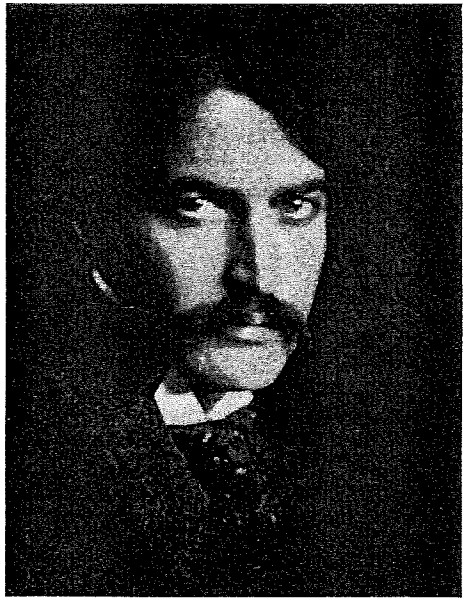
Stephen Crane Studies

Volume 8, Number 2
Fall 1999



Stephen Crane Society

Stephen Crane Studies

Department of English
Virginia Tech

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

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ISSN 1061-6136

tive Text, Background and Sources, Criticism. 3rd ed. New York: Norton, 1994. x+337. Pizer has made available a cheap, reliable, and useful volume which includes the 1895 Appleton version of the text; a section on "Background and Sources," which contains several helpful essays on Crane's life and likely sources for his novel; "Criticism," which contains three items of "Early Estimates" and excerpts of eleven examples from "The Modern Critical Revival" as well as "A Crane Chronology and Selected Bibliography." This volume should become the standard text used by undergraduates.

Contributors' Notes

Patrick K. Dooley is Board of Trustees Professor of Philosophy at St. Bonaventure University. He is the author of *The Pluralistic Philosophy of Stephen Crane* (U of Illinois P, 1993) as well as other books and many articles on philosophy and American culture. He edits the *Society for the Advancement of American Philosophy Newsletter*. At present, he is working on a book *Above and Beyond the Call of Duty: Heroism and Obligation.*

Ronald J. Nelson is an associate professor in the English Department and a fellow in the Institute of Technical and Scientific Communication at James Madison University. He has recently published articles in *The CEA Critic, The Thomas Hardy Journal,* and *River Teeth: A Journal of Nonfiction Narrative.* His article on Peter Taylor will appear in the spring issue of *The Southern Quarterly.* He is currently working on a book on Richard Selzer.

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Annotated Bibliography

A Possible Source for the Palace Hotel in Stephen Crane's "The Blue Hotel"

Ronald J. Nelson
James Madison University

It has been a century since the publication of Stephen Crane's "The Blue Hotel" (1898). In the time that has elapsed, no positive model for "the Palace Hotel at Fort Romper"[1] has yet been identified. Bernice Slote, in her definitive article on Crane's visit to Nebraska the first two weeks in February 1895, suggests that the Windsor Hotel in Kearney, Nebraska could well have been the source for the fictional Palace Hotel (197-98). Before the town became known as Kearney, it was called Kearney Junction, and "nearby was Fort Kearney, originally called Fort Childs" (Slote 197).[2] Noting that Crane had an interest in "names and slanting allusions," Miss Slote mentions that, for him, a change from "Childs" to "Romper"[3] would have been "a whimsical leap" but consistent with his obvious change of the real Broken Bow to the fictional "Broken Arm" (197). Transforming the name "Windsor" (with its evocation of Windsor Castle) to the "Palace" Hotel would also have been in keeping with that proclivity. Still, Miss Slote concludes that, despite similarities between features of the Kearney landscape (including hotels, depot, and a line of trees) and Crane's hotel and its environs, " . . . there is no evidence of a blue hotel anywhere but in Crane's story" (198).

Although I have found no actual blue hotel as a model for Crane's structure, I have located a hotel in Nebraska that could indeed have served as his model: the Palace Hotel in Pender, the county seat of Thurston County. The town, 104 miles north of Lincoln (MapQuest), is nestled between two Indian reservations: the Winnebago Reserve to the north and the Omaha Reserve to the south.[4] The former was established in Nebraska by treaties in 1865 and 1874; the latter, in 1854 (Tiller n.p.). Crane, an Easterner making his first (and only) trip west, had clearly thought of Indians before and after arriving in Lincoln.[5] Indeed, he wrote Lucius Button on 31 January 1895 on his way to Nebraska: "Hello, Budge, I am en route to kill Indians" (*Correspondence* 1: 96). Although he was obviously being facetious and certainly knew that the days of the "Wild West" were over (an important point in "The Blue Hotel"), he would have been alive to the stereotype of impending

critics. The difficulty is that he is sometimes so evenhanded that the very best analyses are blended together with the tenuous ones. All in all, however, Schaefer has produced a contentious and daunting work of scholarship which beginners and Crane experts alike will surely consult.

2.17a Wertheim, Stanley. *A Stephen Crane Encyclopedia.* Westport, CT: Greenwood Press, 1997. vi+413. Noted and stalwart Crane scholar Wertheim states that his latest volume "seeks to increase the reader's knowledge of Stephen Crane's short but furiously creative life and to encourage a more extensive appreciation of his works." Wertheim's encyclopedic knowledge of Crane's life and works and of the literature and culture of *fin de siecle* America (and England) enables him to provide countless illuminating connections among characters, themes, symbols, and images within the genres of Crane's *oeuvre.* Another welcome Wertheim addition to Crane secondary scholarship.

The Red Badge of Courage: Textual Controversies

3.266a LaRocca, Charles J., annotator. *Stephen Crane's Novel of the Civil War,* The Red Badge of Courage: *A Historically Annotated Edition*. Fleischmann, NY: Purple Mountain P, 1995. xv+212. LaRocca's 1991 article in *American Heritage* (3.130) argued that the distinctive red patch worn by 124th New York regiment under General Philip Kearny was a source for Crane's title. Historian and Civil War re-enactor LaRocca has now produced an ambitious and helpful annotated text of the *Red Badge.* LaRocca's objectives are "to describe the broad historical context . . . definition of terms, place names and jargon as well as an explanation of the uniform and equipment of the Civil War soldier. The second purpose . . . is to link Crane's realism to the history of a regiment that actually went to war in the fall of 1862."

Throughout most of the volume Crane's text appears on the right hand page and the facing left-hand page contains annotations, drawings, and maps. Surely the last word in using history to elucidate Crane's great Civil War fiction.

3.266b Pizer, Donald, ed. The Red Badge of Courage: *An Authorita-*

Robertson's analysis of "a rigorous moral neutrality reinforced by a neutrality of grammar and syntax" and his examination of Crane's skill at absorbing and experiencing the worlds of the marginalized and the affluent. Chapter 4 treats Crane's travel journalism and provides insightful commentary on such important pieces as "Nebraska's Bitter Fight for Life," "Mexican Lower Classes," "London Impressions," and "Stephen Crane's Own Story."

Though Crane's war correspondence fills a volume of his collected works, Robertson's Chapter 5, "After *Red Badge:* War Journalism," is the first detailed examination of it "on its own terms." What a boon to Crane scholars and students of war journalism! Of Robertson's examination of dozens of dispatches, three analyses especially stand out: Crane's ironic juxtaposition of the momentous and the mundane in "An Impression of the 'Concert,'" his celebration of the regular army (not the upper-class Rough Rider thrill seekers so prominent in most press coverage) in "The Price of the Harness," and his tour-de-force melding of factual and fictional discourse, "War Memories."

2.14b Schaefer, Michael W. *A Reader's Guide to the Short Stories of Stephen Crane.* New York: Hall, 1996. xiii+468. A solid and helpful scholarly resource. Schaefer "offers a distillation of the large body of historical and critical information as of the end of 1992 on Stephen Crane's short stories." Fifty-one stories are treated. Obviously some decisions about "stories," "sketches" and "tales" and about length had to be made. On the first issue, Schaefer explains "I have decided to consider only those pieces that by general critical accord represent Crane's 'major' work in the short-story genre." As to length, "The Monster" is included on the grounds that a short story reveals the character (not the development of a character). So although the author himself called his piece a "novelette," Schaefer contends that Crane limited himself to revealing "the fundamental nature each [of the Whilomvillites] has had since the outset" of the story.

Schaefer's procedure is to survey six elements for each story: Publication history, circumstances of composition, sources and influences, relations to other Crane works, critical studies and works cited. Schaefer is fair and unobtrusive with

danger to soi-disant "civilized people" from Indians. The idea of a real "Palace Hotel" virtually surrounded by real Indian reservations might have seemed particularly inviting to Crane, who would have been delighted to exploit the ironic possibilities of an isolated hotel with a bizarre-sounding name threatened by external forces out in the middle of the prairie. Such a situation would likely require a place of protection for its inhabitants, a real fort. There was none near Pender, however, so Crane would have had to invent one—perhaps Fort Romper. One could argue that such a place of safety—a kind of asylum—would have been appropriate for the strange inhabitants of Crane's fictional world in "The Blue Hotel."[6] Of course, in Crane's story there is no real safety there, since the threat is largely from within.

The Palace Hotel of Pender was indeed "the 'elite' of hotels between Omaha and Sioux City" and "functioned most fashionably from 1892 until 1909" (Darling 35). Crane's Palace Hotel was an amalgam consisting of a hotel, a "proper temple" (143), a drinking establishment, a gambling place, and an arena for fighting. Pender's Palace Hotel was also an amalgam:

> The first floor contained a bank, lawyers [sic] office, saloon, mercantile business, and a large convention room used for the displaying of merchandise of manufacturers and wholesalers. The second floor consisted of an elaborate parlor with fireplace, ballroom, dining room, kitchen, and suites. The third floor contained living quarters for the hotel manager, which was quite lovely with a fireplace and also 25 rental rooms. . . . A carriage and driver was [sic] available for the transportation of guests to and from the depot. . . . Meals were served twice daily to approximately forty or fifty guests. The Opera House was across the street and therefore the troupes of the traveling shows resided at the appropriately named "Palace." (Darling 35)

Crane might have heard of this impressive hotel in the course of traveling and interviewing people for his article, "Nebraska's Bitter Fight for Life." Although the real hotel seems to have been much bigger than Crane's and the real depot[7] farther from the hotel than in Crane's story, Pender's Palace Hotel might well have stimulated Crane's imagination.

Crane might even have visited Pender. Considering his "foremost trait"—"I cannot help vanishing and disappearing and dissolving," he told Ripley Hitchcock in 1896—and considering the fact that

his exact whereabouts for "at least five or six days in the country" (Slote 196) are unknown, it is entirely possible that he visited Pender and its environs. Although Miss Slote "wonders if he might also have gone farther west on the UP [Union Pacific]" (196),[8] I think it more plausible that he would have headed east. Since the most devastating area of the blizzard did not cover the whole state (as was widely reported) but rather a restricted area described by Crane himself—"The blot that is laid upon the map of the state begins in the north beyond Custer county [sic].[9] It is there about fifty miles wide. It slowly widens then in a southward direction [virtually covering the whole of Dawson County, which contained Eddyville in the northeastern part of the county] until when it crosses the Platte river [sic] it is over a hundred miles wide" (Crane, "Bitter" 3)—he could likely have traveled east with relative ease. To have traveled west would have been to head back into the teeth of the storm and its aftermath. (Of course, Crane was never one to avoid trouble.) It must not be forgotten, though, that he had to make his way back to Lincoln to catch a train that would take him to Hot Springs and eventually to New Orleans. At any rate, if he did travel to Pender, here is a probable scenario.

Bernice Slote documents Crane's probable route from Kearney to Eddyville, where he is known to have been (Crane, "Bitter" 3, 9; Slote 192): "From Kearney he would go forty miles northwest on the Kearney and Black Hills railway, a branch line of sixty-six miles ending at Callaway. It is more than likely that he would have to stop overnight in Kearney going one way or the other" (196). Once back in Kearney (assuming he was heading east), he would have been able to get to Pender by rail.[10] First, he could have picked up a Union Pacific train heading east/northeast through Grand Island to Columbus. There he could have headed northwest on the Union Pacific to Norfolk. Then he could have boarded a Chicago, St. Paul, Minneapolis, and Omaha train heading northeast to Emerson and then south to Pender. Considering his interest in Indians—evinced, for example, in his "The Last of the Mohicans," "The Surrender of Forty Fort," "'Ol' Bennet' and the Indians," "A Reminiscence of Indian War," and "Seen at Hot Springs" (Indian legend attached to the springs, Katz 17-18)—Crane might have opted for this trip, which would bring him into the heart of Indian territory. At least in light of present knowledge, such a trip cannot be discounted.

After Pender and its environs, Crane could have headed southeast on the Chicago, St. Paul, Minneapolis, and Omaha Railway through Bancroft, east to Tekamah, south-southeast to Blair, southeast to Fort

Peter Lang, 1992. 184. Mariani argues that Crane both relied upon and critiqued the popular literature of the day. "A dialectical account of his work should . . . stress *both* its reliance on commercial literature *as well as* its desire to break away from what one could call the shallow totality of popular modes." Two sorts of literature are explored: slum literature (*Maggie*) and popular war literature (*Red Badge*). Mariani's general contention is convincing but not particularly useful or illuminating. Still Mariani has arresting comments on Crane's style and on *Red Badge* as an anti-war novel.

2.14a Robertson, Michael. *Stephen Crane, Journalism and the Making of Modern American Literature.* New York: Columbia UP, 1997.vii+253. A ground-breaking, overdue, and important contribution. Robertson begins by offering a compelling account of the striking shift in attitude—from hostility to embrace—of American novelists between 1880 and 1920 toward journalism. His first chapter examines the William Dean Howells/Henry James posture of condescension about the "essential cheapness" of newspapers and reporters. His sixth and final chapter explores the Ernest Hemingway/Theodore Dreiser deliberate blurring, and more so, their welcome blending of fiction and journalism. In between, five deft and detailed chapters on Stephen Crane's journalism show that Crane was the catalyst of a remarkable turnabout "from an antagonistic to a symbiotic relationship" between correspondents and novelists.

Given Robertson's analysis, Crane's journalism can no longer be seen as apprentice juvenilia, as an adjunct, or as a money-driven distraction from his "real" work of fiction. Chapter 2, "The Launching of Stephen Crane," is devoted to Crane's very early (1890-92) newspaper work. Robertson shows that even as a twenty-year-old reporter Crane's "mature stylistic confidence" is obvious in some two-dozen "extravagantly and consistently ironic articles." Chapter 3, "Reporting the City: New York Journalism," underscores and expands Robertson's central contention that Crane was unconcerned about separating his fiction from his journalism. Since his New York sketches and journalistic reports were written after *Maggie*, the journalism-as-a-warm-up-for-fiction theory can be laid to rest. In this chapter, of special note are

with the considerable added bonus of a number of elegant and perceptive comments on themes in Crane's works.

1.10a Sufrin, Mark. *Stephen Crane*. New York: Atheneum, 1992. 155. Classed as "juvenile fiction," Suferin's book has two serious flaws: a) it uncritically accepts Beer (1.1) and the memoirs of Willa Cather (6.9), and b) it fails to keep in mind the young adults it is designed to reach. Suferin stresses Crane's war-correspondent activities, apparently for a more interesting and action-filled narrative. Crane's major works are discussed; *Maggie* fares best. Young readers might start with Franchere's fictionalized biography (1.1) or even better yet, read Colvert's real one (1.4)

General Criticism

2.3a Brown, Bill. *The Material Unconscious: American Amusement, Stephen Crane, and the Economies of Play*. Cambridge: Harvard UP, 1997. xvi+335. A challenging, convoluted, inventive, often obtuse, sometimes pompous and farfetched reinterpretation of Crane's works. Near the end of his book, Brown summarizes his thesis: "as I have suggested elsewhere in this book, that if, traveling to the West, to the war in Greece, and to England, Crane forgets the material culture established by the amusement system emerging on the New Jersey shore, in the Bowery, and on Coney Island, that culture nonetheless continues to resurface in, and to inform, his subsequent work."

In his several chapters, Brown's point of departure focuses on an item of material culture or a popular cultural practice which is then used to examine Crane's work. So, the carnival and amusement park frame his treatment of his early Ocean Grove pieces, like "The Pace of Youth"; gambling, his western stories, especially "The Blue Hotel"; rowing, "The Open Boat"; football and spectatorship, *The Red Badge of Courage*; childhood toys, the Whilomville stories, especially, "The Stove"; and photography, "The Monster." If you find Fried (2.6) helpful and informative, Brown's *The Material Unconscious* will appeal to you.

2.13a Mariani, Giorgio. *Spectacular Narratives: Representations of Class and War in Stephen Crane and the American 1890s*. New York:

Calhoun in Washington County, then south and southeast to Fort Omaha in Douglas County just north of Omaha. If he took this route, he, of course, could have stopped at either or both of the forts. At Omaha, Crane could have picked up a Burlington and Missouri River train heading southwest to Lincoln in Lancaster County. There, he would have had an opportunity to interview Governor Silas A. Holcomb, whose words to Crane are recorded in "Nebraska's Bitter Fight for Life" (12-13). At any rate, such a scenario would have a completeness and a plausibility to it.

Even with the above scenario, however, it is not certain that he traveled to Pender or that he even heard of it. What *is* certain is that there was in February 1895 an actual Palace Hotel not too far from where he was in Nebraska (Lincoln and Eddyville), that it had achieved some fame, that Crane could have visited Pender by rail with minimum inconvenience, that he had ample time to do so, and that there might have been sufficient motivation (Indians and the hotel) for him to go there in one of his "vanishings" that so elude the literary detective.

It should be noted, incidentally, that Crane mentions a "Palace Hotel" and a "'Red Light' saloon" in Part V of "London Impressions" (*Works*, 8: 687-88), that fascinating piece of "inspired journalism" (Holton 199) in which he "tests the reality before him against his previous experiences and expectations" (Holton 198). Part V deals with a humorous legend recited to him "by an esteemed friend, ex-Sheriff of Tin Can, Nevada," Jim Cortright (*Works*, 8: 686). Jim's insistent habit of wearing a top hat, much to the annoyance of the populace, causes the hat to be shot at.[11] Crane refers to it as "Jim Cortright's Plug Hat . . . a phrase with considerable meaning to it" (*Works*, 8: 688). Jim's friend, Spike Foster, gets drunk at the "Red Light" and "[borrows]" the hat while Jim is "indisposed" and decides to flaunt it "in front of the Palace Hotel" (*Works*, 8: 688), where it becomes the object of target practice for 150 locals.

Crane says nothing else about the "Red Light" saloon or the "Palace Hotel" in this essay, but the fact that "The Blue Hotel" has a "Palace Hotel" in it as well as a saloon with a "red light" in front of it[12] suggests a possible influence or connection. Although the phrase "Red Light" was probably generic—Crane uses quotation marks around it as well as capital "R" and "L," whereas he uses no quotation marks around the phrase "Palace Hotel"—there were in London in the 1890's several specific Palace Hotels any of which (or a composite) might have served as the model for the one mentioned in "London Impressions"

or even that mentioned in "The Blue Hotel," at least in terms of the idea of grandeur. The 1878 edition of Baedeker's *London and Its Environs*—which was in the Crane library[13]—for example, lists the Buckingham Palace Hotel at Buckingham Palace Gate[14] and the Westminster Palace Hotel at Victoria Street, Westminster (6). Although the 1878 edition of Baedeker does not mention the Hotel Windsor at Victoria Street, Westminster, the 1892 edition does (7). Moreover, the 1900 edition of the book lists the same three hotels as well as the Royal Palace Hotel on "Kensington High Street, overlooking the grounds of Kensington Palace" (10). Whether or not Crane visited any of these hotels during the time he lived in England (June 1897-May 1900) is, to my knowledge, unknown.[15]

When Crane lived in New York City (1892-1894 [*Log* 69]), he might have known about the Palace Hotel at 386 West Street—some of his New York City addresses were not far from there—listed in *Trow's New York City Directory* in the 1889-1890 edition. It was "a five-story masonry building that still appears in the current New York atlas, although it is no longer a hotel" (Stone). That appears to be the only hotel in New York City in the years immediately preceding the publication of "The Blue Hotel" to be referred to as the "Palace Hotel."[16]

There were no Palace Hotels in Asbury Park or Ocean Grove, New Jersey at the time Crane was there—primarily during the summers of 1888-1892 (*Correspondence* 22)—although there were a number of posh hotels, including the Coleman House (Pike 102), the West End Hotel (Pike 102), the Ocean Hotel (Gilliam), the Grand Avenue Hotel (Pike 82), and the Oriental Hotel (later the Plaza—Pike 101). All of these hotels are mentioned in "Throngs at Asbury Park" (*Works*, 8: 537); all but the Grand Avenue Hotel are mentioned in "Asbury Park" (*Works*, 8: 542); the Coleman House and the West End Hotel are mentioned in "'Pinafore' at Asbury Park" (*Works*, 8: 540); and the Coleman House, the Oriental House, and the Ocean Hotel are mentioned in "A Prosperous Year at Asbury Park" (*Works*, 8: 532).[17] Interestingly, across from the Oriental was the Asbury Park and Ocean Grove Palace and Merry-Go-Round with "Refined Amusement for Ladies, Gents and Children. Polite attendants. First-class Soda for sale in the Building" (*1890 City Directory* 4).[18] There was also Henry Steinbach's Ocean Palace, a department store at Main Street and Cookman Avenue (Pike 33).

In the final analysis, even if Crane had no specific Palace Hotel in mind, he seems to have had at least the conception of a palace hotel in mind. By giving his blue hotel that name, Crane endows it with "opulence and splendor" (*Works*, 5: 142)—although his wording in the

adaptations.

Letters

13.34a Tuttleton, James W. "The Elusive Stephen Crane." *Vital Signs: Essays on American Literature and Criticism*. Chicago: Ivan R. Dee, 1996. 161-80. A touch up—mostly adding scholarly citations—of 13.34. Tuttleton repeats his earlier error that Crane died at "the tender age of twenty-nine."

Books

What follows are short notices of books that have appeared since my bibliography. I have retained the subject heading of my bibliography. The numbering that appears indicates where each annotation will appear in an anticipated revised edition of my 1992 volume.

Biography

1.1a Benfey, Christopher. *The Double Life of Stephen Crane*. New York: Knopf, 1992. xiv+294. A fascinating and seminal biography. Benfey's thesis is that the secret to understanding Crane is to notice that he first imagined events and then he lived them, seeking verification or correction of his hypotheses. "The shape of Crane's career has a peculiar fascination for the biographer. If most writers tend to write about their experience, however disguised, Crane did the reverse; he tried to live what he'd already written . . . . For Crane lived his life backwards, or rather he wrote it forwards."

This challenging and fruitful thesis has a basis in a number of events and works in Crane: he imagined slum life in *Maggie* before he moved there; he depicted combat in *Red Badge* before he became a war correspondent; and he wrote several shipwreck narratives before he was forced to endure "The Open Boat." That nucleus aside, Benfey's thesis fades out in Chapters 3 and 4 and disappears from Chapters 5 and 6. Solomon's thesis (2.15) that Crane's best works are parodies of nineteenth-century genres had a similar strong-start-then-fade pattern. The sustainability of Benfey's thesis aside, his book remains a provocative and stimulating account of Crane's life

Skinner. All of this analysis provides a context for a previously unrecorded Cora Crane inscription (to Dr. Skinner) in *Wounds in the Rain*.

10.34a Myers, Robert M. *Reluctant Expatriate: The Life of Harold Frederic*. Westport, CT: Greenwood P, 1995. Passim. Some new and interesting details on the Crane-Frederic friendship. Note: Myers uncritically relies on Beer's fabricated quotations and incidents.

10.43a Bradbury, Malcolm. "Christmas at Brede: American Realities and European Romance." Bradbury, *Dangerous Pilgrimages: Trans-Atlantic Mythologies and the Novel*, New York: Viking, 1996. 203-46. A fast-paced, suave account of Crane's early writings (insightful comments on *Maggie*'s style—"its vignette-like style of presentation, its strange irony, its angular prose, its distinctive neo-naturalist technique"—details on his last years in England, including his dealings with Frederic, Conrad, Henry James, Ford Madox Ford and Henry James, concluding with interesting comments on Crane as a naturalist and as an impressionist and his influence on modern American (and British) fiction.

Style

11.20a Guetti, James. "Gambling with Language: Metaphor." *Wittgenstein and the Grammar of Literary Experience*. Athens: U of Georgia P, 1993. 122-46. Guetti argues (in the last third of this chapter) that Crane's "conflicted" metaphors—"throughout his fiction he assembles vocabularies that are remarkably unfit for each other"—allow us to consider him both a "realist" and a "complete impressionist."

Collections, Manuscripts, Rare Books, and First Editions

12.98a Monteiro, George, and Paul Sorrentino. "Stephen Crane: Dramatic, Musical, and Fictional Adaptations." *Stephen Crane Studies* 5.1 (1996): 5-24. A fascinating and valuable checklist of more than a hundred plus media adaptations of Crane's books, short stories, and poetry. Monteiro and Sorrentino's categories include plays (theater, television and radio), films, comics, opera, musical, musical settings, audio recordings, and fictional

story is clearly sardonic. Such places were great, luxurious hotels referred to as "swagger hotels" in the nineteenth century, now referred to as "grand hotels"—places whose histories "transcend the confines of a limited locality" (McGinty 9-10). They were more than "architectural curiosities" (McGinty 10) and were "large, elegantly fitted houses of commercial hospitality where the best in food, drink, and comfortable lodgings were available to the general public" (McGinty 13). They were "shrines to another era . . . legendary havens for exotic travellers" (d'Ormesson 7). Grand hotels were unique because of their location—"always on the seashore, overlooking a lake, on top of a mountain, or in the heart of an historic city"—and their splendid architecture, "an ugly grand hotel [being] a contradiction in terms" (d'Ormesson 8). Moreover, "every grand hotel has its legend, and that is what makes its heart beat and gives the place its identity." In fact, in addition to snobbery, "vice, theft, and crime" are all linked to grand hotels "in some unspoken, ambiguous way" (d'Ormesson 8). According to d'Ormesson, " . . . grand hotels as a category constitute a sort of microcosm set apart from the rest of the planet," and " . . . the most enthralling grand hotels on earth are those that boast a history, a legend, a hinterland of memories and myths which have dimly survived the harsh realities of today's world" (10).

Crane's artistic purpose in naming the hotel seems to have been at least partly to evoke connotations of splendor at the outset of the story, but immediately to dash any such notions. People passing through Romper in "swaying Pullmans" are "overcome at the sight [of the hotel], and the cult that knows the brown-reds and the subdivisions of the dark greens of the East expressed shame, pity, horror, in a laugh" (*Works*, 5: 142). To discriminating people, the Palace Hotel is apparently the object of ridicule. Patrick Scully's strategic employment of paint—to shock and entice people, presumably to stimulate business—makes the hotel ludicrous, as does his behavior as owner. Moreover, unlike true palace hotels, Crane's Palace Hotel is situated in a desolate location with little to recommend it, and its fittings are anything but elegant, making it merely an architectural curiosity. It houses a microcosm of people, however, and it will have a legend: the untimely and vicious killing of one of its guests, the Swede. That act alone will perhaps allow its history to "transcend the confines of a limited locality." Indeed, people are still reading "The Blue Hotel" 100 years after its publication.

In conclusion, Crane may well have had the Palace Hotel at Pender, Nebraska in mind as the model of a posh hotel in the middle

of the prairie. On the other hand, he may have had a London or New York City hotel with the name Palace Hotel or some other grand hotel in mind. It is also possible that he had no definite Palace Hotel in mind, but rather was attempting to capitalize on the ironic possibilities of such a place out in the middle of nowhere. To erect a Palace Hotel in such a place would be a bizarre monument—a fitting tribute to the vanity and foolishness of the permanent and transient inhabitants of the blue hotel.

Notes

[1] "The Blue Hotel," in the University of Virginia Edition of *The Works of Stephen Crane* 5: 142. Subsequent references to this edition will appear parenthetically in the body of the paper and in endnotes.

[2] This fort, built in 1848, was the first one erected "to protect travelers on the Oregon Trail." "Despite its lack of fortifications, Fort Kearny [sic] served as way station, sentinel post, supply depot, and message center for 49'ers bound for California and homeseekers traveling to Oregon and the Pacific Northwest. By the 1860s the fort had become a significant state and freighting station and home station of the Pony Express. During the Indian Wars of 1864-1865 a small stockade was apparently built upon the earth embankment still visible. Although never under attack, the post did serve as an outfitting depot for several Indian campaigns" ("Fort Kearny" esu3). It was discontinued as a military post in 1871, and the buildings were torn down. By the time of Crane's likely visit in 1895, all that would have remained of the fort would have been "the earthworks of the fortifications and the large cottonwoods around the parade grounds" ("Fort Kearny" ngpc).

[3] The OED defines the noun "romper" as "one who romps; especially a play-loving, lively, merry girl (or woman)" and the verb "romper" as "to play, sport, or frolic in a very lively, merry, or boisterous manner." To be sure, Crane combines a playfulness (cards) with a rowdiness or clamorousness in this story—with deadly results. At the same time, he may be subtly drawing in the French *rompre*, meaning "to break"—he had done the reverse when he changed the manuscript "Mr Blank [sic]" to Mr. Blanc (Katz, *Casebook* 30)—in the sense that he is both maintaining and breaking the stereotypes of the Wild West.

[4] The "Railway Map of Nebraska Issued by State Board of Transportation 1889" shows the "Winnebago Reserve" and the "Omaha Reserve" virtually engulfing Pender. Thanks to Mrs. Pauline Westerhold, the current bookkeeper of the Palace Hotel (now called the Hotel Pal-

in terms of Crane's ironic treatment of several myths of the West: gunfights, open spaces, cow towns, and the passing of the frontier.

Poetry

7.18a Colvert, James B. "Fred Holland Day, Louise Imogene Guiney, and the Text of Stephen Crane's *The Black Riders*." *American Literary Realism* 28 (1996): 18-24. An important essay on Crane's dealings with Copeland and Day concerning the poems they wanted to delete and his wish to have them retained. Colvert discovered intriguing letters from Day's editorial advisee Louise Imogene Guiney. What emerges, based on Guiney's vetting, is Copeland and Day's willingness to risk controversy over Crane's satirizing "superior Christianity."

Journalism, Tales, and Reports

9.83a Kaplan, Amy. "Black and Blue on San Juan Hill." *Cultures of United States Imperialism*. Ed. Amy Kaplan and Donald Pease. Durham: Duke UP, 1993. 219-36. In a chapter on the role and performance of the Rough Riders, American black troops, and our Cuban allies against the Spanish, Kaplan briefly treats Crane's "Vivid Story of San Juan Hill" with Roosevelt's mostly self-serving memoir, *The Rough Riders: A History of the First United States Volunteer*, as a contrast. A useful analysis set up by a clever juxtaposition.

Potboilers, England, Cora, and Last Works

10.18a Robertson, Michael. "The Cultural Work of *Active Service*. *American Literary Realism* 28 (1996): 1-10. An informative essay which sidesteps the aesthetic shortcomings of *Active Service*, looking instead at the cultural critique which infuses the novel: the decline of the genteel Victorian tradition, the rise of mass culture, and the nascent women's movement.

10.32a Miles, Peter. "Ernest Skinner, Henry James, and the Death of Stephen Crane: A Cora Crane Inscription." *ANQ* 8 (1995): 19-26. Miles attempts to sort out the details of Crane's death and the care he received from his English physician, Dr. Ernest

adding his suggestions regarding cosmic indifference, human brotherhood and Billie Higgins's death.

5.69a Nagel, James. "'The Open Boat' by Stephen Crane." *Reference Guide to Short Fiction.* Ed. Noelle Watson. Detroit: St. James P, 1994. In this brief entry Nagel explores the events and compositional history of Crane's greatest short story, explaining that as he retooled "Stephen Crane's Own Story," he added "to the basic facts of the adventure the thematic values of psychological transformation, of life as a struggle for existence, of human isolation in a hostile world."

5.100a Taylor, Thomas W. "Stephen Crane and the *Commodore*: A Prelude to the Spanish-American War." *Stephen Crane Studies* 5.1 (1996): 25-27. A press release and other details about a documentary on the *Commodore*, Crane and the Mosquito Inlet Lighthouse (now called the Ponce de Leon Inlet Lighthouse). This video will be aired on A&E's History Channel and thereafter be part of the orientation program at the restored lighthouse. Other *Commodore* artifacts and Crane memorabilia will be displayed.

Western Tales

6.107a Bassan, Maurice. "The 'True West' of Sam Shepard and Stephen Crane." *American Literary Realism* 28 (1996): 11-17. Bassan finds Sam Shepard's play "True West" helpful in exploring "The Bride Comes to Yellow Sky."

6.107b Bellman, Samuel Irving. "'The Bride Comes to Yellow Sky' by Stephen Crane, 1898." *Reference Guide to Short Fiction.* Ed. Noelle Watson. Detroit: St. James P, 1994. 655-56. Bellman's brief piece highlights the elements of comedy, burlesque and vaudeville in Crane's second best western story.

6.140a Teague, David W. "Imaginative Men: Stephen Crane [and 'The Bride Comes to Yellow Sky']." *The Southwest in American Literature and Art: The Rise of a Desert Aesthetic.* Tucson: U of Arizona P, 1997. 73-88. Some of Crane's western stories—notably "A Man and Some Others," "Moonlight on the Snow" and, in more detail, "The Bride Comes to Yellow Sky"—are examined

ace), who gave me a better picture of the location of Pender in relation to the Indian Reservations: it is south of or on the edge of the Winnebago Reservation and may or may not be in the Omaha Reservation, depending on which treaty one goes by.

[5] Wertheim and Sorrentino note how Crane used the word "Indian": "Crane occasionally referred to the artists, illustrators, and medical students with whom he lodged during his literary apprenticeship in New York as 'Indians,' probably a reference to their untrammeled, but hand-to-mouth existence. Later, in England, he would use the term to describe the many uninvited guests who made deprivations upon his time and resources at Brede" (*Correspondence* 173n).

[6] "The Blue Hotel" immortalizes a somewhat abnormal group of characters: the Swede as possibly paranoid, the cowboy as obtuse ("that expression of bovine amazement which was one of his important mannerisms" [*Works*, 5: 156] and "Well, I didn't do anythin', did I?" [170]) and excessively passionate during the fight (160), the Easterner as introverted and cowardly, Johnnie as a probable habitual liar and cheat, Scully as excessively concerned with manipulating people ("a master of strategy when he chose his paints" [142] and "work his seductions upon any man that he might see wavering, gripsack in hand" [142]), the bartender as indifferent and ineffective (165), the others at the card table in the saloon as having "incased themselves in reserve" (166), and the professional gambler as perhaps a too-hasty and willing killer.

[7] Thanks again to Mrs. Westerhold, who informed me that the actual depot is some three blocks east of the Palace Hotel (which is almost exactly in the center of town, at 404 Main Street) and a bit north of Main off First Street. The depot is now a feed building. Although trains no longer run through Pender, the Chicago, St. Paul, Minneapolis, and Omaha Railway ran through there in 1889 and at the time Crane might have been there ("Railway Map"; Drury 76).

[8] Crane did talk with a farmer from Lincoln County, which is just to the west of Dawson County (Crane, "Bitter" 12; *Rand McNally*). Perhaps Crane made a side trip to Lincoln County, or perhaps the farmer had come to Eddyville for aid, as others did.

Crane also mentions that he "rode forty-five miles through the country, recently." The driver looked like "some kind of a purple Indian from Brazil," and the horses were cold and weary (Crane, "Bitter" 11). How a team of horses would have managed to travel 45 miles in such weather is a mystery. Although that may have been the trip to Lincoln County, it is by no means certain. Just where he went on this

ride is unknown.

[9] Broken Bow is located slightly east of the center of Custer County.

[10] I am indebted to my neighbor and friend, Ken Lam, who found the "Railway Map of Nebraska Issued by State Board of Transportation 1889" on the World Wide Web and told me about it. Together, we tracked Crane's probable movements by rail, assuming he knew of Pender and went there before returning to Lincoln.

For a fuller description of the history of trains through Pender, see Lander 182-83. And for a thorough history of the Union Pacific and its relationship to other railways, especially in Nebraska, see Klein 24-27, 57-61, 258-62, 270-72, 358-60, 362-65, 369-73, and 392-94. Nick Whitmer of the Rockingham Public Library of Harrisonburg, Virginia was kind enough to bring this book to my attention.

[11] Although there may be only a slight connection, Crane does say in "Seen at Hot Springs," "The traveller for the hat firm in Ogallala, Neb., remarked that a terrible storm had raged through the country during the second week in February. He surmised that it was the worst blizzard for many years" (18).

[12] Crane's description of the saloon at the start of Section VIII of "The Blue Hotel" is as follows: "In front of it an indomitable red light was burning, and the snow-flakes were made blood-color as they flew through the circumscribed territory of the lamp's shining" (165).

[13] The book was owned by Cora. Kibler notes that "Stephen and Cora likely acquired this copy when they were in Greece during the Greco-Turkish War in 1897" (211).

[14] In "The European Letters" (e) Crane speaks of the garden at Buckingham Palace (*Works*, 8: 695-96).

[15] *Palmers Index to the Times, 1790-1905* has entries for other Palace Hotels in London: (1) the New Palace Hotel, regarding "civil actions," 7 Dec. 1893, p. 9, col. e, (2) the Riviera Palace Hotel on 9 Dec. 1893, the opening of p. 4, col. f, (3) the Palace Hotel Syndicate, 30 Jan. 1895, p. 11, col. e, and (4) the Crystal Palace Hotel Company, "civil actions," 20 Feb. 1896, p. 3, col. c.

[16] The World Wide Web does list a Palace Hotel at 315 Bowery in New York City. Although there is an active phone number there, my efforts to make contact have failed. Mrs. Stone's sources show no hotel currently or formerly at that address.

[17] These pieces are grouped as "Possible Attributions" in *Works*, Vol. 8.

[18] Thanks to Mr. Ellis Gilliam, a local historian of Asbury Park

ters that Sedycias devotes to Crane rehearses the plot, surveys the early reception of *Maggie* as a grisly naturalistic work, and comments on recent criticism on Crane's first novel.

Sedycias's later chapter on *Maggie* is more creative and helpful. Maggie, he argues, is caught between worlds of fantasy and reality, and further, "Maggie's dream world serves as the 'rose-tinted' glass though which she looks at reality." Tragically, she pursues desires fueled by a dream world at odds with the gritty and cruel environment she must deal with.

4.98a Shi, David. "A World of Fists." *Facing Facts: Realism in American Thought and Culture, 1850-1920.* New York: Oxford UP, 1995. 223-50. Crane (along with Norris and Dreiser) is discussed as a realist who, though he tended toward naturalistic determinism, kept open windows of freedom and personal initiative. Selected Bowery tales are highlighted. Shi concludes, "individual responsibility was possible, even in the Bowery, but it was not often exercised . . . for slum life involved a struggle for survival in which most people were armed with inadequate weapons of ignorance, innocence, and self-delusion."

4.129a Pizer, Donald. "From a Home to the World: Stephen Crane's *George's Mother.*" *Papers on Literature and Language* 32 (1996): 277-90. A valuable addition to the surprisingly slim sheaf of commentary on Crane's "other" Bowery work. Pizer traces George's oscillation between home (stifling and judgmental) and Bleecker's world (tolerant and acceptant), noting "the feminine code of the home and its extenuation into that of the romance are dead and inoperative; the masculine codes of the world—of the gentleman and of power—have been discovered to be either false or potentially self-destructive." Pizer concludes with the insightful observation that *Red Badge, Maggie,* and *George's Mother* share Crane's "initial bold and evocative pursuit of the problem of how do we survive the journey from the home to the world."

"The Open Boat"

5.13a Billingslea, Oliver. "Why Did the Oiler Drown?" *American Literary Realism* 27 (1994): 23-41. Billingslea explores numerous reasons that have been offered by noted Crane commentators,

text of *Red Badge* and the 1893 *Maggie*. The superiority of "restored" films, especially David Lean's "Lawrence of Arabia," is cited as an analogous and bolstering point in the perennial Parker-Binder campaign to have their versions adopted as the standard texts.

Bowery Works

4.32a Fudge, Keith. "Sisterhood Born from Seduction: Susanna Rowson's Charlotte Temple and Stephen Crane's Maggie Johnson." *Journal of American Culture* 19 (1996): 43-50. Though rarely regarded as such, Fudge treats Maggie as a seduction narrative. He also explores parallels between Maggie and Rowson's *Charlotte Temple* (the nation's first best seller in 1794): both novels clearly define "the consequences of seduction and betrayal."

4.37a Giles, James R. "Tour Guides and Explorers." *The Naturalistic Inner-City Novel in America: Encounters with the Fat Man*. Columbia: U of South Carolina P, 1995. 15-46. In a chapter treating turn-of-the century slum literature, Giles compares the matter-of-fact and non-judgmental posture in Crane's *Maggie* with the tourist-guide narrative in Jacob Riis's *How the Other Half Lives*, the informed outsider perspective in Frank Norris's *McTeague*, and the first-person memoir in Jack London's *The People of the Abyss*.

4.49a Hapke, Laura. "The American Working Girl and the New York Tenement Tale of the 1890s." *Journal of American Culture* 15.2 (1992): 43-50. Hapke argues that the working woman in the tenement tales (1890-1910) is typically a heroine who cannot afford domesticity and who then works in a sweat shop for her family (instead of turning to crime or prostitution). In terms of this thesis, a half-dozen pages are devoted to Crane as the "most famous of the working girl's imaginers."

4.96a Sedycias, Joào. "Stephen Crane's *Maggie:* The Fallen Woman as Religious Allegory" and "Mimesis and Crisis in *Maggie*." *The Naturalistic Novel of the New World: Comparative Study of Stephen Crane, Aluisio Azevedo, and Frederic Gamboa*. Lanham, MD: UP of America, 1993. 3-31, 131-65. The first of the chap-

and Ocean Grove, for his efforts in tracking down hotels of the period in which Crane was active there (especially the summers of 1888-1892 [*Log* 41]). Thanks also to Ms. Kelly Booker and Mr. Robert Stewart (Director) of the Asbury Park Public Library, who permitted me to examine many local documents.

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'gender' and 'race' in Crane's fiction have gone largely uninterrogated." This piece is a strong first step in remedying a gap in Crane scholarship.

3.193a Renza, Louis. "Crane's *The Red Badge of Courage*." *Explicator* 56.2 (1998): 82-83. Renza contrasts "the pervasive publicization or photo-pictorialization" records of the Civil War (Matthew Brady and others) and Crane's focus on "an army private's experience of the war."

3.206a Shanahan, Daniel. "The Army Motif in *The Red Badge of Courage* as a Response to Industrial Capitalism." *Papers in Language and Literature* 32 (1996): 399-409. Comments on Crane's embrace of machine images: "Crane finds in them the essence of the world of his time, plunging his readers into piston-like fury of the mechanical age." Shanahan is confident that Crane's ending is not ironic and that Fleming indeed becomes a man.

3.232a Urbas, Joseph. "The Emblematics of Invulnerability in *The Red Badge of Courage*." *QWERTY* 4 (1994): 255-63. An ambitious and probing examination of Fleming's confrontation with various inner and outer vulnerabilities as well as his attitude toward supposed sources of invulnerability—love and self-control. Urbas convincingly concludes: "unlike the main character, the reader of *Red Badge* has not forgotten that to a large extent Henry's invulnerability is the combined result of sheer luck and a fertile imagination. This is arguably one of the finer ironies of the novel."

3.265a Woodress, James. "*The Red Badge of Courage*. Novel by Stephen Crane, 1895." *Reference Guide to American Literature*. Ed. Jim Kamp. 3rd ed. Detroit: St. James P, 1994. 1032-33. A sound reference book entry. Crane's use of irony and color images and the economy of his style are briefly treated.

The Red Badge of Courage: Textual Controversies

3.287a Parker, Hershel. "The Auteur-Author Paradox: How Critics of the Cinema and the Novel Talk About Flawed or Even 'Mutilated' Texts." *Studies in the Novel* 27.3 (1995): 413-26. Parker yet again (see 3.284, 3.285) argues for the restructured (Binder)

2.90a Gullason, Thomas A. "Stephen Crane and the *New York Tribune*: A Case Reopened." *RALS* 22 (1996): 182-86. Gullason discovered reviews of several of Crane's later works in the *New York Tribune* which indicate that despite being fired over the *Mechanic's Parade* article (21 August 1892) and despite the *Tribune's* caustic reviews of Crane's early and middle works, the *Tribune* eventually gave Crane a fair reading.

2.104a Hoffman, Daniel. "Crane, Stephen." *Reference Guide to American Literature*. Ed. Jim Kamp. 3rd ed. Detroit: St. James P, 1994. 217-19. Standard reference book entry. Hoffman briefly explores the contention "there is war everywhere in Crane's work." On Crane's influence Hoffman argues, "his theme of grace under pressure in a masculine world of conflict provided Ernest Hemingway with a model, while Crane's metaphoric, ironic style anticipates Flannery O'Connor."

The Red Badge of Courage: Literary Criticism

3.16a Beidler, Philip D. "Stephen Crane's *The Red Badge of Courage*: Henry Fleming's Courage in Its Contexts." *CLIO* 20 (1991): 235-51. Beidler argues that when examined in light of the standards that "defined courage for the common soldier of the American Civil War," it is clear that Fleming becomes "a man."

3.27a Donald Gibson. Introduction. *The Red Badge of Courage*. New York: Washington Square P, 1996. vii-xxiii. An introduction aimed at beginner readers. Gibson gives a sketch of Crane's life, and with regard to his works he stresses Crane's innovative use of unconventional language in *Maggie* and *Red Badge*. The second half of Gibson's introduction stresses Crane's defiance of convention with particular reference to the third-person limited point of view of the novel.

3.161a Mitchell, Verner D. "Reading 'Race' and 'Gender' in Crane's *The Red Badge of Courage*." *CLA Journal* 40 (1996): 60-71. A thoughtful examination of race (the Negro teamster given a "three-sentence side show" in Chapter I and Fleming's struggles with blackness as he grapples with his desertion) and gender (Fleming's mother and the two seminary school maids he leaves behind). Mitchell correctly observes that "signs of

Stephen Crane: An Annotated Bibliography of Secondary Scholarship: Book Chapters and Articles through 1997

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This bibliography updates my *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: Hall, 1992) and supplements of the bibliographies published in earlier issues of *Stephen Crane Studies*. I have retained the subject heading of my bibliography. The numbering that appears indicates where each annotation will appear in an anticipated revised edition of my 1992 volume.

Book Chapters and Articles

Biography

1.65a Chouder, Ken. "A Test of Character: The Life of Stephen Crane." *Smithsonian* 25.10 (January 1995): 109-21. Biographical sketch with a few comments on *Red Badge* and Crane's late war dispatches. Heavily influenced by Benfey's (1.1a) "imagine it, then live it" theme. Contains a few errors: for example, Chouder confuses Crane with Sergeant Quick in "Marines Signaling under Fire at Guantanamo."

1.66a Clendenning, John. "Crane and Hemingway: A Possible Biographical Connection." *Stephen Crane Studies* 5 (1996): 2-6. In this brief note Clendenning speculates that some of the affinities between Crane and Hemingway might be explained by Crane's acquaintance with Grace Hall Hemingway (Ernest's mother). Both lived for a time at the Art Students League, and Clendenning sees Grace Hall as a possible prototype for Helen Trent and Grace Fanhall, heroine of *The Third Violet*.

1.95a Gale, Robert. "Stephen Crane." *The Gay Nineties in America: A Cultural Dictionary*. Westport, CT: Greenwood P, 1992. 76-80. Crane is given generous space in this dictionary. The main item, a typical biographical sketch, based on standard biographies, stresses that "in college he excelled only at boxing [?] and baseball" and concludes "Stephen Crane was a careless,

pioneering literary genius who wrote with many sustained flashes of brilliance, especially in fiction, but who was addicted to alcohol and nicotine and led a suicidally undisciplined life." The Gale volume also contains short plot summaries and critical broad-strokes on some fifteen of Crane's important works.

1.100a Gandal, Keith. "A Spiritual Autopsy of Stephen Crane." *Nineteenth-Century Literature* 51 (1997): 500-30. An insightful and rich meditation on why Crane died at such a young age. Gandal's spiritual autopsy suggests, "Crane sought out situations that could satisfy at once his compulsion to disappear and his need to serve; he would satisfy both his personal and the common god at once . . . Crane's disease pattern is unmistakable: when the excitement stops, when the promise of action and movement ends, when he is no longer in the process of disappearing, when he is faced with captivity in the mundane, the civilized, and the domestic, he gets ill." For his diagnosis, Gandal takes a close look at Crane's poetry and his last works, especially the character Timothy Lean in "The Upturned Face."

1.105a Guldager, Carl. "Stephen Crane: The Wanderer." *Modern Age* 37 (1994): 18-26. A competent biographical sketch with a few comments linking Crane's life and works.

General Criticism

2.20a "Crane, Stephen." *The Reader's Adviser*. New Providence, NJ: Bowker, 1994. 741-43. A thoroughly unreliable sketch of Crane's life and work. And, if possible, an even more unreliable bibliography of books by and about Crane—several titles and authors are badly scrambled.

2.20b Wenning, Elizabeth. "Crane, Stephen (Townley) 1871-1900 (Johnston Smith)." *Contemporary Authors*. Ed. Donna Olendorf. Vol. 140. Detroit: Gale Research Inc. 1993. 96-100. A reliable, if not unremarkable, full length (for a research volume) sketch of Crane's life and works. A good primary and secondary bibliography and a nice bonus listing the film, film strip and voice recordings of various works of Crane. On this last point see below 12.98a.

2.20c "Stephen Crane." *Profiles in American History, Vol. 5: Reconstruction to the Spanish American War*. Ed. Joyce Moss and George Wilson. New York: UXL, 1994. 172-83. Standard military reference book entry on Crane.

2.32a Aneja, M. S. "Stephen Crane: 'a long logic.'" *Punjab University Research Bulletin* 23 (April 1992): 83-92. An unsuccessful attempt to analyze Crane—a blizzard of comments without theme or thesis.

2.63a Colvert, James. "Crane, Stephen." *Reference Guide to Short Fiction*. Ed. Noelle Watson. Detroit: St. James P, 1994. 144-46. Despite format and length restrictions dictated by a reference book, Colvert manages an arresting and insightful mini-essay. He argues that given the wide range and variety of Crane's fiction, there still is "a remarkable unity in his writing, partly because of the pronounced and consistent interpenetration of theme . . . the vain hero and his alienation in nature figures in his work from first to last.

2.72a Dooley, Patrick K. "The Humanism of Stephen Crane." *The Humanist* 56.1 (January/February 1996): 14-17. Dooley examines "the metaphysical and epistemological commitments that led Crane to a view of human action and an ethic of social solidarity which are explicitly humanistic." Crane's western experiences of "the value of courage and the worth of trying . . . prepared the way for the mature philosophy of human actions expressed in his greatest short story, "The Open Boat." Republished in *SIRS Renaissance: Humanities Electronic Database* January 1997.

2.76a Feast, James. "Stephen Crane." *Critical Survey of Fiction*. Ed. Frank N. Magill. Rev. ed. Pasadena, CA: Salem P, 1993. 644-54. A longish, sound reference book entry. Feast attributes the elusiveness and power of Crane's stories to a mix of "two nearly incompatible literary styles"—literary naturalism and impressionism. "The Open Boat" and "The Blue Hotel" are perceptively examined in terms of the creation and fragility, respectively, of human solidarity.