Edition of *The Red Badge of Courage*." *Critical Essays on Stephen Crane's The Red Badge of Courage*. Ed. Donald Pizer. Boston: Hall, 1990. 238-63.
- Crane, Stephen. *The Red Badge of Courage*. *Anthology of American Literature*. Ed. George McMichael et al. 5th ed. Vol. 2. New York: Macmillan, 1993. 707-87.
- . *The Red Badge of Courage*. *The Norton Anthology of American Literature*. Ed. Ronald Gottesman et al. Vol. 2. New York: Norton, 1979. 802-906.
- Graff, Gerald. *Beyond the Culture Wars: How Teaching the Conflicts Can Revitalize American Education*. New York: Norton, 1992.
- Howarth, William L. "The *Red Badge of Courage* Manuscript: New Evidence for a Critical Edition." *Studies in Bibliography* 18 (1965): 229-47.
- Katz, Joseph. Introduction. *The Red Badge of Courage by Stephen Crane: A Facsimile Reproduction of the New York Press Appearance of December 9, 1894*. Gainesville: Scholars' Facsimiles & Reprints, 1967.

- . "Practical Editions: Stephen Crane's *The Red Badge of Courage*." *Proof* 2 (1972): 301-18.
- , ed. *The Red Badge of Courage*. Columbus: Merrill, 1969.
- Levenson, J. C., ed. *The Red Badge of Courage*. Stephen Crane: *Prose and Poetry*. New York: Library of America, 1984.
- Mailloux, Steven. "The *Red Badge of Courage* and Interpretative Conventions: Critical Responses to a Maimed Text." *Studies in the Novel* 10 (1978): 48-63.
- Mitchell, Lee Clark, ed. *New Essays on The Red Badge of Courage*. Cambridge: Cambridge UP, 1986.
- Nordloh, David J. "On Crane Now Edited: The University of Virginia Edition of the Works of Stephen Crane." *Studies in the Novel* 10 (1978): 103-19.
- Parker, Hershel. "Aesthetic Implications of Authorial Excisions: Examples from Nathaniel Hawthorne, Mark Twain, and Stephen Crane." *Editing Nineteenth-Century Fiction*. Ed. Jane Millgate. Boston: Garland, 1978. 99-119.
- . "Getting Used to the 'Original Form' of *The Red Badge of Courage*." Mitchell 25-47.
- . "The *Red Badge of Courage*: The Private History of a Campaign that—Succeeded?" *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*. Evanston: Northwestern UP, 1984. 147-79.
- . "Review of the NCR/Microcard Editions Facsimile and the Virginia *Red Badge*." *Nineteenth-Century Fiction* 30 (1976): 558-62.
- Pizer, Donald, ed. *The Red Badge of Courage*. 2nd ed. New York: Norton, 1976.
- . "The *Red Badge of Courage* Nobody Knows: A Brief Rejoinder." *Studies in the Novel* 11 (1979): 77-81.
- . "The *Red Badge of Courage*: Text, Theme, and Form." *South Atlantic Quarterly* 84 (1985): 302-13.
- . "Self-Censorship and Textual Editing." In *Textual Criticism and Literary Interpretation*. Ed. Jerome J. McGann. Chicago: U of Chicago P, 1985. 144-61.
- . "Stephen Crane." In *Fifteen American Authors before 1900: Bibliographic Essays on Research and Criticism*. Ed. Earl N. Harbert and Robert A. Rees. Madison: U of Wisconsin P, 1984. 128-84.
- Stallman, Robert W., ed. *The Red Badge of Courage*. New York: Signet, 1960.

and mindlessly copying white culture." Examples include the Negro teamster in *The Red Badge of Courage*, the Asbury Park entertainer Jesse Williams, the Black who shines shoes in "Billy Atkins Went to Omaha," the Pullman-car porter and dining-car waiter in "The Bride Comes to Yellow Sky," and, of course, Henry Johnson and Alek Williams in "The Monster." (Williams also appears in "The Knife.") Race is "ultimately a tangential factor" in "The Monster," which must not be "modernized" by "reductively centering on Henry Johnson's blackness."

"In both Crane's newspaper dispatches and short stories, Mexicans are generally portrayed as indolent, perfidious, menacing, pre-tentious, and pusillanimous," as is evidenced in stories such as "A Man and Some Others" and "One Dash—Horses."

"Crane not only failed to rise above the quotidian prejudices of the 1890s, but he put them to imaginative use through his journalism and creative works." Crane "contributed to and shares responsibility for the prevailing ethos of diacritical and social bigotry in his own time and, since literary works by canonical authors have a life beyond their date of publication, in our time as well."

"The Open Boat,' the Holocaust, and the Literature
of Extremity"

David H. Hirsch
Brown University

The promotional claims made for *The Politics and Poetics of Journalistic Narrative* are that Phyllis Frus "investigates the textuality of all discourse, arguing that the ideologically charged distinction between 'journalism' and 'fiction' is socially constructed rather than natural" and that she "also takes up the problem of how we determine both the truth of historical events such as the Holocaust and the fictional or factual status of narratives about them."

By insisting on the "accuracy" of Crane's newspaper account of the sinking of the *Commodore* and on the necessity to include all the details and facts mentioned in that account in one's reading of "The Open Boat," Frus denies Crane "his intention, the possibility that he deliberately left things out of 'The Open Boat' as a way of re-shaping a relatively raw verbal rendering of an experience into a symbolic work of fiction." Frus argues that Crane's "fictional journalist" is "in that fictional boat because he is a practitioner of the historical 'new journalism' sanctioned by Joseph Pulitzer and William Randolph Hearst, and

Crane's poetry's "primitiveness"—its "phrasing and pausation" (Berryman's words)—"echoes or parallels the structures and themes found in American Indian poetry," which, in relation to the Ghost Dance, was "widely discussed during the 1890s." Crane's poems reflect Ghost Dance songs by their use of phrasal repetition, the refrain, and an apocalyptic, martial imagery precedent to the coming of a "new world." The evidence lies in poems such as "Black riders came from the sea," "On the horizon the peaks assembled," "Once a man clambering to the house-tops," and "When a people reach the top of a hill." In the last instance, "the god who is called upon to 'lead [the blue battalions] far, lead them high' is parallel to that deity who sends visions for Ghost Dance rites to resurrect 'a nation' of Indians and 'render' desolate the 'white son' who has offended him." Further parallels with songs about the "desperation of the Indian people" are to be found in Crane's poems on "the imperialist adventure"—"On the brown trail" and "The Battle Hymn" ("All-feeling God, hear in the war-night").

"Unraveling the Humanist: Stephen Crane
and Ethnic Minorities"
Stanley Wertheim
William Paterson College

According to Katz in 1989, "Crane confronted and to a great extent came to terms with his prejudices [against Blacks, Jews, Italians, Irish, and Asians] by identifying and objectifying them through self-reflective irony in the context of his art." This position is untenable. It is "belied by the anti-Semitism and unmitigated disdain for Irish immigrants, African-Americans, Mexicans, and other ethnic minorities expressed through sardonic humor as well as more seriously by the authorial voice and by laudable characters in a number of Crane's works."

Crane's anti-Semitism is obvious in the first of his New York City sketches, "The Broken-Down Van," in *Maggie*, and (most blatantly) in "Greed Rampant," a skit not published in the author's lifetime. The skit "At Clancy's Wake," on the other hand, satirizes the Irish, picking up where *Maggie* leaves off.

Crane's "severely limited ethnological consciousness" is equally evident in his treatment of African-Americans. As John Cooley writes, "Crane's blacks are both comics and fools. They are static, ineffectual creatures, dependent upon white beneficence, where it exists,

—, ed. *Stephen Crane: An Omnibus*. New York: Knopf, 1952.
Winterich, John, ed. *The Red Badge of Courage*. London: Folio Society, 1951.
Wortham, Thomas. "19th-Century Literature." *American Literary Scholarship: An Annual* 1978. Durham: Duke UP, 1980.

Notes

¹ I also checked the two substantive emendations that were proposed by Thomas Wentworth Higginson in an 1896 memo to Crane (currently part of the Berg Collection at the New York Public Library). Crane sent this memo to Ripley Hitchcock, and the changes were incorporated into subsequent editions of the novel. I would like to thank Stanley Wertheim for bringing this memo to my attention.

² The Macmillan makes the following emendations: bunk (708.36), knotting (726.32), grate (731.16), guilt little (734.39), an air (735.20); drew (753.39), continual (760.36), yelpings (762.40), an ol' (766.24), an hour (766.24), into (767.5), into (767.5), allusions (774.15), fixed . . . toy (774.35-36), fiends (780.37), guttering (781.20).

³ I would like to thank my research assistant, Melanie Thompson, for her help in comparing these texts.

Summarized below are the five papers delivered in the two sessions sponsored by the Stephen Crane Society at the eighth annual meeting of the ALA in Baltimore, May 22-25, 1997.

"The Poe Adaptations in Crane's Sullivan County Sketches"
William Crisman
Pennsylvania State University, Altoona

Crane's apprentice work was closer to Poe's tales than is suggested by Berryman's somewhat vague, generalized notion that Crane's sketches show a Poesque atmosphere of "the clouded, the obsessive, [and] the grotesque." Beyond the influence of specific Poe tales on single Crane titles, there are "adaptations" of Poe that might derive from more than one tale. The title of Crane's "The Mesmeric Mountain" looks back to Poe's "Mesmeric Revelation" and "A Tale of the Ragged Mountains." The "staging" of Crane's "A Ghoul's Accountant" recalls Poe's "conversation" tale "Some Words with a Mummy." The plot of Crane's "Across the Covered Pit" recreates loosely the action of "The Pit and the Pendulum." But Poe's "The Black Cat" and Crane's "The Black Dog," which on the surface look like good candidates for demonstrating Poe's influence on Crane, differ greatly in situation, tone and theme. The possibility that Crane is parodying Poe does not hold, for Crane's story contains too many "serious" elements to qualify as a deflation of Poe. By this test, it is seen that "The Mesmeric Mountain" cannot be accurately described as a parody of "A Tale of the Ragged Mountains."

Crane's project in these early tales is one of "subverting Poe's plot organization to attempt new narrative form." Where Poe provides a symmetrical story, often dependent upon "pairing and coupling" of characters and incidents, Crane omits such "doubling," creating instead "an unshaped or unformed kind of fiction."

Finally, Poe and Crane share the element of "self-deflation," which appears in their "conversation" tales (Poe's "Some Words with a Mummy," Crane's "Four Men in a Cave" and "A Ghoul's Accountant"). Crane's Poe adaptations "seem to have a double function: first to experiment with an asymmetrical form of narrative by subverting the shaped plots of one of the world's most famously symmetrical storytellers, and second to coax out and highlight the strong self-irony already present in Poe."

The existence of the 1893 *Maggie* piqued the interest of contemporary reviewers of the 1896 edition and of Crane collectors in the decades after the author's death. To academic scholars, during the last four decades or so, however, the competing existence of the 1893 and 1896 texts has resulted in a "textual conundrum." Not until 1966, however, was the first *Maggie* republished, when Katz and Pizer each brought it out in facsimile and Bassan reprinted it in his *Maggie* casebook.

Scholars have sometimes conflated the two *Maggies* in their own work, commenting on the 1893 version but limiting their examination of the text to the revised 1896 version. The controversy over which was the "better" novel or the one that embodied Crane's "true," if not his final, intentions did not lead to confronting the possibility that Crane's re-working of *Maggie* for Appleton's in 1896 constituted "an extended creative process or perhaps a second creative process." Over time critics were wont to change their minds, favoring first the 1896 edition as the "creative" artist's final version, then (following Katz's argument that Crane revised the 1893 *Maggie* under editorial pressure) awarding full primacy to the first edition. When in 1984 J. C. Levenson reprinted the 1893 *Maggie* in the Crane volume in the Library of America series (1984), partly, as he says, because it "represents the twenty-one-year old writer who was just discovering his powers," he effectively rejected Bowers' eclectic "ideal" text in the University of Virginia Edition.

The *Maggie* case tested and undercut the assumptions that "a merely text-immanent, New Critical approach to the novel" was self-sufficient, and that an "author has the same authority as editor of his own work as when he was composing the work originally." In the end "such circumstances combined to make the 1893 edition quite acceptable as reliable, if not definitive, text."

"Stephen Crane's Poems and the Ghost Dance Songs
of the Late Nineteenth Century"
Donald Vanouse
SUNY Oswego