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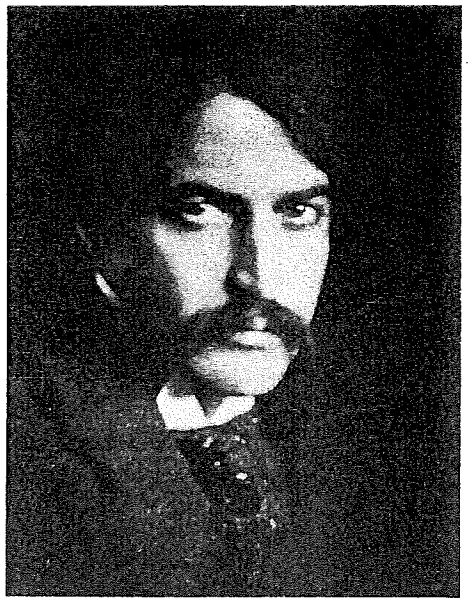

Stephen Crane Society

Stephen Crane Studies

Department of English
Virginia Tech

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Booth Tarkington and Crane

Edward L. Tucker
Virginia Tech

In a letter to John Peter Toohey dated 1 August 1921, Booth Tarkington makes a brief reference to Stephen Crane.[1] Although the letter has been previously published (Tarkington, *On Plays* 69-70), it seems to be unknown to Crane scholars and has some significance because it further clarifies the relationship between Tarkington and Crane and it establishes a connection between Crane and fellow journalist and business executive H. G. Murray.

In the early 1920s, Tarkington (1869-1946), at the height of his fame, received two of the first four Pulitzer Prizes for novels: the 1919 award for *The Magnificent Ambersons* (1918) and the 1922 award for *Alice Adams* (1921). *Penrod* (1914), a work for young readers, had been enormously successful. In 1921 when *Publishers' Weekly* requested booksellers to name the "most significant contemporary American authors," he was first. In 1922 Tarkington was voted the "greatest living American author" in a *Literary Digest* poll, and in the same year in a *New York Times* poll he was the only writer named in a list of "ten greatest contemporary Americans" (Woodress 250-51).

It is sometimes forgotten that Tarkington was also a playwright. It is in this role that he was writing to John Peter Toohey (1880-1946), Broadway press agent, a member of the Algonquin Hotel "round table," and a playwright himself, two fairly successful plays being *Fresh Every Hour* (1922) and *Growing Pains* (1929). The letter is as follows:

SEAWOOD
Kennebunkport, Maine.

August 1, 1921

John Peter Toohey, Esq.
Famous Players
485 Fifth Avenue, N. Y.

My dear Mr. Toohey:

I shall be glad to see Mr. Durant at any time that may be convenient for him to come up.[2]

I should ask him to stop over night with me, but during August, I shall have a house rather full of relatives. However, he could run up from Boston for lunch and catch the evening train back very easily.

could move beyond *The Monster* in considering the impact of nineteenth-century racial and ethnic ideologies on Crane's work.

Two essays in Gogol's volume follow Zaluda and Ross in combining feminist and historical approaches. At the same time, they daringly unite literary and biographical criticism. I call them daring because biographical criticism is notoriously difficult to pull off. I've learned over the years to just say no to students who want to write biographically based interpretations; the results are inevitably dismally reductive. But Shelley Fisher Fishkin and Irene Gammel read Dreiser's life in ways that enrich their analyses of gender and sexuality in his works. Their interpretations made me eager to read equally sophisticated analyses of Crane that, moving beyond John Berryman's clumsy psychoanalyzing, would consider how Crane both challenged and reinscribed his culture's conventions of gender, relationships, and sexuality in his writing and his life. Fishkin, Gammel, and their colleagues in these two volumes have an implicit message for every Crane critic: Go, and do thou likewise.

by West and by Philip Gerber, Clare Virginia Eby, Christopher P. Wilson, Daniel H. Borus, Nancy Warner Barrineau, Emily Clark, and James M. Hutchinson all place *Jennie Gerhardt* within specific historical contexts, ranging from domestic labor to artisan culture to mourning ritual to metropolitan hotels. The number and variety of illuminating historical essays on a single novel suggest how rich a vein of historical ore remains to be mined by Stephen Crane's critics.

However, Leonard Cassuto argues in Gogol's volume that critics of turn-of-the-century literature have already devoted too much attention to historical concerns. Cassuto offers his Lacanian reading of three Dreiser novels as an altenative to the "socially oriented, culturally contextual readings that have predominated" in recent years (127-28). Cassuto's bracingly ahistorical—and remarkably jargon-free—essay on patterns of alienation, repetition, and repression illuminates Dreiser's work and suggests a valuable new direction for Crane criticism. So do Miriam Gogol's two essays, one in each of the volumes under review, that apply concepts drawn from family systems therapy.

Some of the best essays in these two volumes avoid the either/or dilemma that Cassuto implies and combine history and theory in richly productive ways. Scott Zaluda (in Gogol) and Valerie Ross (in West) use feminist and gender studies theory to examine, respectively, the fraternal groups in which *Sister Carrie*'s Hurstwood and Drouet participate and the functions of sentimentality *in Jennie Gerhardt*. M. H. Dunlop (in Gogol) focuses on the popular novels mentioned in *Sister Carrie* and offers a dense intertextual analysis of Dreiser's novel and the late nineteenth-century literary marketplace. Stephen Crane criticism has not been lacking in sophisticated historical analyses, but all of these essays suggest potentially fruitful new approaches. Zaluda's essay offers a model for analysis of the homosocial milieu of much of Crane's best work, from *George's Mother* to "The Blue Hotel." Ross's work suggests that the supposedly formulaic and sentimental *Third Violet* is ripe for reappraisal. And all of Crane's work merits the same close attention to its production and marketing that Dunlop gives to nineteenth-century popular fiction.

One of the best essays in the *Jennie Gerhardt* volume reads Dreiser's novel in the context of early twentieth-century immigration, nativism, and ethnic identity. Arthur D. Casciato's sophisticated political-ethnic interpretation of *Jennie Gerhardt* points up the only drawback of Gogol's volume—as a guide to contemporary critical approaches, the book would be even more useful if it contained an essay about race and ethnicity in Dreiser—and also points the way for Crane critics, who

Please ask him to let me know two or three days before he plans to come, so that I won't have an engagement.

I had sent for "Queen Victoria," and certainly enjoyed reading it.[3]

I forgot to speak of Beer and his "Life of Crane." That is a good thing to do. Crane and his friend Frederic[4] were really important men and are slowly being obliterated. I did not know Crane, but my Princeton room-mate, H. G. Murray, of Flushing, knew him at the old Lantern Club. Irving Batcheler must have known him pretty well, and so must S. S. McClure.[5] I think Murray or Batcheler could tell Mr. Beer who are Crane's surviving intimates.

Good luck with the play.[6]

Sincerely yours,
N. B. Tarkington

I used to go to the Lantern Club quite often in '95-'96. Murray, then on the *N.Y. Press*, took me. Crane was a member; I was greatly interested to hear about him, and was told, with indignation, that he'd had to leave N.Y. because N.Y. "wouldn't let him make a living." The members of the club felt that he was a genius. A little later he began to be better appreciated. Of all his work (nearly all of it so good) my own pet choice was "Whilomville Stories." He saw children in a new way, his own way.[7]

The letter does establish two points. First, though Tarkington and Crane did know some of the same people, they did not know each other personally.

Next, the letter contains the name of H. G. Murray, which does not appear in the *Correspondence* or *Log*. Tarkington believed that a good source of information for Thomas Beer was Murray (1871-1942). The two men had both been members of the Lantern Club, and they had both worked for New York newspapers.[8]

Though the letter presents little that is new, it does indicate a change in reputation. At the time of its writing, Tarkington was a major figure, and the importance of Crane was slowly "being obliterated." Today ironically there has been a reversal: Tarkington is no longer of much importance and his name is "being obliterated"; Crane, in contrast, has become a major American literary figure.

Notes

[1] I am indebted to Jean Aroeste for her aid in the preparation of this article. The letter from Booth Tarkington to John Peter Toohey, dated 1 August 1921, is in the Booth Tarkington Collection, Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library, and is published with permission of the Princeton University Library and with permission of Robert L. Jessup of Baker & Daniels, counsel to National City Bank, Indiana, agent for the heirs of Booth Tarkington. The previous publication does not contain the inside address or any notes. The letter itself is typewritten. Tarkington signs his name and also writes the postscript in pen. He originally wrote *Frederick* but struck through the *k*. He inserted the word *Princeton* before *room-mate*, he struck through an unidentified initial in Murray's name and put instead *G*, and he inserted an *a* in both uses of the word *Murray*. Twice he wrote the name *Batchelder* and in each case struck through the *d*; he still ended up with an incorrect spelling.

[2] The identification of Mr. Durant is uncertain.

[3] Lytton Strachey, *Queen Victoria* (New York: Harcourt, 1921).

[4] Crane's fifteen-hundred word essay on Harold Frederic (1856-98), author of *The Lawton Girl* (1890) and *The Damnation of Theron Ware* (1896), which originally appeared in the *Chap-Book* 8 (15 March 1898): 358-59, is reprinted in Bowers 8: 728-32.

[5] There are numerous references to Irving Bacheller (1859-1950) and Samuel S. McClure (1857-1949) in the *Correspondence* and *Log*.

[6] For about thirty years (from 1901 to 1930), at the same time that he was writing his popular novels, Tarkington was very active in the theater. He wrote twenty-one plays, eighteen of which had New York productions. The play referred to here, which Toohey was promoting, was *The Wren*, which had an out-of-town opening in Boston at the Hollis Street Theatre on 19 September 1921. The play, with a cast including Helen Hayes, Leslie Howard, John Flood, and Pauline Armitage, opened in New York at the Gaiety Theatre on 20 October 1921, but lasted for only twenty-four performances (Van Nostrand appendix).

[7] Tarkington recognized in the *Whilomville Stories* what he himself was attempting to do for juvenile literature. "The genre to which *Penrod* belongs, the realistic boy story, had a well-rooted tradition in American literature by 1913, and Tarkington himself traced the type back to Mark Twain, who created the first boy story in which 'the hero was recognizable *as a boy* throughout the whole narrative'"; this "sequence of realistic children in literature," according to Tarkington, included

Theodore Dreiser: Beyond Naturalism. Edited by Miriam Gogol. New York: NYU P, 1995. xvii, 269 pp. Hardbound, $45.00; paperback, $18.95.

Dreiser's Jennie Gerhardt: *New Essays on the Restored Text*. Edited by James L. W. West III. Philadelphia: U of Pennsylvania P, 1995. ix, 226 pp. Hardbound, $27.95.

Michael Robertson
The College of New Jersey

These two collections of essays on Theodore Dreiser contain only one piece that directly links Dreiser and Stephen Crane. Paradoxically, it's the essay least likely to be useful to Crane critics. Yoshinobu Hakutani's "Jennie, Maggie, and the City" in *Dreiser's* Jennie Gerhardt makes the obvious comparisons between the protagonists of *Jennie Gerhardt* and *Maggie*. More valuable are the numerous excellent essays in these two volumes that never mention Stephen Crane but that point the way toward new directions in Crane studies.

The title of Miriam Gogol's *Theodore Dreiser: Beyond Naturalism* draws attention to the volume's revisionist agenda. Gogol's intention is to go beyond the old debate over whether Dreiser is a naturalist and examine him from a variety of recent theoretical perspectives. The book's ten essays are divided by theoretical approach into seven sections, making it a useful guide to current critical methodologies as well as to Dreiser.

James West's collection is spurred by textual rather than contextual concerns; the 1992 University of Pennsylvania edition of *Jennie Gerhardt*, based on Dreiser's original manuscript, was the catalyst for this collection. In his introduction, West argues that the Pennsylvania edition reveals a more complex, less sentimental and didactic novel. The restored text can best be understood as a "dialectical novel," West suggests, "with Lester's materialistic determinism counterbalanced by Jennie's equally strong idealism and natural mysticism" (viii). Some of the contributors to this volume extend West's interpretation of the "new" *Jennie Gerhardt*, although the best of them emphasize context more than text. Like the essays in Gogol's volume, many of the *Jennie Gerhardt* essays view Dreiser through lenses tinted by current theoretical and historical concerns.

West's volume is particularly rich in historicist analyses. Essays

ber 30 (according to Myers), Frederic visited Crane at Ravensbrook. Afterwards, a Crane friend (conveniently unnamed) wrote that Frederic was "not at all agreeable," even on occasion "downright rude."

- Several months after Frederic's death in October 1898, Crane and Robert Barr "tried to summon him from the grave in a mock seance."

Trouble is, there is not a scintilla of evidence for any of these assertions, dutifully repeated by Myers, outside of Beer's book. Indeed, the report that Crane expressed private misgivings about *Theron Ware* seems extremely suspicious on its face, given the very public enconium Crane paid the author in *The Chap-Book* in March 1898: "in Frederic one feels at once the perfect evenness of craft, the undeviating worth of the workmanship. The excellence is always sustained." That is, Beer's fabrications and, more to the point, Myers' parroting of them in his Frederic biography have the regrettable effect of eroding confidence in the verifiable public record. To his credit, Myers has researched most of his biography with care, reading through the Utica and Albany newspapers Frederic edited and even consulting the Scribner's archives for details about the novelist's relations with his most important publisher. Still, if *Reluctant Expatriate* were a song, no one could dance to it without first learning to stutter-step.

"Stephen Crane's *Whilomville Stories* (1900)" (Woodress 175-76).

[8] Murray worked for the *New York Tribune* in New York and Chicago from 1893-1895. His brother-in-law, Lemuel Ely Quigg (1863-1919), a Republican from New York prominent in three Congresses (53rd, 54th, 55th), became editor and publisher of the *New York Press* in 1895; Murray joined him in managing the paper and continued in this position until 1903 ("Descendants of Robert Murray" 40-41). Crane had articles published in the *New York Tribune*, the *New York Press* (Fryckstedt xvii-xix, xxi-xxxix), and other newspapers during this time. Quigg's obituary is in the *New York Times*, 3 July 1919. Murray's obituary in the *New York Times*, 5 September 1942, states that he was an accountant executive with the advertising firm of Atherton & Currier. A graduate of Princeton University in 1893, he belonged to the family for whom Murray Hill was named. He was prominent in the General Society of Mayflower Descendants and was an expert on the Orient.

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The Black Riders Revisited: An Inquiry into a Bibliographical Study

Stanley Wertheim
William Paterson University

As a collector of Stephen Crane first editions, among those of other authors, for some thirty years, I have been obligated from time to time to concern myself with the descriptive bibliography of his books, although I have no formal training or experience in this area.[1] Fredson Bowers is the only professional bibliographer to have taken a sustained interest in the subject since the publication of Ames W. Williams and Vincent Starrett's *Stephen Crane: A Bibliography* (1948), and it should consequently not be surprising that in some instances chaos prevails. Recent representations of *The Black Riders and Other Lines* offer a case in point. Jerome McGann refers to the first trade edition produced in May 1895 by the Boston fine-arts publisher Copeland & Day (which McGann locates "in New York") as a book "with a Rossettian/Bodley Head decorated cover (black with an embossed orchid design and with the title and author's name stamped in gold)" (91). This is an adequate description of the covers of the English edition published six months later in London by William Heinemann. Linda Davis refers to the special Copeland & Day impression of 50 copies as "printed in green ink on gold-stamped white vellum, with a different binding" (117), a description that could only refer to a very few of what were probably publisher's presentation copies, and ambiguously at that because only the binding is gold-stamped or actually vellum.[2] Stephen R. Pastore's essay in the Fall 1997 issue of *Stephen Crane Studies* not only augments the misunderstandings over what constitutes the first edition of *The Black Riders* but adds another dimension to the problem since he confuses the roles of the author and the publisher in the production of the book, raising a question that is really more biographical than bibliographical.

Pastore maintains that apart from the self-published *Maggie*, *The Black Riders* is "the one book upon which Crane lavished the most attention vis-a-vis production details" (6) and that as such the book "offers a particular insight into the poet's mode and method of creation" (8) and "illustrates how truly innovative and 'ahead of his time' Crane really was"(6). He also asserts that "[t]here is a serious difference of opinion among biographers on the matter of Crane's involvement with the production details of *The Black Riders*. Despite using the same documentary evidence, they arrive at vastly different conclusions"

Robert M. Myers. *Reluctant Expatriate: The Life of Harold Frederic.* Westport, Conn., and London: Greenwood Press, 1995. 195 pp. + index. $52.95.

Gary Scharnhorst
University of New Mexico

At least insofar as Crane scholars are concerned, Robert M. Myers' biography of Harold Frederic, the first full-length life of the novelist and longtime London correspondent of the *New York Times*, is seriously flawed. Myers accepts earlier biographical testimony regarding Frederic's friendship with Crane—particularly Thomas Beer's *Stephen Crane: A Study in American Letters* (1923)—altogether too uncritically. As Stanley Wertheim and Paul Sorrentino demonstrated nearly a decade ago in "Thomas Beer: The Clay Feet of Stephen Crane Biography" (*ALR*, spring 1990) and elsewhere, Beer's book simply cannot be trusted as a source. Unfortunately, Myers seems oblivious to the case against Beer; rather, he repeatedly cites him as an authority. For example, following Beers' lead, Myers reports the following details:

- Frederic suggested that his good friend Crane write "a potentially lucrative novel based on his experiences as a war correspondent" shortly after his return from Greece in the spring of 1897. "Crane began *Active Service*," Myers asserts, "but quickly lost interest in the project" and did not return to the manuscript until 1899.
- Arguing with Frederic about the merits of Conrad's *The Nigger of the Narcissus*, Crane shouted, "You and I and Kipling couldn't have written the Nigger!"
- Crane privately complained that Frederic's novel *The Damnation of Theron Ware* (1896) "could have been written a darned lot better."
- Frederic once described Henry James to Crane as "an effeminate old donkey who lives with a herd of other donkeys around him and insists on being treated as if he were the Pope." The two men once attended a dinner party where, to Frederic's delight and Crane's consternation, a drunk woman poured champagne into James' top hat.
- In late 1897, on either November 30 (according to Beer) or Decem-

contains one section on Stephen Crane. She finds that Crane used two modes of discourse which she defines as the "monstrous" and the "mundane." The "monstrous" involves "intensely wrought images of otherworldly chaos and violence, posed against the backdrop of the radical indifference of nature." The "mundane" involves the "consciously banal and dry expressions drawn from the habits and manners of ordinary life." She observes that Crane tends to interleave these two modes of discourse: his "mundane" thoughts often are ironic in that they "puncture human pretensions to control and understanding in a hostile universe that make no sense; his "monstrous" thoughts "remind us of the potential savagery lurking beneath our daily transactions."

Zajkowski, Robert Stephen. "Five Ways of Looking at a City: A Study of Images in the New York Novel from the 1840s to the 1930s." **DAI** 43.12A (1982): 3915. Indiana University. Zajkowski studies New York City in the novel from the 1840s to the 1930s, placing the images and people into five categories that "reflect the crucial ways by which writers and readers have come to understand the city." Zajkowski's fourth category discusses the representation of New York City as a jungle in writings by Crane: "As worries grew over crime and the so-called 'dangerous classes,' images of the poor as animalistic, brutal, and predatory began to show up in novels."

Zong, George Guohua. "A Stylistic Approach to Literature: An Exploration of Stephen Crane's Themes and Artistic Features." **DAI** 55.11A (1995): 3497. Columbia University Teachers College. Zong's stylistic analysis includes both literary criticism and linguistics. He examines Crane's rhetorical and figurative devices, literary themes, deterministic philosophy, naturalistic philosophy, and impressionistic technique to show that "they are thematically and philosophically congruent." Zong identifies what he calls "Crane's superordinate theme: human relations with the environment," as well as Crane's "subordinate themes of human loneliness, innocence, brotherhood, change and insight coming from the vicissitudes of life, the indifference of the environment, and human reaction under pressure or in crisis."

(12). I am not aware that this difference of opinion among Crane biographers existed prior to the publication of Pastore's article, and the surviving correspondence between author and publisher, fuller than with most of Crane's subsequent books, seems to me to indicate that his attitude toward the physical composition of *The Black Riders* was passive and for the most part indifferent.

Like Christopher Benfey, Pastore appropriately identifies *The Black Riders* as a manifestation of the book-arts movement at the turn of the century, and he is certainly more precise than Benfey in defining the aesthetic principles of the Arts and Crafts impetus in the design of books. However, he offers little exemplification of how *The Black Riders* itself illustrates the principles of the Aesthetic Movement in book design and, more important, no evidence that "Crane developed a well-documented close relationship with Copeland & Day that allowed him to participate in even the minutest details of fabrication of the finished book" (8). Certainly this collaboration is not evident in Crane's correspondence with Copeland & Day. After Crane and the publishers had settled their differences about which poems to exclude (Crane simply deleted all the poems they wanted omitted), Copeland & Day advised Crane that they intended to print *The Black Riders* in a format "more severely classic than any book ever yet issued in America" (Wertheim and Sorrentino 77). Crane, probably thinking of the gothic fonts utilized by American imitators of the Kelmscott Press, misunderstood this to mean that they wanted to use "old English type" (Wertheim and Sorrentino 80). When Copeland & Day disabused him of this notion by sending him a sample page, Crane assured them that "[t]he type, the page, the classic form of the sample suits me" (Wertheim and Sorrentino 81). He did object to the poems being "paragraphed," the word "stanza" not being part of his sparse prosodic vocabulary. The anomalous printing of the poems in capital letters individually at the top of each page, much ridiculed by reviewers, may for some readers be an ideal medium for conveying the telegraphic and iconoclastic nature of Crane's verse (Benfey 132-39; Vanouse 110-12), but Crane's acceptance of Copeland & Day's typographical eccentricities was hardly a creative strategy.[3] As Pastore notes, Crane's poetic manuscripts, unlike those of E. E. Cummings, show entirely conventional use of capitalization. Pastore first refers correctly to the use of capitals in the poems as "Copeland & Day's design" (8), but he follows this by alluding to "the poet's presentation" and opines that by consenting to the use of this typeface Crane "must have been seeking a way of expressing himself beyond the content of the words" (9). Nevertheless, Crane did not

extend this ostensible interest in typographic self-expression to punctuation and readily agreed to the publishers' standardization of his idiosyncratic use of commas and semicolons, which has wisely been restored by subsequent editors by analogy with the five extant manuscripts of poems in *The Black Riders* and with Crane's practice in other surviving poetic manuscripts (Katz 1971, lxiv–lxv; Bowers 234-39). Copeland & Day rejected Frederick Gordon's design for the covers that Crane had approved and had their artist radically modify it (Wertheim and Sorrentino 88, 89n; Bowers 200-02). Crane read proofs of the book, but, as with *The Red Badge of Courage*, did not want to see corrected proofs (Wertheim and Sorrentino 87). Other than acquiescing almost entirely to what Copeland & Day wanted to do with both the text and design and attempting, with very limited success, to mediate between the publisher and Gordon, there seems to be no evidence whatever that Crane had any influence over the format of the book, which reflected Copeland & Day's conception of how *fin de siècle* poetry should be presented. With Will Bradley's flamboyant, yet dreary, design of *War Is Kind*, published by Frederick A. Stokes of New York in April 1899, Crane was entirely uninvolved, although, as with *The Black Riders*, he was excoriated for it by a significant number of reviewers .

Copeland & Day published *The Black Riders* in a trade printing of 500 copies bound in what bibliographers have perceived as various shades of off-white or gray paper boards (Blanck 329; Katz 1965, 152; Bowers 203). [4] Fifty copies printed in green ink on Japan paper and bound in cream laid paper over boards without design or lettering (except for a label on the spine identifying the title, author, and year of publication) were issued simultaneously. Of these green-ink copies, a very few (perhaps only three) were bound in white vellum covers stamped in gold both front and back with a stylized rising orchid design similar to that which appears in black on the covers of the trade printing. Pastore seems to follow a long-recognized error by Williams and Starrett (15) when he confounds the binding color of the trade printing (1. Variant A), which he describes as "cream laid paper over boards" (8) with the binding color of the limited green-ink printing (5. Variant A), which he describes as "white paper over boards" (10). Pastore also seems to be following Williams and Starrett when he opines that the limited "edition" [sic] appeared "subsequent in time to the First Edition because of the obvious wear to the typeface" (10-11). [5] While the green-ink copies may have been printed after the run of black-ink copies, Copeland & Day published only one edition of *The Black Riders*, and the major run and the variant were produced at approxi-

Princess Casamassima receive. In order to establish *The Three Fates* as worthy of study, Wayne examines "narrative techniques (or plotting); methods of character development and portrayal; authorial intrusion or points of view (the didactic element); style (imagery, symbolism, etc.); themes"to test *The Three Fates* against these well-known works.

White, Bruce Allen. "Elbert Hubbard's *The Philistine, A Periodical Of Protest* (1895-1915): A Major American 'Little Magazine.'" **DAI** 49.08A (1988): 2223. University of Maryland College Park. White examines the relationship between Elbert Hubbard, editor of *The Philistine*, and Stephen Crane, one of the major contributors to the periodical. White notes that *The Philistine* is "valuable as primary source material for literary and cultural historians of this period," and also investigates both the nature of the relationship between Hubbard and Crane and Hubbard's questionable integrity.

Whyde, Janet M. "Encoding Imperialism: Homelessness in American Naturalism, 1890-1918." **DAI** 56.11A (1995): 4402. The Louisiana State University And Agricultural And Mechanical College. Whyde examines homelessness in turn-of-the-century works by Crane and others and argues that it "results in a crisis of social identity and self definition." She relates homelessness in novels to imperialist aspirations, and concludes that "American naturalism ultimately reinforces the values of imperialism while critiquing the destructiveness of conspicuous consumption."

Wiedmann, Lorna Ruth. "Suicide in American Fiction, 1798-1909." **DAI** 56.05A (1995): 1783. The University of Wisconsin - Madison. Wiedmann examines representations of suicide in American fiction. She states that although suicide in American fiction is common to the twentieth century, it has its predecessors in nineteenth century works. She includes Stephen Crane's *Maggie* as one of a group of writings which show that suicide "often occur[s] during failed developmental transitions." Also in this group are Rebecca Harding Davis's "Life in the Iron Mills" and Theodore Dreiser's *Sister Carrie*.

Wynne, Beth Yasgur. "'Within the Pale of the World': A Study of Euphemism in Keats's Poetry. The Education of Mary Sidney. Techniques of Incongruity in the Fiction of Stephen Crane: The Juxtaposition of the Monstrous and the Mundane." **DAI** 40.07A (1979): 4066. Rutgers: The State University of New Jersey --Brunswick. Wynne's dissertation

lyzes "the impact of the expanding commercial landscape on literary texts."

Takahashi, Tsutomu. "Parallelisms in the Literary Vision of Sin: Double-Readings of Natsume Soseki and Nathaniel Hawthorne; Akutagawa Yunosuke and Ambrose Bierce; and Hagiwara Sakutaro and Stephen Crane." **DAI** 52.08A (1991): 2917. The Pennsylvania State University. Takahashi uses A. Owen Aldridge's theory of comparative literature to explore differences between authors of the east and west. Takahashi investigates the differences found in the "literary vision of sin" in the two cultures. Chapter 5 contrasts the "ideological and cultural heritages" in Crane's *Black Riders* and Sakutaro's *Tsuki ni Hoeru*.

Vacca, V. John. "Ethical Perspective in the Fiction of Stephen Crane." **DAI** 40.08A (1979): 4601. The University of Wisconsin - Madison. Vacca argues that Crane typically rejects the Old Testament, but he embraces the humanistic philosophy of the New Testament. Vacca shows that the underlying narrative structures of Crane's works derive from this philosophy: "The self-righteous character draws scorn; the individual of integrity is applauded." Vacca concludes that "within a dark and indifferent universe [Crane] affirmed the saving grace of human concern."

Warshaver, Gerald Edward. "Psycho-Geographic Traditions of City Folk in the 1890's as Revealed in Writings by Mariana van Rensselaer, H. C. Bunner, and Stephen Crane." **DAI** 40.02A (1979): 1001. Indiana University. Warshaver "integrate[s] the interests of the folklorist and the cultural historian" to discover "unrecognized elements of urban folklore." She uses three writers' works from the 1890s: Mariana Van Rensselaer's *Century Magazine*, H. C. Bunner's *Puck* and *The Story of a New York*, and Stephen Crane's *Maggie*. In Crane's work, she looks specifically at his "interest in the psychological and perceptual processes connected with the rural tall tale." She posits that Crane was interested in "the emerging folk ideas which were corollaries of the modern metropolis and its culture."

Wayne, Thomas Henry. "Canon Fodder: The Fictional Strategy of Francis Marion Crawford." **DAI** 54.04A (1993): 1370. University of Southwestern Louisiana. Wayne laments that Crawford's *The Three Fates*, his masterpiece, does not receive the attention that Crane's *The Red Badge of Courage*, Howells' *The Rise of Silas Lapham*, and James' *The*

mately the same time (Bowers 203; Katz 1965, 154). An advertisement in *Publishers' Weekly* on 9 February 1895 announced an edition "limited to five hundred copies, with fifty copies additional printed in green ink on Japan paper," and Copeland & Day's printer's order requires 500 copies and then 50. [6] Shortly after the book appeared, Crane asked for a few copies to be sent to him at the Lantern Club, adding "I am particularly anxious to see the green ones" (Wertheim and Sorrentino 111).

Pastore is apparently unaware of a second impression of *The Black Riders* printed by Copeland & Day in 1896, subsequent to the phenomenal success of *The Red Badge of Courage* in England and prior to the publication of the English edition by William Heinemann, in which the original title page was reset to include the new date and the name of the forthcoming London publisher of the book; the misnomer of "Third Edition" was inserted on the verso of the title page; a few misprints were corrected; uneven attempts were made to substitute British spellings for American; minor changes in spacing were made to the placement of the lettering of the first line on the front and back covers; and the date 1896 was substituted on the spine (Katz 1965, 153, 154; Williams and Starrett 17; Bowers 204). [7]

Pastore fails to give the location of copies of any of his other variants, which largely consist of differences in the color or components of bindings. I have been unable to find Variant B of the first trade edition (pale yellow paper over boards) in any of the major institutional collections. Pastore acknowledges that there are no extant copies of Variant C (pale yellow cloth over boards), citing only anecdotal evidence for its existence. Variant D (bound in gray laid paper) is almost undoubtedly a darkened copy of Variant 1.A (the normal trade printing), as is the copy in the Dartmouth College Library, described in Herbert Faulkner West's checklist as "[b]ound in grey printed boards "(4) that Pastore states is identical with Variant D. The Berg Collection also catalogues a copy in the normal off-white binding as "gray paper boards." Variant E (bound in light gray paper with minute blue and red threads over boards) is apparently a trial binding preserved in the Barrett Collection that was not published. Variant F (in publisher's leather), Pastore acknowledges, "has never surfaced." Katz (1965, 153) maintains that there is a copy in the Barrett Collection, but it is not listed in the University of Virginia Library catalogue (Virgo), and librarians are unable to locate it. In the limited edition of 50 copies, Pastore's Variant C (bound in full green levant by Cobden-Sanderson, stamped the Doves Bindery) is reported by Williams and Starrett (17)

but is also unlocated and, in any event, should not be considered a variant since it is a unique copy and not in a publisher's binding.[5] In short, most of these binding variants cannot be shown to exist at all, and the Pastore essay has considerably complicated rather than clarified the bibliography of *The Black Riders*.

Notes

[1] I have verified the conclusions that I reach in this study by reexamining copies of *The Black Riders* in my own collection and in another extensive private collection, as well as in the Columbia University Library and in the Berg Collection and Rare Book and Manuscript Division of the New York Public Library. I have also communicated by e-mail and by telephone with librarians at the Syracuse University Library and the Alderman Library of the University of Virginia to confirm my impressions of copies of *The Black Riders* in their collections, all of which I examined when I visited these institutions.

[2] Three such copies are now known to be extant. One is at Columbia University and another is in the Barrett Collection at the University of Virginia. A third copy has recently surfaced and is in the collection of Thomas G. Boss of Brookline, Massachusetts. A note pencilled on the verso of the title page in the Barrett copy reads: "50 copies printed in green ink on Japan Paper, 3 of which are bound in vellum with gold stamped on both covers. C & D." The origin of this notation is unknown, and one cannot be certain that only the three located copies were bound in white vellum with the stamped gilt orchid design.

[3] Crane reacted defensively to the ridicule of the reviewers, reassuring Copeland & Day that "I see they have been pounding the wide margins, the capitals and all that but I think it great" (Wertheim and Sorrentino 111).

[4] Most modern bibliographers adopt the color specifications set forth in the *ISCC-NBS Color Name Charts Illustrated with Centroid Colors* published by the National Bureau of Standards, Washington, D. C. However, aging and environmental conditions under which books are kept may produce darkening, fading, discoloration, and other variations that contribute to differences in perceptions of color. Bowers describes the binding of the trade edition of *The Black Riders* as "[y]ellowish gray laid paper." This or grayish white would characterize all the copies I have seen. Kraus, who examined only copies in the Barrett Collection, represents the binding color of the first trade printing as "pale yellow-

"more interested in analyzing the imagery used to present stories of victimization."

Smith, Herbert Joseph, Jr. "From Stereotype to Acculturation: The Irish-American's Fictional Heritage from Brackenridge to Farrell." **DAI** 41.04A (1980): 1600. Kent State University. Smith examines the Irish-American's fictional heritage from Brackenridge to Farrell. He claims that no one has studied Farrell's work "as part of the larger realm of Irish-American fiction." Smith includes Mark Twain, Stephen Crane, Harold Frederic, and Theodore Dreiser among those who wrote about Irish-Americans with some regularity.

Smith, Joyce Caldwell. "The Comic Image in the Fiction of Stephen Crane." **DAI** 46.10A (1985): 3036. Georgia State University --College of Arts and Sciences. Smith states that Crane's "concern with delusion or inaccurate perceptions results in the highly visual quality of his writing." Looking at Crane's novels, stories and sketches, including the war stories and the novellas dealing with slum life, Smith finds that Crane "relied on humor to enable the reader to see the ridiculous nature of particular characters, actions, or diction."

Sparrow, Edward Harrison. "Man-Making and the Modernist Code Duello, 1898-1934." **DAI** 57.09A (1997): 3952. Princeton University. Sparrow comments about how the duel, especially the idea of single combat, has persisted into the twentieth century as "a way to get at notions of honor, duty, and courage." He develops his dissertation around what he calls two paradoxes: "Why in this period of making new do male modernists import a stale form of single combat into their work?" and "[W]hy are the actual representations of duels laden with not-so-distant irony?" Sparrow analyzes works by Crane, Conrad, Fitzgerald, Hemingway, and Joyce.

Spears, Timothy Baird. "Changing Custom: Traveling Salesmen in American Culture." **DAI** 50.12A (1989): 3994. Harvard University. Spears examines the evolution of the commercial traveler or "drummer," that "single, mythic character in American culture," from 1830 to 1920. He claims that many historians have noted the drummer's economic importance but have neglected his broader cultural importance. Through writers like George Cable, Stephen Crane, Theodore Dreiser, Sherwood Anderson, Sinclair Lewis, and others, Spears traces the "drummer's evolution as a character type. . . [in] fiction," and ana-

rately evaluated by that culture remains an on-going concern." Samsell concludes that Crane, Howells, James, and Twain were met with misunderstanding by their omission of the popular "cliches of sentimental romances," as well as by including characters, events and motivations which were not acceptable.

Schneider, Mark Alan. "Black Riders." **DAI** 48.10A (1987): 2485. The University of Texas at Austin. Schneider's original one-movement composition for "three flutes (one doubling piccolo), three B-flat clarinets, bass clarinet, three bassoons, four horns in F, three trumpets, three trombones, tuba, five percussionists, piano, harp, and full string choir" is entitled "Black Riders" after Stephen Crane's collection of poems.

Sedycias, Joao A. "Crane, Azevedo, and Gamboa: A Comparative Study." **DAI** 46.10A (1985): 3026. State University of New York at Buffalo. Sedycias performs a comparative analysis of Crane, Azevedo, and Gamboa as naturalists influenced by Zola. He argues that there are many differences among the three authors. Sedycias "attempts to question the validity of the view of Naturalism as a monolithic, unusually uniform literary entity almost entirely derived from Realism."

Shaw, Mary Ann. "Crane's Concept of Heroism: Satire in the War Stories of Stephen Crane." **DAI** 47.01A (1985): 0182. Texas A&M University. Shaw argues that to "understand more fully both Crane's concept of heroism and the war stories themselves," one must examine Crane's use of satire. Shaw argues that, through his war stories, Crane attacks "those characters and readers who lack the ethical sensibility manifested in his heroic ideal." Shaw also asserts that Crane's concept of heroism "embraces a selfless kindness or sacrificial compassion for all men," and that "heroism, then, is the ethical application of all men's moral commitment."

Smith, Geraldine L. "Melville, Twain, and Crane: Narrative Environments and Individual Victims." **DAI** 43.04A (1982): 1147. Rutgers: The State University Of New Jersey--New Brunswick. Smith argues that some of the "mis-fit" characters found in the writings of Melville, Twain, and Crane could be considered reflections of the writers themselves. Smith portrays these authors as "victims" because they refused "to become genteel men of letters, [and] these writers were denied the continuing support of fellow artists and the steady patronage of a reading public." Although the study "is necessarily sociological," Smith is

ish pink . . . some copies in pale blue" (110). When I questioned him about these idiosyncratic descriptions, Kraus responded that while he had used the National Bureau of Standards Centroid color chips, "the same color will look slightly different to different eyes" and that "[i]t seemed to me that the paper had a pinkish tint to it, hence I chose to use 'pale yellowish pink.' . . . The copy in pale blue paper may have been a trial copy that the publisher rejected and, if so, I have been led astray" (Joe W. Kraus to Stanley Wertheim, 19 June 1979). Librarians at the Alderman Library confirm that they have no bound copies of *The Black Riders* in "pale yellowish pink" or "pale blue."

[5] Because of an advertisement in the *Bookman*, Williams and Starrett dated the publication of this variant as April 1896, a year after the appearance of the trade printing. Copeland & Day also used the word "edition" loosely, creating a good deal of confusion (Katz 1965, 154).

[6] Copeland & Day's prospectus for *The Black Riders* specified "[f]ive hundred copies, small octavo, printed in capitals throughout, on the same paper as this announcement, $1.00. With fifty copies additional, printed in green ink on Japan paper, $3.00." Curiously, Pastore, who seems to be unaware of the studies of *The Black Riders* by Crane's most authoritative bibliographers, Katz and Bowers, considers Blanck's description of the two green-ink variants to be "confused and acknowledged with '?'" (13). Blanck is not confused about the bindings of these books; his "Three copies only (?)" (329) clearly refers to his uncertainty about precisely how many copies were bound in white vellum, stamped with gold, an uncertainty that still prevails today.

[7] In contrast to the Heinemann English edition, which is scarce, this is a rather common book. Copies may be found at Columbia University, the University of Virginia, Syracuse University, and the New York Public Library.

[8] While no copies of the first American edition of *The Black Riders* in publisher's leather (other than the copies bound in vellum) have been discovered, it is certainly possible that privately bound leather copies may exist. Bibliographers agree that the 1896 English edition published by William Heinemann is bound in black leather, usually identified as morocco. Pastore criticizes my use of the term "leatherette" to characterize this binding in the catalogue of my Crane exhibition at the Grolier Club in 1995, maintaining that "Leatherette is a trademark product defined as an artificial leather, usually made from plastic or a similarly artificial material" and "apparently did not exist in 1896" (13). This statement is not only misleading but entirely beside the point. The word "leatherette," with a lower-case initial letter as in my catalogue, has

been in the English language since at least 1880 to identify artificial leather or treated leather book bindings (*OED*, 2nd ed. [1989], 8: 775), and it is so used today. No trademarked product is under consideration here, but the term "limp leather" (thin leather over flexible boards), which is cited by Pastore, may in fact more appropriately designate the binding of the Heinemann book.

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Richards, Gloria Ellen. "The Impressionism of Crane and Conrad: Author and Authority." **DAI** 46.04A (1985): 0979. The University of Rochester. Richards performs a critical analysis of impressionism through the works of Crane and Conrad. She argues that impressionism offered much freedom for the author and maintains focus on this aspect rather than the "stylistic innovations." Richards links these impressionistic writers with the impressionistic painters of France, and also examines "philosophical currents of late nineteenth century that made way for writers such as Crane and Conrad, and that set in motion an evolutionary process."

Robertson, Michael. "The First 'New Journalism' and American Fiction, 1880-1925: Studies in Howells, James, Crane, Dreiser, and Hemingway." **DAI** 45.12A (1985): 3641. Princeton University. Robertson discusses the influence of journalism in the late nineteenth century upon the shape of the American novel. Examining works by Howells, James, Crane, Dreiser, and Hemingway, Robertson explores how each author perceived this fledgling literary form as well as how each was influenced by it.

Rollins, Janet Buck. "Stephen Crane on Film: Adaptation as Interpretation." **DAI** 44.07A (1983): 1985. Oklahoma State University. Rollins evaluates film adaptations of four Crane pieces to "assess the extent to which the filmmakers have maintained the author's intent as well as to provide fresh interpretation." Rollins believes that four adaptations were successful (BFA's *Three Miraculous Soldiers*, NBC's *Red Badge of Courage*, Jan Kadar's *The Blue Hotel*, and RKO's *The Bride Comes to Yellow Sky*), and also discusses problems associated with translating Crane's vision to the screen.

Samsell, Ellen Carol. "American Realists Challenge Conventions, Cliches, and Critics." **DAI** 44.11A (1983): 3384. Indiana University. Samsell focuses upon popular convictions regarding literature: "The question of how art, which challenges as well as reflects its society, can be accu-