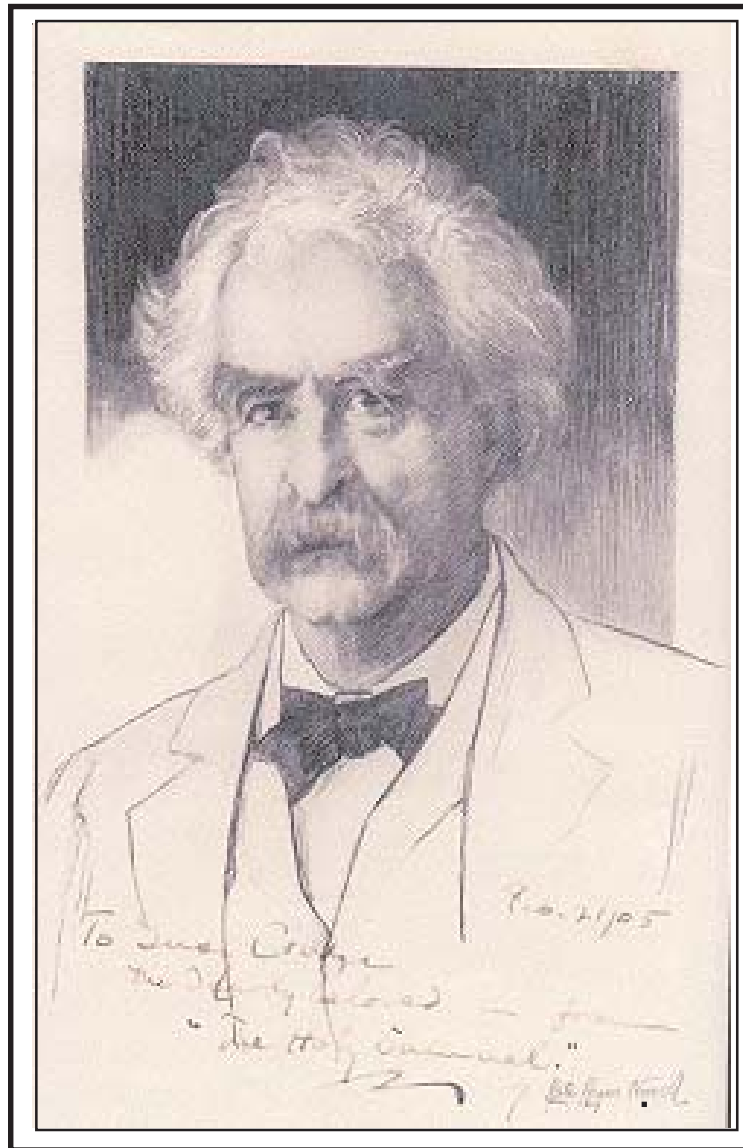


**Elmira 2005:  
The Fifth International Conference  
On the State of Mark Twain Studies**



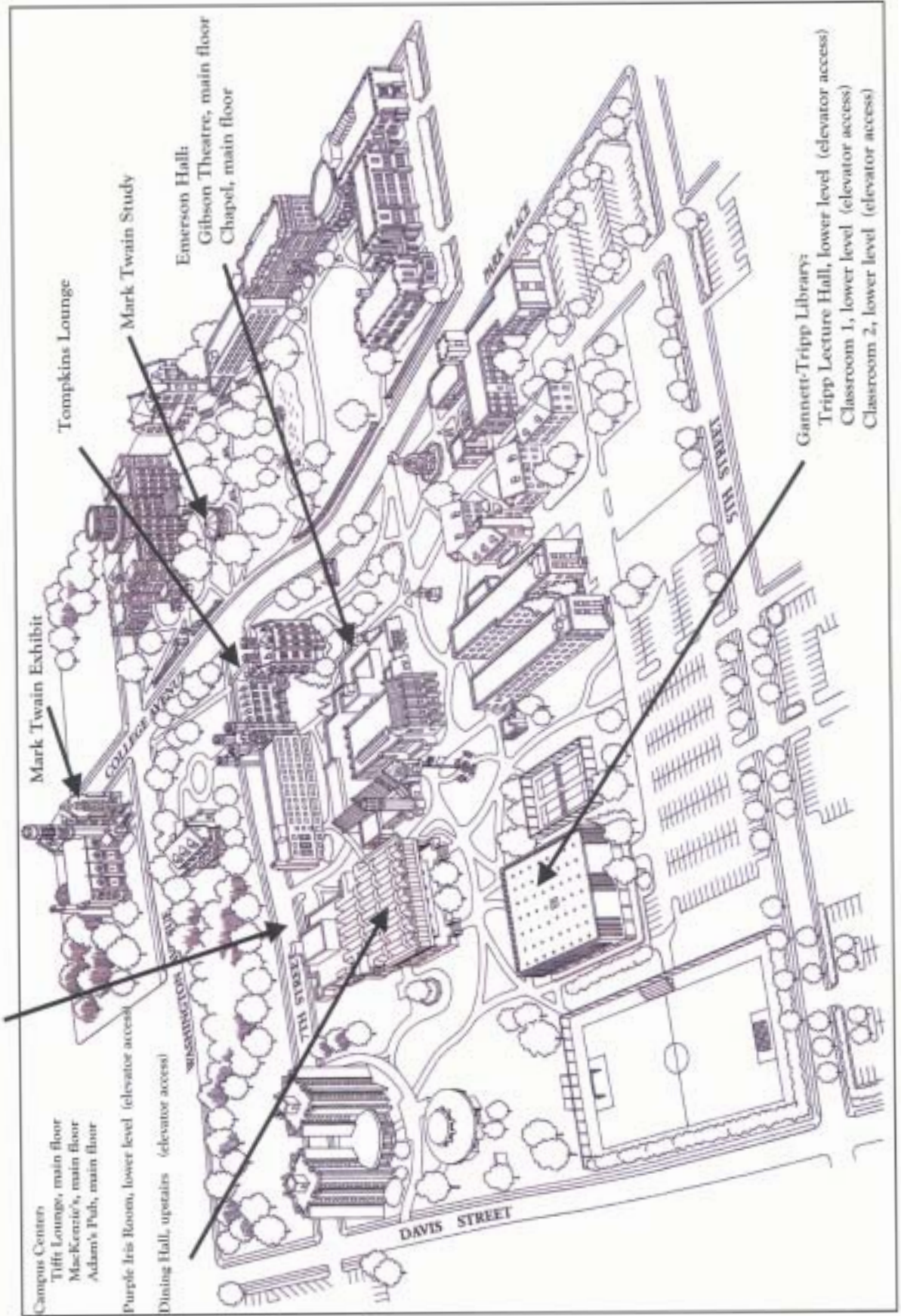
Courtesy of the Mark Twain Archive.

This sketch, by Kate Regan Nowell, was a gift to Susan Crane by her brother-in-law. The inscription reads:  
Feb. 21/05 To Susy Crane The Lady Beloved - from "The Holy Samuel."

**August 4-6, 2005**  
**Elmira College Center for Mark Twain Studies**



Shuttle bus  
pickup/dropoff site



Campus Center  
Tiffi Lounge, main floor  
MacKenzie's, main floor  
Adam's Pub, main floor

Purple Iris Rooms, lower level (elevator access)  
Dining Hall, upstairs (elevator access)

Mark Twain Exhibit

Tompkins Lounge

Mark Twain Study

Emerson Hall:  
Gibson Theatre, main floor  
Chapel, main floor

DAVIS STREET

TWA STREET

WASHINGTON STREET

COLLEGE WALK

PARK PLACE

WILSON HALL

Gannett-Tripp Library:  
Tripp Lecture Hall, lower level (elevator access)  
Classroom 1, lower level (elevator access)  
Classroom 2, lower level (elevator access)

**Elmira 2005:  
The Fifth International Conference  
On the State of Mark Twain Studies**

**Thursday, August 4<sup>th</sup>, 2005**

8 am - 5 pm	<b>REGISTRATION</b> Light refreshments available	Gannett-Tripp Library
8 - 10:15 am	Visit the <b>Mark Twain Archive</b> .	Gannett-Tripp Library, second floor
9 am - 5 pm	Visit the <b>Mark Twain Exhibit</b> (first floor, Hamilton Hall); the <b>Mark Twain Study</b> (on Park Place in front of Cowles Hall); and the <b>Mark Twain Statue</b> (between Harris and Watson Halls).	
10:30 - 11:45 am	<b>Choose from two concurrent panels.</b>	

**Mark Twain's *The Mysterious Stranger***

**Randall Knoper**, *University of Massachusetts Amherst*,  
**Panel Chair**  
(Campus Center, Tifft Lounge, main floor)

Welcome

**Michael J. Kiskis**,  
*Elmira College*,  
Conference Co-Chair

Mark Twain's "Books That Laugh": Laughter as Traumatic Utterance in "The Chronicle of Young Satan"

**Jennifer Hughes**, *Emory University*

God's *Real* Message: No. 44, *The Mysterious Stranger* and the Influence of Liberal Religion on Mark Twain

**Dwayne Eutsey**, *Easton, Maryland*

The Old Mamsell and the Mysterious Stranger: Mark Twain's Encounter with German Literature and the Writing of the "Mysterious Stranger" Manuscripts

**Horst Kruse**, *University of Münster, Germany*

Mark Twain and Place

**Thomas Quirk**, *University of Missouri*,

**Panel Chair**

(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

Welcome

**Thomas Quirk**,

*University of Missouri*,

Conference Co-Chair

White Boy in the City: Mark Twain and New York

**Ann Ryan**, *Le Moyne College*

Mark Twain, San Francisco's Comic *Flâneur*

**James E. Caron**, *University of Hawai'i at Mānoa*

The Missing Landscapes of Mark Twain

**Gary Henrickson**, *Arlington, Virginia*

Noon - 1 pm

***Luncheon buffet in the Campus Center Dining Hall, upstairs.***

*(Please wear your nametag to all meals. This is your ticket for meals.)*

Noon - 12:30 pm

**Visit the Mark Twain Archive**

Gannett-Tripp Library,  
second floor

Noon - 1 pm

Visit the **Mark Twain Exhibit** (first floor, Hamilton Hall); the **Mark Twain Study** (on Park Place in front of Cowles Hall); and the **Mark Twain Statue** (between Harris and Watson Halls).

1:15 - 2:30 pm

**Mark Twain: Gender and Race**

**Peter Messent**, *University of Nottingham, England*,

**Panel Chair**

(Emerson Hall, Gibson Theatre)

Greetings

**Barbara Snedecor**,

*Elmira College*,

Director,

Center for Mark Twain

Studies

Reinventing a Biblical Monologue: A Dialogic Approach to Feminism in Mark Twain's *The Diaries of Adam and Eve*

**Cathleen Snyder**, *University of Nevada, Reno*

Dawson's Landing: The Disappearance of Domesticity in a Slaveholding Town

**Paula Harrington**, *Independent Scholar*

"The Elevated Mind and the Sensitive Spirit": A Brief Look at Twain's "Genuine" and "Extravagant" Love of the Minstrel Show

**Sharon McCoy**, *University of Georgia*

2:30 - 2:45 pm

**Break. Light refreshments available.**  
(Emerson Hall, Gibson Theatre lobby)

2:45 - 4:00 pm

Choose from three concurrent panels in various settings.

**Polemical Mark Twain**

Laura Skandera Trombley, *Pitzer College*,  
Panel Chair  
(Campus Center, Tiff Lounge, main floor)

The Sentimental Attributes of "A Dog's Tale"  
Gail Levitt, *York University*

Mark Twain and Missionaries  
Patrick Dooley, *St. Bonaventure University*

White-Washed Icon: Mark Twain and Gender  
Yoko Tsujimoto, *Kobe City University of Foreign Studies, Japan*

**Mark Twain and Other Writers**

Alan Gribben, *Auburn University Montgomery*,  
and Ruth Prigozy, *Hofstra University*,  
Panel Chairs  
(Emerson Hall, Chapel)



Mark Twain and Charles Dickens: Separated at Birth?  
Mark Dawidziak, *Television Critic, Cleveland Plain Dealer*

"Paper Bullets of the Brain": The Impact of Carnegie's *Triumphant Democracy* on  
Twain's *Connecticut Yankee*  
Susanne Weil, *Centralia College*

Bewildered, Bothered, and Bewitched: Mark Twain's View of Three Women  
Writers

Mary Boewe, *Pittsboro, North Carolina*  
(Read by Gretchen E. Sharlow, *Elmira College*)

## Thursday Evening...

### Wine Tasting of the Finger Lakes, 6 - 7 pm

Enjoy a sampling of flavors, textures, and colors from fine local wineries of the Finger Lakes in MacKenzie's (Campus Center, main floor). Also take time to view the George Waters exhibit in the adjoining George Waters Gallery next to MacKenzie's.

### GEORGE WATERS

#### The Elmira College Sesquicentennial Exhibition

March 17 through September 9, 2005

In December of 1882, a commission came to George Waters from Samuel Clemens who wished to have George Waters create a painting of a ship at sea engulfed in flames. Although the finished painting has not been located, a sketch for this work is extant, as is a letter from Clemens thanking George Waters for his rendering of "the splendid horror" Clemens had in mind:

*I was tired of the monotony of mildness; mildness of color, mildness of scenery, mildness of situation, mildness of circumstances.... Eternal peace, repose. Comfort, absence of suffering ~ absence of sorrow, absence of excitement ~ a pallid, inane tranquility ~ as if that were all of life.*

*You have faithfully reproduced the splendid horror I had in mind; and to me there is a satisfaction in these leaping flames and these ruddy waves, and the awful distress of these shipwrecked poor devils, which no amount of painted peace and pictured serenity can give.*

(From a letter dated December 30, 1882, from Samuel Clemens to George Waters. A photocopy of the letter and of the artist's sketch for the painting are in the curatorial files for the artist at the Arnot Art Museum.)

(George Waters Exhibit brochure)



George Waters: Making on the Coast painted on the porch at Quaker Farm - Cass NY. Collection of the Mark Twain Archives - Elmira College.

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### Delmonico's Revisited, 7 - 8:30 pm

Join us in the Campus Center Dining Hall for a toast and lovely dinner as we celebrate the 100th anniversary of Mark Twain's seventieth birthday party ~ held at Delmonico's Restaurant in New York City on December 5, 1905, and sponsored by Harper's Weekly. Toastmaster: **Mark Woodhouse**, Elmira College Archivist.

On Mark Twain's seventieth birthday, nearly two hundred literary figures gathered to honor America's most distinguished writer and citizen. One after another, his old friends rose to pay loving tribute to Mark Twain.

*"The seventieth birthday! It is the time of life when you arrive at a new and awful dignity; when you may throw aside the decent reserves which have oppressed you for a generation and stand unafraid and unabashed upon your seven-terraced summit and look down and teach ~ unrebuked."*

Mark Twain, "Seventieth Birthday Dinner Speech"



At the table of the guest of honor sat (from left) Kate Douglas Riggs, Mark Twain, Rev. Joseph Twichell, Bliss Carmen, Ruth E. Stuart, Mary E.W. Freeman, Henry Mills Alden, Henry H. Rogers.

Presentation of the **Henry Nash Smith Award** by Gretchen Sharlow, Elmira College, Director Emerita, Center for Mark Twain Studies, to follow dessert.

Mark Twain and the West

Joseph Coulombe, *Rowan University*,

Panel Chair

(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

Sam Clemens' Route to Lake Tahoe and Manifest Destiny

McAvoy Layne, *Incline Village, Nevada*

Livy, Will You Buy Me a Home in Texas? The Story Behind Mark Twain's  
Texas Ranch

Barbara Schmidt, *Tarleton College*

Cowboys and Indians in King Arthur's Court: Hank Morgan's Version of  
Manifest Destiny in Mark Twain's *Connecticut Yankee*

John H. Davis, *Chowan College*

4:15 - 5:15 pm

Mark Twain Auto-biography

Michael J. Kiskis, *Elmira College*,

Panel Chair

(Emerson Hall, Gibson Theatre)

"She Wanted to Kill": Jean Clemens and Postictal Psychosis

Laura Skandera Trombley, *Pitzer College*

"Be Sure and Save the Gentians"

Peter Salwen, *New York, New York*

6 - 7 pm

*Wine Tasting of the Finger Lakes*

(Campus Center, MacKenzie's, main level)

*Enjoy a sampling of flavors, textures, and colors from fine local wineries of the  
Finger Lakes.*

*Also take time to view the George Waters exhibit in the George Waters  
Gallery next to MacKenzie's.*

7 - 8:30 pm

*Delmonico's at the Campus Center Dining Hall, upstairs.*

*(Please wear your nametag to all meals. This is your ticket for meals.)*

*Join us for a toast and lovely dinner as we celebrate the 100th anniversary of Mark  
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**Presentation of the Henry Nash Smith Award**

Gretchen Sharlow, *Elmira College*,

Director Emerita, Center for Mark Twain Studies

9 - 11 pm

## A Double Feature in Emerson Hall, Gibson Theater

**Sandy Bradley, Espiritruth Films**

If you missed it in 2001, here's your chance to see Sandy Bradley's Elmira historical recreation sequence from *Sam Clemens and Mark Twain*, supported by grants from the National Endowment for the Humanities and the Corporation for Public Broadcasting. It's a little nostalgia for Quarry Farm then....

**CBS Playhouse 90, *The Shape of the River***

The poignant story of Mark Twain's twilight years, produced by CBS in 1960. Franchot Tone stars as the celebrated author, with Leif Erickson, Katharine Bard, and Shirley Knight.

**Mark Dawidziak** will present a brief introduction to the film.

9 - 11:30 pm

***Adam's Pub***

(Campus Center, 1855 Room, Main level)

Cash bar



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## *Thursday Evening...*

### A Double Feature, 9 pm

First, Sandy Bradley's Espiritruth Film sequence on Quarry Farm....

Then, the CBS Playhouse 90 production of *The Shape of the River*, starring Franchot Tone as Mark Twain...

*The Shape of the River* has intimate connections with Elmira College:

With a full capacity audience of five hundred in attendance, Tone stepped on the stage of the college's Emerson Building auditorium at eight-thirty that night [October 13, 1960]. Titled "An Actor's Approach to Mark Twain," his lecture included readings from *Roughing It* and "The Jumping Frog of Calaveras County." ...

Speaking from "the top of [his] head," [Tone] also showed excerpts from *The Shape of the River*. Forty-one years later, excerpts from the Playhouse 90 production would be shown in the very same auditorium, this time to Twain scholars gathered for the Fourth International Conference on the State of Mark Twain Studies.

(Mark Dawidziak, Horton Foote's *The Shape of the River*, Applause Theatre and Cinema Books, 2003)

***Join us as we extend the relationship between this fine film and the Gibson Theatre at Elmira College...***

Mark Twain (played by Franchot Tone) gazes at the face of his daughter Jean (Jane McArthur), found dead in her morning bath on December 24, 1909. Katherine Squire, left, also appears in this production still from the closing stages of Horton Foote's *The Shape of the River*. Photograph courtesy CBS Photo Archive.

(Mark Dawidziak, Horton Foote's *The Shape of the River*, Applause Theatre and Cinema Books, 2003)





**Mark Twain and Hearth and Home**

**Linda Morris**, *University of California, Davis*,  
**Panel Chair**  
(Campus Center, Tifft Lounge, main floor)

Sidney Sawyer in *The Adventures of Tom Sawyer*  
**Ryo Waguri**, *Kyoto Koka Women's University, Japan*

Mark Twain's Troubled Dream House in Buffalo  
**Thomas J. Reigstad**, *Buffalo State College*

**Mark Twain and Science**

**David Kesterson**, *University of North Texas*,  
**Panel Chair**  
(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

From Amusement to Anger: Samuel Clemens's Shifting Attitude toward  
Patent Medicines  
**K. Patrick Ober, M.D.**, *Wake Forest University School of Medicine*

A Fossil Guide to Mark Twain's Essay "Was the World Made for Man?"  
**Michael Pratt**, *Elmira College*

**Mark Twain and Vienna**

**Peter Stoneley**, *University of Reading, England*,  
**Panel Chair**  
(Gannett-Tripp Library, Classroom 1, lower level)

"It is best to tell the truth when nothing else occurs to you." (Mark Twain in  
Kaltenleutgeben and Vienna, Austria, in pictures and words)  
**Candy Fresacher**, *University of Vienna, Austria*

Re-Discovering America: Mark Twain's Vienna Experience  
**Kotaro Nakagaki**, *Tokiwa University, Japan*

**Mark Twain and Japan**

**Masago Igawa**, *Tohoku University, Japan*,  
**Panel Chair**  
(Gannett-Tripp Library, Classroom 2, lower level)

Mark Twain's Encounter with Japan and the Japanese  
**Mariko Takashima**, *Wako University, Japan*

Jiro Osaragi's "Hanamaru Kotorimaru": The Samurai Version of *The Prince and  
the Pauper*  
**Tsuyoshi Ishihara**, *Waseda University, Japan*

11:15 am - 12:15 pm Choose from three discussion groups in various settings.

Teaching Mark Twain and Humor,  
**M. Thomas Inge**, *Randolph-Macon College*  
(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

Teaching Mark Twain and Short Fiction,  
**Lawrence I. Berkove**, *Emeritus Professor of English,*  
*University of Michigan-Dearborn*  
(Campus Center, Tifft Lounge, main floor)

Teaching Late Twain,  
**James Leonard**, *The Citadel*  
(Gannett-Tripp Library, southeast corner, main level)

12:30 - 1:30 pm ***Luncheon buffet in the Campus Center Dining Hall, upstairs.***  
*(Please wear your nametag to all meals. This is your ticket for meals.)*

1:45 - 2:45 pm “Like All D-m Fool Printers”: A Glimpse at the Editorial Process  
**Robert H. Hirst**, General Editor, Mark Twain Project, *University of California, Berkeley*  
(Emerson Hall, Gibson Theatre)

3 - 4 pm Choose from three discussion groups in various settings.

Teaching *The Tragedy of Pudd'nhead Wilson*,  
**Ann Ryan**, *Le Moyne College*  
(Gannett-Tripp Library, southeast corner, main level)

Teaching *Adventures of Huckleberry Finn*,  
**John Bird**, *Winthrop University*  
(Campus Center, Tifft Lounge, main floor)

Teaching *The Adventures of Tom Sawyer*,  
**Gary Scharnhorst**, *The University of New Mexico*  
(Gannett-Tripp Library, Tripp Lecture Hall, lower level)



## Friday Evening...



“...the Garden is a dream...” (6:30 - 7:30 pm)

(*Eve's Diary*, 1905)

Commemorate the 100th anniversary of the writing of *Eve's Diary*.  
Enjoy a Buffet Dinner in postlapsarian Eden  
in the Campus Center Dining Hall, upstairs.

“Some things you *can't* find out; but you will never know you can't by guessing and supposing: no, you have to be patient and go on experimenting until you find out that you can't find out. And it is delightful to have it that way, it makes the world so interesting.”

(*Eve's Diary*)

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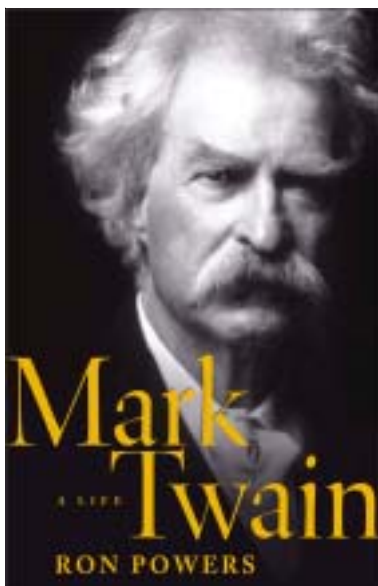
## Ron Powers, 8 pm

In the most important narrative biography of Samuel Langhorne Clemens in half a century, a Pulitzer Prize-winning writer brings to life the astonishing man behind Mark Twain.

“No one understands the complicated American the world knows as Mark Twain better than Ron Powers. Finally, we have scholarship and writing worthy of the man. Powers' prose is insightful, elegant and gets to the center of Twain's life, humor, tragedy, and outrage.” -KEN BURNS

“Ron Powers, more than any previous Twain biographer, has placed Samuel Clemens in his proper historical context, and in the process has written more than a biography. He's written history. Personified and exemplified by Mark Twain, American democracy with all its virtues and foibles took its dominant place upon the world stage, and Powers has dramatized that emergence brilliantly.”

-RUSSELL BANKS, author of *The Darling*,  
*Cloudsplitter*, and *The Sweet Hereafter*



“With the assistance of the Mark Twain Project, [Ron Powers] has been able to draw on letters and documents only recently uncovered, but this book is much more than a compilation of new information. It is a rollicking narrative of an epic American life, written with a storyteller's ear for the nuances of Twain's unmatched, infinitely expressive voice. Powers embraces Twain's towering personality and his written a book filled with humor, poetic imagery, sharp observation, rage, tenderness, and pathos.” MARTHA K. LEVIN, Executive Vice President & Publisher, Free Press

Following Mr. Powers' address, enjoy a Book Signing and Champagne Dessert Reception “Under the Tent” outside Emerson Hall. (Rain location: Tompkins Hall, Tompkins Lounge)

4:15 - 5:30 pm

**Mark Twain and Laughter**

Gregg Camfield, *University of the Pacific*,  
Panel Chair  
(Emerson Hall, Gibson Theatre)

“The Assault of Laughter”: Laughter and the Body

Linda A. Morris, *University of California, Davis*

The Clemens-Twicheil Friendship and its Fictional Representation:  
Rough Edges, Class Difference and Developing Intimacy

Peter Messent, *University of Nottingham, England*

Mark Twain, Chuck Jones, and the Art of Animation

M. Thomas Inge, *Randolph-Macon College*

5:45 - 6:30 pm

**Cash bar** available before dinner

(Campus Center Dining Hall, upstairs)

6:30 - 7:30 pm

**“...the Garden is a dream...”**

(“Eve’s Diary,” *Dublin, New Hampshire, 1905*)

*Commemorate the 100th anniversary of the writing of “Eve’s Diary.”*

*Enjoy a Buffet Dinner in Eden in the Campus Center Dining Hall, upstairs.*

*(Please wear your nametag to all meals. This is your ticket for meals.)*

8 pm

**Keynote Address**

(Emerson Hall, Gibson Theatre)

Welcome

**Dr. Thomas Meier,**  
President, Elmira College

Presentation of the John Tuckey Award

Alan Gribben, *Auburn University Montgomery*

Keynote Address

**Ron Powers,**  
Pulitzer Prize (1973),  
Chicago Emmy (1976), and  
National Emmy (1985)

“Of All Else, I Have Avoided Thee: On Finally Ending 30-Odd Years on the  
Literary Lam and Facing Up to the Biography That A Transparent Person  
with Wings Instructed Me to Write Shortly After I Was Born in Hannibal,  
Missouri”

Advance copies of Mr. Powers’ biography, *Mark Twain: A Life*, will be  
available for purchase in the Gibson Theater lobby.

9 pm ***“Under the Tent”***  
**Book Signing and Champagne Dessert Reception for Ron Powers**  
(Rain location: Tompkins Hall, Tompkins)

10 - 11:30 pm ***Adam’s Pub***  
(1855 Room, Campus Center)  
Cash Bar



### Saturday, August 6<sup>th</sup>

8 - 9 am ***Continental Breakfast***  
(Emerson Hall, Gibson Theatre lobby)

9 - 10:15 am **Mark Twain and the Civil War**  
**Bruce Michelson**, *University of Illinois*,  
**Panel Chair**  
(Emerson Hall, Gibson Theatre)

Mark Twain’s Lincoln: “A Man of the Border”  
**Harold K. Bush, Jr.**, *Saint Louis University*

Fetching Grant: Mark Twain and the Civil War  
**Jerome Loving**, *Texas A&M University*

Constructing the Civil War Story: *Roughing It* and Beyond  
**Neil Schmitz**, *University at Buffalo*

10:30 - 11:45 pm **Choose from two concurrent panels.**

**Mark Twain and International Perspectives**  
**Joseph Csicsila**, *Eastern Michigan University*,  
**Panel Chair**  
(Campus Center, Tifft Lounge, main floor)

Mark Twain in Germany: A Brief Survey of his Popular and Academic  
Appeal (2000-2005)  
**Holger Kersten**, *University of Madeburg, Germany*

Thinking of Twain in the Korean Context

**Jin-Hee Yim**, *Namseoul University, South Korea*

Mark Twain's Presence in Mongolia,

**Yumjir Monk-Angalan**, *National University of Mongolia*

The State of Mark Twain Studies in Japan,

**Yorimasa Nasu**, *Doshisha University, Japan*

**Mark Twain and China**

**Shelley Fisher Fishkin**, *Stanford University*,

**Panel Chair**

(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

Rising Power in the East: Joe Twichell, Mark Twain and the Chinese  
Educational Mission, 1872-81

**Steve Courtney**, *Author and Twichell biographer*

The Adventures of Mark Twain in China: Translation and Appreciation  
(1906-2004)

**Xilao Li**, *William Rainey Harper College*

Mark Twain and the Chinese: A Study in Transformation

**Martin Zehr**, *University of Missouri - Kansas City*

12 - 1 pm

***Luncheon buffet in the Campus Center Dining Hall, upstairs.***

*(Please wear your nametag to all meals. This is your ticket for meals.)*

1:15 - 2:15 pm

**Introducing Mark Twain's Writings Online**

**Anh Bui**, Digital Projects Manager, Mark Twain Project, *University of California, Berkeley*, and **Andrea Laue**, Digital Conversion Lead, Mark Twain Project, *University of California, Berkeley*, will present the Mark Twain Project's latest work on a digital critical edition of Mark Twain's complete writings.

2:30 - 3:45 pm

**Choose from two concurrent panels.**

**Mark Twain Bibliography**

**Victor Doyno**, *University of Buffalo*,

**Panel Chair**

(Gannett-Tripp Library, Tripp Lecture Hall, lower level)

The Jumping Frog and its Reptile Publisher ~ The True Story of a Not-So-Recent Carnival of Crime

**Robert T. Slotta**, *Hilliard, Ohio*

Those Not-So-Extraordinary Twins: Lost Thematic Potential Between Mark Twain's *Those Extraordinary Twins* and *Pudd'nhead Wilson*

**Paul Elwork**, *Arcadia University*

Blood on the Hills: The Hatfields and McCoys and Feuding Families in  
*Adventures of Huckleberry Finn*

**Jordana Ashman Long**, *Gloucester High School, Gloucester, Virginia*

Mark Twain Miscellaneous

Jeffrey Steinbrink, *Franklin and Marshall College*,  
Panel Chair  
(Campus Center, Tifft Lounge, main floor)

Mark Twain's Self-Analysis in *The Turning Point of My Life*  
Abraham Kupersmith, *Retired, Borough of Manhattan Community College,*  
*City University of New York*

*Adventures of Huckleberry Finn* and *A Farewell To Arms*  
Anthony J. Berret, *Saint Joseph's University*

Cogito, Ergo Sum Twain: Further Meditations on Descartes' "Evil Demon"  
Hypothesis  
Chad Rohman, *Dominican University*

The Awareness within Style: A Bakhtinian Reading of Mark Twain's *Life on the*  
*Mississippi*  
James Stafford, *Elmira College*

3:45 - 3:55 pm

**Break. Light refreshments available.**  
(Emerson Hall, Gibson Theatre lobby)

4 - 4:15 pm

**Awards Presentation**  
(Emerson Hall, Gibson Theatre)

**The Mark Twain Circle**

4:15- 5:15 pm

**Meeting of the Minds: Closing Roundtable**  
(Emerson Hall, Gibson Theatre)

Michael J. Kiskis, *Elmira College*, Moderator

Louis S. Budd, *Duke University*  
Susan K. Harris, *University of Kansas*  
Thomas Quirk, *University of Missouri*  
Ann Ryan, *Le Moyne College*  
David Smith, *Williams College*

6 - 6:45 pm

**Board buses to Quarry Farm on East Hill**  
*Parking is limited at Quarry Farm.*  
*Please carpool or take advantage of the shuttle bus behind the*  
*Campus Center on Seventh Street. Departures: 6-6:45 pm*

7 - 9 pm

**At Home: Quarry Farm Picnic**  
Board shuttle bus back to campus at 9 pm.

9-11:30 pm

**Adam's Pub**  
(Campus Center, 1855 Room, main level)  
Cash bar



## Saturday Evening...

At Home, 7 - 9 pm

*"It was summer time, and twilight. We were sitting on the porch of the farm-house, on the summit of the hill..."*

(*"A True Story, Repeated Word for Word As I Heard It"*)

An Evening Picnic at Quarry Farm  
at the home of Theodore and  
Susan Langdon Crane, "The Lady Beloved"

Music by *Supernatural*: Walter Stinson on  
acoustic bass; Christian Li on keyboard;  
Chad Lefkowitz-Brown on saxophone.

*Enjoy food and conversation with friends new and old.*

*Visit the original site of the octagonal Study.*

*With Student Ambassadors as guides, walk through the first floor of Quarry Farm.*

Bus Service:

Parking at Quarry Farm is limited. A shuttle bus will depart for Quarry Farm from Seventh Street between 6 and 6:45 pm and will return guests to the Campus at 9 pm.

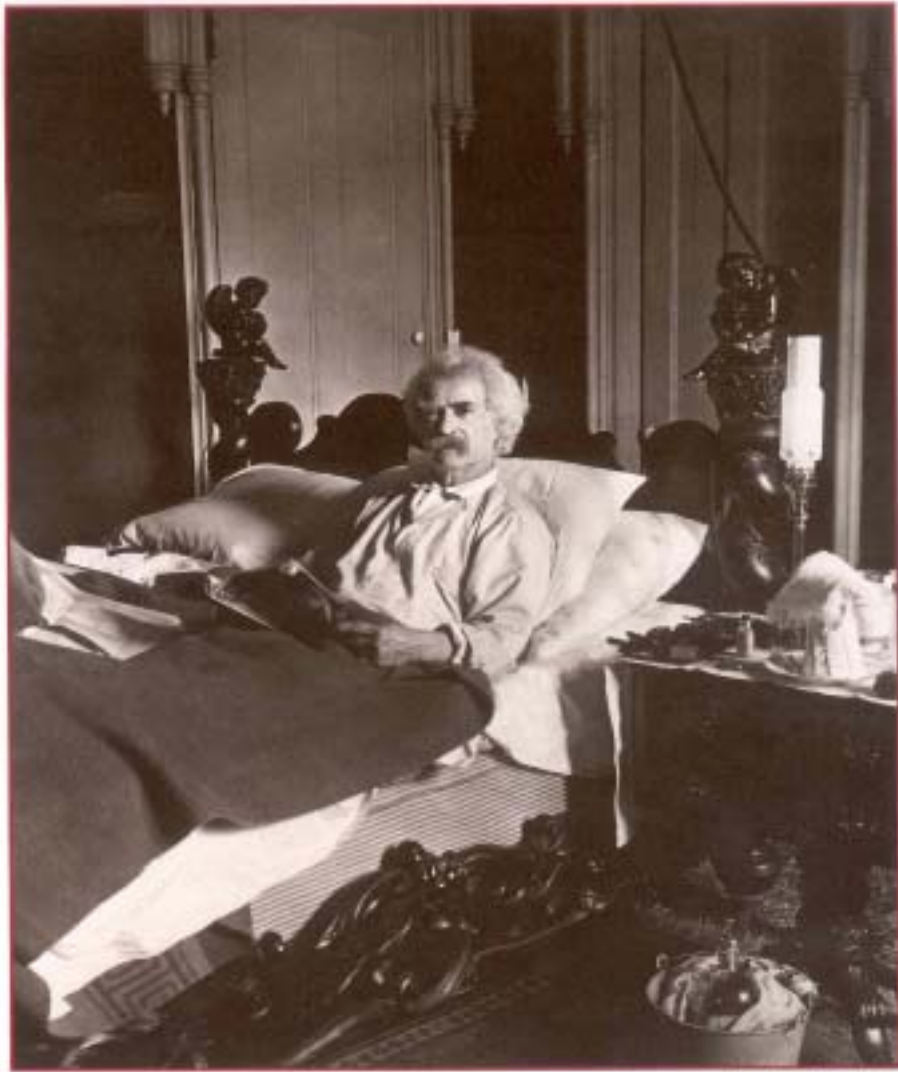


## Sunday, August 7th

7:30 - 10:00 am

*Continental Breakfast*

Tompkins Hall, Tompkins Lounge



*Mark Twain at work in his Venetian bed in his New York City apartment, late 1905 or early 1906*

Down that far-reaching perspective you can make out each country and climate that you crossed, all the way up from the hot equator to the ice-summit where you are perched. You can make out where Infancy merged into Boyhood; Boyhood into down-lipped Youth; Youth into indefinite Young-Manhood; indefinite Young-Manhood into definite Manhood; definite Manhood with aggressive ambitions into sobered and heedful Husbandhood and Fatherhood; these into troubled and foreboding Age, with graying hair; this into Old Age, white-headed, the temple empty, the idols broken, the worshippers in their graves, nothing left but You, a remnant, a tradition, belated fag-end of a foolish dream, a dream that was so ingeniously dreamed that it seemed real all the time; nothing left but You, centre of a snowy desolation, perched on the ice-summit, gazing out over the stages of that long trek and asking Yourself “would you do it again if you had the chance?”

“Old Age,” 1905

## Conference Abstracts

(In alphabetical order by last name)

**Berret, Anthony J.**

### *Adventures of Huckleberry Finn and A Farewell To Arms*

Hemingway's belief that all modern American literature comes from *Adventures of Huckleberry Finn* is proved by the influence that Twain's novel has on *A Farewell To Arms*. Both novels describe escapes, especially escapes by water, from social conflicts - slavery in the one novel and war in the other. Both novels also reveal the same deeper problem within these conflicts - the loss of homes and families. Finally, in an attempt to replace these losses, both novels provide tentative scenes of contemplative repose as various characters experience dangerous and troubled escapes.

**Boewe, Mary**

### *Bewildered, Bothered, and Bewitched: Mark Twain's View of Three Women Writers*

This paper is an anecdotal account of Mark Twain's association with three women writers popular at the turn of the twentieth century: Jean Webster, Alice Hegan Rice, and Kate Douglas Wiggin. That association during the last decade of his life was the basis for Mark Twain's "view" of them and their writings. He read and praised Jean Webster's first novel, the 1903 *When Patty Went to College*, even though he distanced himself from the family of the despised Charley Webster. Mark Twain had little interest in Alice Hegan Rice or her bestselling *Mrs. Wiggs of the Cabbage Patch* (1901) and later criticized her 1909 *Mr. Opp* for its lack of steamboating "technicals." However, Mark Twain could not praise Kate Douglas Wiggin enough; she was his favorite, and her 1903 *Rebecca of Sunnybrook Farm* was, to him, a "beautiful book," as charming as its beautiful author. These three women writers also reacted in very different ways to the famous Mark Twain - reactions revealed in correspondence, journals, biographies, and autobiographies.

**Bush, Harold K., Jr.**

### *Mark Twain's Lincoln: "A Man of the Border"*

It is generally thought that Mark Twain said little or nothing about Abraham Lincoln. However, evidence suggests the importance of Lincoln in the metaphysical musings of the spiritual Mark Twain, particularly in his thought regarding the meaning and purpose of the United States Civil War. After the Civil War, American preachers and their flocks tried to make sense out of the war as a theological episode or phenomenon. President Lincoln, whose simple yet powerful meditations appeared most notably in works like the Gettysburg Address and the Second Inaugural, turned out to be one of the most profound theological commentators on the war, and paved the way to a more modern and less confident version of the ways of God in the affairs of men. As a result, Lincoln was the champion of way of viewing God's will in America that became attractive to leading freethinkers like Robert Ingersoll and Walt Whitman.

It was also attractive to the religious sensibilities of Mark Twain. Twain attributed much of Lincoln's power to the fact that he was a "man of the border" - something he had in common with Twain himself. Their status as liminal figures allowed both Lincoln and Twain to see deeply into the values and beliefs of both sides - and thus to assure the binding of the "Nation's wounds." The phrase "man of the border" is also suggestive of massive changes in belief and epistemology in American religion that were greatly exacerbated by the events of the Civil War. And Lincoln was the great articulator of a newer, more nuanced version of the religious implications of the war. His meditations contained theological reflections far more subtle and profound than those of practically any other commentator, and they reflected prophetically the massive changes in social belief that would emerge in the war's great wake.

Caron, James E.

Mark Twain, San Francisco's Comic Flaneur

Sam Clemens in San Francisco transformed himself from a salaried newspaper reporter into a comic, Bohemian version of a free-lance professional writer for literary periodicals, the *feuilletonist* posing as a *flaneur*. Emerging from the matrix of the modern capitalist and industrial city, with its huge consumer market and its unique publishing invention, the mass periodical, the *flaneur* represents an idealized spectator who interprets the modern world for his readers. During his stay in San Francisco, Clemens as *feuilletonist* developed Mark Twain as a comic *flaneur* ~ not a spectator but someone laughably embroiled within the story. Moreover, Mark Twain as comic *flaneur* is not committed to explicating the significance of his observations: he can be more interested in the pure fun of an excursion. This indifference to significant meaning establishes an important quality of Sam Clemens's comic style of *flanerie*. The most laughable aspect of Mark Twain the comic *flaneur* is his thwarted intention to provide greater significance for the quotidian scene or the special event. Mark Twain as comic *flaneur* thus embodies the idea that there may be no greater significance to either daily events or the special occasions that punctuate their routine ~ other than taking pleasure in them.

Courtney, Steve

Rising Power in the East: Joe Twichell, Mark Twain and the Chinese Educational Mission, 1872-81

I intend to present in detail, using some unpublished sources, the role of Samuel L. Clemens' good friend, the Reverend Joseph Hopkins Twichell, in the Chinese Educational Mission, an educational experiment of the Qing dynasty that sent 120 boys to the Connecticut River Valley between 1872 and 1881. The mission had its headquarters in Hartford. Twichell was a strong local advocate of the effort, and a close friend of its extraordinary founder, Yung Wing. Twichell often enlisted his friend and neighbor Clemens in the educational mission; at least one reception for Yung was held at the Clemens home at 351 Farmington Avenue. The experiment was endangered by the conflicting aims of the various figures involved in the mission, both in China and the United States, and by increasingly poor Sino-American relations resulting from racial conflict in California and the efforts by United States politicians to ban Chinese immigration. At the crisis, Yung appealed to Twichell to enlist the aid of Ulysses S. Grant, and Twichell turned to Clemens to use his important connection with the ex-president and general to save the educational mission.

Davis, John H.

Cowboys and Indians in King Arthur's Court: Hank Morgan's Version of Manifest Destiny in Mark Twain's *Connecticut Yankee*

Whereas *A Connecticut Yankee in King Arthur's Court* is what most see it as being, a contrast ~ to the detriment of both ~ of the Dark Ages and the modern age, and much more that has been found in the novel, such as implied comments upon the South and slavery, economic exploitation, imperialism and colonialism, political corruption and power, modern advertising, among other strains of criticism, including being one of the earliest stories of modern science fiction, the novel also falls into the sub-genre of science-fiction Western. This paper contends, however, that Mark Twain uses analogies to the West also to mirror, and thus comment on, attitudes toward and treatment of American Indians by other Americans and their government. Although Hank Morgan labels the knights, and himself, cowboys and once pictures them as cavalry rescuing him and King Arthur from hanging (though on bicycles, not horses), he more often refers to them as Indians ("white Indians" and "savages") whom he determines to convert or to transform to his more civilized thinking and behavior. He even refers to Arthur and Morgan le Fay as Chiefs and their people as tribes. Soon, Hank believes that they must

either accept the civilization he imposes or be exterminated. This genocide culminates in horrific slaughter at the Battle of the Sand-Belt, reminiscent of historical massacres of Indian groups, such as the Massacre at Sand Creek, Custer's attack at Washita and, prophetically, the Battle of Wounded Knee, which occurred after the novel. One critic compares Hank's last stand to Custer's Last Stand, but victims are ironically, symbolically reversed in Hank's massacre of "white Indians." His actions resemble American government practice if not official policy toward Indians: conform to white ways or cease to exist. Over the years, Twain's own prejudice of Indians apparently softened and-or, like much of his novel, became ambivalent. Self-confident through most of the story, at its end, Morgan ~ the character Twain called an ignoramus, the man who married one of the "tribe," the one Clarence (his "Indian" companion) calls "our dear good chief" as the manuscript concludes, the person who accepted more from (and became more a part of) that lost culture than he knew ~ regrets the loss of a world he intended to destroy.

**Dawidziak, Mark**

**Mark Twain and Charles Dickens: Separated at Birth?**

This paper examines the amazing number of personal and professional parallels between Mark Twain and Charles Dickens. First touched on with any significance by biographer-scholar-author Edward Wagenknecht in the 1930s, these remarkable similarities were the subject of a substantial entry made by Twain scholar Howard G. Baetzhold in his 1970 book, *Mark Twain & John Bull: The British Connection*. Baetzhold devoted fourteen pages to Twain and Dickens in that insightful work, but he only suggested at just how deep the similarities ran. Since 1970, however, the dizzying points of comparison have been mentioned only in passing by Twain scholars and not at all by Dickens biographers.

The parallels run deep through the two writers' works, personalities, experiences, and friendships. Some of the similarities are logical and obvious, given that each became his country's dominant family author during the 19th century. But running from the obscure to the eerie, the comparison points are numerous enough to make Twain and Dickens intriguing mirror images: literary giants reflecting brightly on each other from one side of the Atlantic to the other.

**Dooley, Patrick**

**"Mark Twain and Missionaries"**

In this essay, I sort Twain's opinions about missionaries into his early, middle, and late stances by examining a single work from each period: his diary entries from his 1866 five-month stay in the Sandwich Islands (later chapters 62-77 of *Roughing It* (1872); his short but powerful 1870 plea, "Domestic Missionaries Wanted," and his savagely-barbed exegesis of cultural and religious imperialism in "To the Person Sitting in Darkness" (1901).

I argue that evolution of Twain's position on missionaries begin with a humorous and unenthusiastic vote of confidence on the missions in Hawaii, moves on to an endorsement of any genuinely beneficial religion known to soften and humanize the savagery of men ~ a nostrum sorely needed by several hypocritical "Christian" communities in the United States ~ and ends with a caustic condemnation of the missionary activities in China whose purpose has been to lend a veneer of respectability to American imperialism. Put another way, Twain became increasingly suspicious of religious proselytizing so that his eventual conclusion was that much of the momentum of America's fervent religious proselytizing was fueled by an expansionist agenda. In a word then, Twain's opinions about missionaries were, respectively, faint praise, selective endorsement and, in the end, skepticism.

Driscoll, Kerry

**“How Much Higher and Finer is the Indian God”: Mark Twain and Native American Religion**

This paper explores Twain’s interest in traditional Plains Indian spirituality as reflected in both the unfinished text, *Huck Finn and Tom Sawyer among the Indians*, and selected marginalia made in Richard Irving Dodge’s *Our Wild Indians*, one of the primary sources he consulted in preparing the novel. I argue that Twain’s curiosity about native religion was more than a “literary” device used to color and advance a fictional plot, asserting that its origins can be traced to a spiritual crisis experienced by his eldest daughter Susy circa 1880 as the result of lessons offered by the family governess, Lilly Foote. My paper also theorizes a link between the native concept of “good” and “bad” gods and the writer’s scathing critique of Christianity in later works such as *What is Man?* and *Letters From the Earth*.

Elwork, Paul

**Those Not-So-Extraordinary Twins: Lost Thematic Potential Between Mark Twain’s *Those Extraordinary Twins* and *The Tragedy of Pudd’nhead Wilson***

This essay considers the thematic value of the conjoined twins if kept within the succeeding and more substantive story built around the switched infants and David Wilson. The greater thematic value of the twins as originally conceived languishes in the abandoned tale of *Those Extraordinary Twins*; the separated twins we meet in *Pudd’nhead Wilson* are little more than plot devices. My position is that while Twain rightfully switched the emphasis of his story and abandoned the overarching structure of the original work, he would have improved and strengthened *Pudd’nhead Wilson* in keeping Luigi and Angelo conjoined and preserving the specifics of their story as a subplot to the new main storyline.

Ensor, Allison

**“All About the Good Place”: Mark Twain’s Pictures of Heaven**

When Miss Watson told Huck Finn “all about the good place,” she was addressing a subject which fascinated many nineteenth-century Christians: the afterlife, especially heaven. What sort of place was heaven? Who would go there and what would they do there? In several texts Mark Twain treats the notion of heaven, sometimes portraying it as very unpleasant place populated by people that normal persons would not want to spend eternity with. At other times he depicts it as pleasant and delightful, though much more varied and inclusive than most Christians have imagined. He customarily took care to criticize the unthinking, narrow beliefs of those who sought to limit heaven to those of their own kind and who convinced themselves that they would be happy singing and playing harps through all eternity.

Eutsey, Dwayne

**God’s Real Message: No. 44, *The Mysterious Stranger* and the Influence of Liberal Religion on Mark Twain**

The persistent image of Mark Twain as “the fallen angel of our literature” emerged in large part out of the humorous deconstructions of religiosity found throughout his major works and in the darker commentaries at the heart of his later philosophical writings. The one work contributing most to this view of Twain is the 1916 version of *The Mysterious Stranger*, mainly because of the title character’s devilish name and aura. However, the publication in 1969 of *No. 44, The Mysterious Stranger*, deemed by many scholars to be Twain’s intended manuscript, challenges both this interpretation of the stranger and of what he reveals about Twain’s later religious thought. In this paper I re-examine the nature of the mysterious stranger and find that he is at the ontological center of a deeply personal theological

testament sharing much in common with 19th century religious liberalism. I conclude that the work's central character, Forty-Four, is not satanic or even an "unfallen angel," as some have suggested. Rather, he is Twain's unique literary representation of the Judeo-Christian God.

**Fresacher, Candy**

**"It is best to tell the truth when nothing else occurs to you." (Mark Twain in Kaltenleutgeben and Vienna, Austria, in pictures and words)**

A newly found quote from the time of Twain's residence in Vienna introduces an overview of what he accomplished in this 18-month period from September, 1897, to May, 1899. Also important to his stay in Vienna was how the Austrian press used his visit for its own purposes. Important to his stay in the small village of Kaltenleutgeben, however, may well have been the spiritual influences of a pilgrimage site and water with an especially high energy level. This presentation is accompanied by both old and new pictures showing Vienna and Kaltenleutgeben, including where Twain lived.

**Fulton, Joe B.**

**"What God Lacks is Convictions": Mark Twain's Burlesques of Unorthodox "Wildcat Religions"**

Twain's attitudes toward religion are almost universally viewed as anti-orthodox. In fact, Twain's early western depictions of religion and even some of his later ones in *Christian Science* (1907) privilege a Protestant orthodoxy, so that other faiths are judged according to the traditional Calvinism that was a part of Twain's Presbyterian background. In contrast to the fairly common view of Twain's work as heterodox, the writer expresses a particular aversion to what he termed "Wildcat Religions." "Wildcat" is a term that emerges straight from Twain's experiences in the western mining camps. Such "wildcat religions" are sometimes depicted as laughable, but often seem dangerous, as well. His discussion of wildcats is often both a rejection of them and a criticism of mainstream Protestantism, but structurally, such criticisms function within orthodoxy and largely from that perspective. The privileged position Twain granted orthodoxy, particularly when criticizing other forms of belief, remained one stable conviction he held even while joking that, "What God lacks is convictions ~ stability of character."

**Harrington, Paula**

**Dawson's Landing: The Disappearance of Domesticity in a Slaveholding Town**

In *The Tragedy of Pudd'nhead Wilson*, Mark Twain brings a rueful reconsideration of the domestic expense of slavery to his creation of Dawson's Landing. The fictional antebellum Missouri town allows the reader to look back with dark, relentless irony at not only the legal absurdities but also the domestic consequences of the slave system. In Dawson's Landing, domesticity in any real sense of the word disappears, canceled out by the false white and black dichotomy of racial identity.

The novel's ironically perfect picture of domestic tranquility implies imminent threat: a "snug little collection" of homes turns out to harbor strangling vines and exploding flowers. The main street, geography, and river trade also hint that all is *not* right with this world. The town's layout approximates the shape of an imprisoned body; steamboats arrive that played historical part in the slave system, and behind the town's facade lie slave-worked lands. After such subversive descriptions, all "realities" in the novel are reversed, and its plot revolves around these reversals: Roxie, "black" by virtue of her slavery but "white" in color, switches her equally white slave son with her master's, and the two boys swap names, racial identities, and hence slave-free status. In the melodrama that ensues, an heir becomes a thief, a young gentleman a slave, Italian twins local heroes, a mourner a murderer, and the town "pudd'nhead" its most clever citizen.

Moreover, after the opening word picture of Dawson's Landing, there are virtually no descriptions of home interiors in *The Tragedy of Pudd'nhead Wilson*, suggesting that the disappearance of domesticity is an unavoidable cost of slavery. The text implies that there can be no true home or family in a system where white patriarchs disavow children they father by slave women, nor in which those who do the work that creates domestic life ~ mammies and "house niggers" ~ are not seen as human beings, let alone as family members and citizens. The closest to a description of a domestic space is not a home at all but the "haunted house" where Roxy hides while waiting for Tom, a doomed dwelling that represents the slave system itself. The only other time Twain offers details of a domestic interior in *Pudd'nhead Wilson* is when the house ~ Judge Driscoll's ~ has become the scene of a crime committed by Tom. Here, too, the interior of the slaveholding town, unlike the exterior, bespeaks the cost of crime, metaphorically, of slavery.

This absence of home interiors signals the disappearance of domesticity in a town whose entire domestic arrangements have been distorted by slavery to the point of destruction. Family life has been rendered meaningless by miscegenation, "racial" ownership, and its consequences. Twain's treatment of the white aristocracy drives this point home. Barren or childless, its members have reached the end of their line, heralding the end of the entire way of life that was slavery. The true heir, the "white" son Roxy swapped with her own, cannot even pass for a member of that class after his identity has been restored. So futureless ~ so haunted, like the house, by the past ~ are the domestic lives of both slave and free in *Pudd'nhead Wilson* that Twain, looking back upon slavery from the 1890s, would seem to intimate that it could not have turned out otherwise. The American president who abolished slavery may have understood that a "house divided against itself cannot stand," but the American writer who sent a white boy and a black slave down the Mississippi together knew that the house would really be toppled by the domestic consequences of the slave system.

**Henrickson, Gary**

**The Missing Landscapes of Mark Twain**

Samuel Clemens is considered one of the first Realist writers in the American pantheon, and his works, fictional and autobiographical, early and late, depict travel not just across America in the 19th and early 20th centuries, but across the world as well. Yet, there is relatively little landscape in Twain's works. There are cityscapes in profusion, seascapes, and the odd tourist trap, but much of Twain's writing seems to take place on an empty stage. This paper examines the reasons for these missing landscapes and suggests, as well, that understanding Clemens' treatment of landscape may well lead to a re-evaluation of him as a "Realist" writer.

**Hughes, Jennifer**

**Mark Twain's "Books That Laugh": Laughter as Traumatic Utterance in "The Chronicle of Young Satan"**

In the first of the *Mysterious Stranger* manuscripts, Mark Twain explores the limits of laughter's potential to effectively respond to ~ or even end ~ human suffering. Through the charismatic figure of young Satan, Mark Twain argues that the "high-grade comicalities" of the world can be found in the human race's most solemn institutions: religion, government, war, etc. Young Satan instructs a boy named Theodor in recognizing the absurd, traumatic history of human civilization, and attempts to show the boy the power of laughter as a response. Why is laughter the best response to traumatic human history for Mark Twain? What is special about humor and the convulsive utterance of laughter? Why does Mark Twain place this dynamic theory of laughter in the hands of an angel named Satan? Why does

Mark Twain then withhold the manuscript from publication? In answering these questions, one begins to see that Mark Twain may have considered the theory of laughter put forth in “The Chronicle of Young Satan” as too controversial, too risky a theory to give his readership.

Inge, M. Thomas

Mark Twain, Chuck Jones, and the Art of Animation

Mark Twain was a major presence in American popular culture, but his influence on the art of animation has gone unrecognized. This was not through Walt Disney but through his influence on another major creative force in animation, Chuck Jones. At numerous times and crucial moments in his career, Jones tended to quote or recall Mark Twain, and in his creation of Wile E. Coyote for the Road Runner films, he borrowed directly from passages in *Roughing It*. Behind the remarkable spirit of comedy that informs the best of the Warner Brothers cartoons by Jones lies his life-long fascination with the spirit and texts of Mark Twain.

Ishihara, Tsuyoshi

Jiro Osaragi’s “Hanamaru Kotorimaru”: The Samurai Version of *The Prince and the Pauper*

This paper examines Japanese assimilation of Twain’s literature in wartime Japan from the 1930s to 1945, focusing on an acclaimed Japanese best-selling author, Jiro Osaragi’s samurai novel, “Hanamaru Kotorimaru” (1939), which is in fact an adaptation of Mark Twain’s *The Prince and the Pauper*. First, this paper briefly explains ultra-nationalism and anti-Americanism during this wartime era, and illustrates how this truly “Japanized” adaptation of Twain’s work reflected this contemporary cultural climate in which faithful translations of American authors were not welcomed. Then it also discusses Osaragi’s transformation of *The Prince and the Pauper*, in particular his emphasis on didacticism, rigidity of class hierarchy, and patriarchal relationships, which were all significant elements in contemporary Imperial Japan where prewar traditionalism was dominant.

Kersten, Holger

Mark Twain in Germany: A Brief Survey of his Popular and Academic Appeal (2000 - 2005)

Mark Twain is often referred to as a prototypical American writer whose special strength lay in the representation of the “Matter of Hannibal.” Despite this regional aspect, Twain’s writings have always had a strong appeal for an international reading audience ~ a fact which is amply illustrated by Rodney’s *Mark Twain International: A Bibliography and Interpretation of His Worldwide Popularity*. Published in 1982, Rodney’s book surveyed Twain editions published in foreign countries and concluded that “the pen name ‘Mark Twain’ attracted and sustained enormous audiences both at home and abroad” (xxii). Among all the foreign countries examined by Rodney, Germany was singled out as the place where Twain’s works enjoyed an “enormous popularity. . . . during a 102- year period” (xxiii). That this interest in Twain was not limited to the general readership but was also reflected in a significant amount of scholarly attention for Twain’s literary achievement was revealed in an annotated bibliography compiled by Kinch (*Mark Twain’s German Critical Reception, 1875-1986*, 1989). Taking its cue from these publications, this paper looks at the position Mark Twain occupied in Germany in the period between the years 2000 and 2005. The survey will provide information about German translations that are currently in print as well as audio versions (spoken-word CDs) of Twain’s writings. Moreover, it will show to what degree Twain’s work is represented in Germany’s universities in the form of lectures and classes, and how this academic interest is reflected in scholarly publications. The findings emerging from this research project testify to the fact that Twain continues to enjoy a significant popularity as a

writer of juvenile books in Germany and that, despite a strong interest in minority writers and questions of literary theory in English departments throughout the country, his works are still a major part of the curriculum in the study of literatures written in English.

**Kruse, Horst**

**The Old Mamsell and the Mysterious Stranger: Mark Twain's Encounter with German Literature and the Writing of the "Mysterious Stranger" Manuscripts**

During his stay in Germany in 1878-79, Mark Twain discovered and read *Das Geheimnis der alten Mamsell*, a German novel by Eugenie Marlitt. He quoted from the work in Appendix D, "The Awful German Language," of *A Tramp Abroad*, reread its closing chapters in 1884, and apparently used the work in 1892 to conceive and to begin the composition of No. 44, *The Mysterious Stranger*, the last of the three "Mysterious Stranger" stories. The paper traces the course of Mark Twain's encounter with the work and gives an assessment of its role in the compositional process of the "Mysterious Stranger" manuscripts.

**Kupersmith, Abraham**

**Mark Twain's Self-Analysis in *The Turning Point of My Life***

*The Turning Point of My Life* is an autobiographical work in which Mark Twain applies his theory of human nature to his own life. In an earlier essay, *What is Man?*, Twain had carved out a theory of personality to explain the development of individual character. In that piece, he created a model of personality made up of the interaction of inborn temperamental traits, training, and reason. He goes on to use this model in both his autobiographical writings and the creation of fictional characters. In different works, Twain utilizes different aspects of his model of human nature, sometimes emphasizing temperamental influence, at other times the impact of culture or random circumstance. In the autobiographical work *The Turning Point of My Life*, Twain weaves all these aspects into an explanation of how he became a writer. *The Turning Point* stands as one of the clearest examples of how Twain uses his psychological theory of personality to explain the development of aspects of his own character.

**Layne, McAvoy**

**Sam Clemens' Route to Lake Tahoe and Manifest Destiny**

This paper presents historian David Antonucci's findings in establishing the trail Sam Clemens hiked in his first trip to Lake Tahoe. By overlaying Twain's words with topography and documented history, the Ash Canyon route is illuminated, and the road to Twain's personal Manifest Destiny uncovered. (This paper is accompanied by a Powerpoint presentation and two handouts.)

**Levitt, Gail**

**The Sentimental Attributes of "A Dog's Tale"**

Mark Twain has been criticized by most critics for his use of sentimentalism in "A Dog's Tale." However, when interpreted in the context of popular culture, the sentimentalism gave this story special meaning to the anti-vivisectionists for use as propaganda literature. The literary criticism against the melodrama of "A Dog's Tale" is contrasted with a new interpretation of the story's sentimental language and plot to demonstrate that the characteristics formerly considered literary flaws can also be seen as unique attributes. The sentimental narrative voice of the dog narrator, Aileen Mavourneen, is compared in style and content to the narration of Aunt Rachel in Twain's much-earlier short piece, "A True Story, Repeated Word for Word as I Heard It," and Topsy in Harriet Beecher Stowe's book, *Uncle Tom's Cabin*.

Li, Xilao

**The Adventures of Mark Twain in China: Translation and Appreciation (1906-2004)**

The paper reviews the history of the Chinese interest and understanding of Mark Twain from a sentimentalist, a humorist, a satirist, a realist, to a social critic. Tracing the link between the status of Mark Twain's reception in different periods and China's political, social, and cultural situations and circumstances over the span of a century, the paper takes a closer look at the several milestones in Mark Twain's appreciation by the Chinese, such as the translation of "The Californian Tale" in 1906, the publication of *Eve's Diary* in 1931, the 1935 Centennial celebration, the first translation of *Huck Finn* in 1942, his use in the government's political campaigns in 1960s, and the booming of the publication and even commercialization of Mark Twain in today's much modernized China.

Long, Jordana Ashman

**Blood on the Hills: The Hatfields and McCoys and Feuding Families in *Adventures of Huckleberry Finn***

In the spring of 1880, two events occurred whose synchronicity of detail suggests a more than coincidental connection. Mark Twain wrote chapters seventeen and eighteen of his novel *The Adventures of Huckleberry Finn*, describing Huck's encounter with a family feud along the Mississippi and his departure from that place after the elopement of two children from the rival families precipitates a devastating battle between their relatives. In the hills of West Virginia, Roseanna McCoy left her family to live with Johnse Hatfield, even though the bitter enmity between their families had already led to bloodshed and would lead to far more before the decade was out. Despite the readiness of contemporary material supporting his claims, Twain chose to credit his feud story to a different real-life incident which occurred some twenty years earlier, and to which he himself was, in his own words, "near being an eyewitness." However, this particular feud, the Darnell-Watson conflict, has little in common factually with either the *Huckleberry Finn* episode or Twain's earlier version of the story, which appeared in *Life on the Mississippi*. Indeed, though Twain never mentions the Hatfields and McCoys, his feud story in *Huckleberry Finn* follows their history in many large and small details, especially the "history" presented by the semi-legendary versions published in contemporary newspapers. This paper argues that this correlation suggests a direct connection between the two stories.

Loving, Jerome

**Fetching Grant: Mark Twain and the Civil War**

One of the most remarkable areas of neglect in the study of the life and letters of Mark Twain (besides the fact that he wrote a book about Joan of Arc) is exactly what he did in the Civil War and why. All we have, it seems, is "The Private History of a Campaign That Failed" along with a few other primary sources of sometimes conflicting information. Mark Twain's response to the Civil War and his actual role in it reflects his life as a literary person and a humorist. Just as Huck and Jim go south in search of freedom, Clemens ultimately went north ~ both literally and psychologically ~ in search of a clear conscience. He first went west, of course, and it was in Nevada that he stumbled upon his great talent as a writer. This success gave him the humorist's cover under which to return to the "States" as the "Wild Humorist of the Pacific Slope" instead of Confederate deserter. Following his tour of the Sandwich Islands and beginning as a lecturer in San Francisco, he went east to become the kind of funny man the nation sorely needed after a long war and a presidential assassination. Throughout his career and in spite of his desire to be taken as a serious writer, his reputation as a humorist became his suit of armor that allowed him to hobnob not only with presidents but Union generals.

McCoy, Sharon

**“The Elevated Mind and the Sensitive Spirit”: A Brief Look at Twain’s “Genuine” and “Extravagant” Love of the Minstrel Show**

Twain’s words on blackface minstrelsy in the *Autobiography* reveal both his critique of the genre’s degeneration and the names of several of his favorite “old-time” minstrel performers. Research reveals that scholars of the genre see a similar degeneration in the history of blackface performances; further, three of his favorite performers – Billy Birch, Dave Wambold, and Charley Backus – were the principal players of a troupe known as the San Francisco Minstrels. This troupe was renowned for its improvisational humor, its satiric commentary on social and political issues, and its use of authentic African-American material. Extant texts from these performers’ oeuvre reveal that they sometimes interrogated, transgressed, and complicated racial and class stereotypes, making connections between blacks and the white working class, thus rendering Twain’s fondness for the “real negro show” more intelligible to a modern audience.

Melton, Jeffrey

**“I have just written myself clear out”: Writing Travel, Writing Home from the Quaker City**

The essay examines letters that Twain wrote to his mother as he traveled on the *Quaker City* Pleasure Excursion, the tour which resulted in *The Innocents Abroad*. The premise of the inquiry was to define the narrative challenges to writing travel letters to two distinct audiences, the public and the private. By considering the differences between two bodies of travel letters, a modern reader may gain an appreciation of Twain’s developing craft. The letters home, however, reveal something quite different. Twain’s letters home offer very little travel content; he is not more honest, nor is he more intimate. Rather, he is consistently vague and short-winded. The letters home reveal a writer struggling with his role as a travel writer on the world stage.

Messent, Peter

**The Clemens-Twicheil Friendship and its Fictional Representation: Rough Edges, Class Difference and Developing Intimacy**

In this paper I explore the class and background of Clemens (Mark Twain) and his close friend and Hartford pastor, Joseph Twichell. I show how their differences feed into Twain’s fictional and quasi-fictional representations of Twichell, paying particular attention to the ‘Profane Hostler’ story (one to which Twain returned on a number of occasions). I briefly discuss Twichell’s changing view of Clemens as their friendship continued, and the way that the latter continued to remain on the edges of the genteel Hartford world despite his change on status and celebrity over the course of his career. This paper is part of a larger study of Twain and Male Friendship on which I am working.

Morris, Linda A.

**“The Assault of Laughter”: Laughter and the Body**

This paper explores the way Mark Twain *represents* laughter in his work, to the artistry involved as he strives to make manifest varying degrees of laughter, from the frank and unadorned “he laughed” to the most elaborate displays of public laughter. In particular, I will demonstrate how Twain embedded laughter in the corporeal body, from which it originated, and drew upon metaphors of the body to ensure his readers’ empathetic understanding of laughter. For Twain, laughter was one with the body and was often represented in bodily terms, but in extreme representations, it threatened to destroy the very body it inhabited – it became an assault upon the body. At key moments, even these representa-

tions of laughter seemed insufficient to represent the fullest impact of laughter on the subject laughing. Then Twain reached for images from the natural world to reveal laughter that became wholly out of control. Such laughter reveals the darkest side of humor, the magnitude of the pleasure-pain principle embodied in laughter.

**Munkh-Amgalan, Yumjir**

**Mark Twain's Presence in Mongolia**

Textbooks of Western literature for language students in schools of general education and in college in Mongolia contain the works of American authors, in particular numerous works by Mark Twain. In this paper I will speak to Mark Twain's presence in Mongolia, focusing on several points: 1) Mark Twain's works that have been included in the textbooks of Mongolian educational institutions; 2) Critical work that has been published by Mongolian scholars on Mark Twain's writings; 3) Mark Twain's influence on Mongolian writers; 4) Mark Twain's works that have been translated into Mongolian.

**Nakagaki, Kotaro**

**Re-Discovering America: Mark Twain's Vienna Experience**

Although Mark Twain limited his travels primarily to British colonies, he twice traveled to Vienna during this period, first in 1897, and again in 1898. Twain visited Vienna not only to lecture but also out of concern for his daughters. Vienna was a center of medical research, and there Twain sought medical advice regarding his sickly daughter, Jean. Interestingly, Sigmund Freud, the father of psychoanalysis, attended one of Twain's lectures. Twain had lost his dearest daughter, Susy, in 1896, and also sought in Vienna to gain knowledge of Spiritualism, which he hoped might afford him contact with Susy's soul. Vienna was moreover a cultural center, and Twain searched in the city for a private music teacher for his daughter Clara, who intended to become a musician. In Vienna, Twain encountered a climax of anti-Semitism, fueled by the Dreyfus Affair of 1894 in France. Reflecting on the origins of this racial discrimination, Twain wrote an essay, "Concerning the Jews" (1899) while in Vienna, and furthermore undertook his latest major work, the "Mysterious Stranger" manuscripts. This essay examines the influence of Twain's Vienna experience on *The Mysterious Stranger*. Through his encounter with anti-Semitism, Mark Twain gained insight into the perspective of the outsider. Finally, as an outsider himself, Twain gained a new perspective on the problems of the United States. Thus, in the "Mysterious Stranger" manuscripts, Satan escapes from time and space before Columbus's so-called "discovery" of America.

**Nasu, Yorimasa**

**The State of Mark Twain Studies in Japan**

Mark Twain Studies in Japan have become especially active in the last decade. Numerous Japanese scholars are currently producing excellent translations of Twain's best-known and more obscure texts as well as publishing solid critical analyses that are contributing to a better understanding of his writings. Even though the number of students studying literature in Japanese institutions of higher learning is on the decline, academic societies for the study of literature in Japan are strengthening literary studies as a discipline by producing and supporting Japanese academic journals such as *Mark Twain Studies* and by establishing relationships with scholars and societies around the world. This paper will discuss the current state of Mark Twain Studies in Japan through these and other phenomena.

Ober, K. Patrick, M.D.

From Amusement to Anger: Samuel Clemens's Shifting Attitude toward Patent Medicines

Samuel Clemens had a lifelong relationship with patent medicines. He ingested them, wrote about them, and even encouraged his brother Orion to market his own brand. Clemens understood that the ultimate goal of the patent medicine industry was to make a profit by misleading the public, and his reaction to the patent medicine business was sometimes humorous and sometimes angry. His recurring commentary on the patent medicine industry creates an opportunity to explore an intriguing question: was Clemens consistent in his reaction to patent medicine's deceitful methods throughout his lifetime, or did he become more caustic or contemptuous during his later years? If the generally accepted notion of a global pessimistic shift in Clemens's attitude (particularly toward the foibles of mankind) in his later years is correct, one would expect to find evidence of an increasingly angry attitude toward the blatant cynicism of patent medicine; if the rage of his later years was more of a response to personal tragedies than it was an indiscriminate lashing out toward the world at large, one might anticipate that his attitude toward the patent medicine industry did not change over time.

Omiya, Takeshi

Twain's Attitude toward Oriental People and Cultural Strategy in *The Innocents Abroad*

Twain displays an inferiority complex toward European high culture, and he pretends to be innocently ignorant of it in order to defend his cultural identity as an American. His sense of inferiority is compensated for by a sense of superiority as a white American male in the Holy Land. He compares the party in which he is traveling and himself to native Indians in Europe and the Bedouins to native Indians in the Holy Land. For Twain, Indians embody such negative images as misery, backwardness, and savagery. Therefore, Twain's comparison of the people of the Holy Land or his own party, to native Americans indicates his hierarchical evaluation of each civilization of Europe, the United States, and the Holy Land. The change of the position of his party and himself in his mind discloses Twain's inferiority and superiority complex as an American nationalist. Twain seems to share this kind of expansionist, inferiority complex toward Europe and also a superiority complex toward the East with most of his American readers. Conventional travel books preceding Twain's were sometimes filled with admiration for Europe and the Holy Land, which caused Americans to deprecate themselves. Those who were tired of self-deprecation and hoped to restore their pride as Americans applauded Twain's irreverence as an expression of Americanism or nationalism. Twain's thoughts and feelings reflected those of the cultural majority of the United States, the white males. That is why the work became very popular in the United States.

Pratt, Michael

A Fossil Guide to Mark Twain's Essay "Was the World Made for Man?"

Mark Twain's 1903 essay "Was the World Made for Man?" parodies the theory that the world had been prepared from the beginning for man. Twain presents and then ponders the scientific facts supporting the theory. He considers the opinions of astronomers and geologists, but concentrates on the paleontological evidence that traces how animals slowly developed from ancient invertebrates first into the oyster, which in turn developed into the fish, and so on until eventually the monkey developed into man. He then expresses dismay over how the entire enterprise resulted in untold death, extinction, and fossils before the world could be made ready for man. This paper provides an interpretive guide to the paleontological "facts" Twain presents to support the scientific-theological proposition that the world was made for man. Also considered is the possible influence that Twain's experiences at Quarry Farm, particularly in 1871, had on the essay.

Reigstad, Thomas J.

Mark Twain's Troubled Dream House in Buffalo

From February of 1870 to March of 1871 Samuel Clemens and his new bride, Olivia Langdon Clemens, resided in a palatial home on a prestigious boulevard in Buffalo, New York. The first half of their residency was filled with a staid Victorian tranquility. The second half was filled with personal turmoil. The Delaware Street house was at the center of those chaotic times. This presentation intends to provide a picture of the physical elements of the house (in a painstakingly thorough description rarely assembled) and to share details of Twain's domestic happiness and despair that impacted upon his writing.

Rohman, Chad

Cogito Ergo Sum Twain: Further Meditations on Descartes' "Evil Demon" Hypothesis

Mark Twain's various works, especially his later works, reveal that for much of his life he was thinking about and skeptically challenging philosophical modes of inquiry, particularly Cartesian modes of inquiry. While it is likely that Twain only indirectly encountered Descartes' ideas in his various readings, his understanding of and implicit challenge to Descartes manifest themselves in many of his later stories in which he skeptically reconsiders and ultimately refutes the truth of Descartes' "Second Meditation," in which Descartes states his first philosophy, "Cogito, Ergo Sum," or "I think, therefore I am," a statement Descartes reasons to be an indubitable truth. Twain's later works consistently resist any claims to indubitable truth; in fact, his first and last philosophy might be more accurately stated this way: "I Think, Therefore I doubt." While philosophical uncertainty in Twain's early fiction is comically worked out in various unsuccessful searches for truth (hoaxes), this same affirmation of uncertainty exists more complexly in his late fiction in which various truth-seekers, tempted by Twain's fictional evil demons, undertake confounded searches for knowledge. In *No. 44. The Mysterious Stranger*, "The Great Dark," and *What Is Man?*, Twain indirectly refutes Descartes' evil demon hypothesis, undermines truth, and, ultimately, dismantles the idea that either his age or his personal tragedies had paralyzed his creative genius.

Ryan, Ann

White Boy in the City: Mark Twain and New York

In 1905, W.E.B. Dubois declared that the problem of the twentieth century is the problem of the color line. In the opening chapter of *Souls of Black Folk*, Dubois will narrate a coming of age story which locates the moment of racial awakening within context of "a wee wooden schoolhouse." As the "tall newcomer" to Dubois' New England utopia refuses his visiting card, he experiences a fragmentation of his identity that becomes, for Dubois, emblematic of the racial divide within the country. The rejection of W.E.B. Dubois by this particularly white and naturally cruel Becky Thatcher alienates Dubois from the rural childhood that he describes so lovingly in these opening chapters. Dubois spends a good portion of the rest of his life resisting, interpreting, rejecting, embracing, and finally conceding the deep division in his culture and his own identity.

Not only would Mark Twain appreciate the characters in this story as well as the tensely opposed currents of nostalgia and irony, he would recognize this particularly American bildungsroman as being very close to his own. Like Dubois, Twain would feel himself alienated from a rural America that he cherished and that he would come to see as profoundly and blindly corrupt. Like Dubois, Twain would spend a lifetime narrating the problems of race and class in this country, arriving at the conclusion that they seem to form an unbridgeable divide. And like Dubois, Twain would finally come to see

race ~ though he often claims to be seeing through it ~ only after his rural origins come in conflict with the realities of urban, modern America. Mark Twain does not experience a racial awakening ~ an unnecessary rite of passage for most white Americans ~ rather, he experiences a slow and steady assault upon his racial identity, less an awakening than an erosion. Nor will this process occur for Twain in the confines of Hannibal or any other small town in the south. Twain's understanding of race as both an identity and a politics begins to take shape in urban contexts.

**Salwen, Peter**

**"Be Sure and Save the Gentians"**

A recently uncovered cache of family letters offers an intimate glimpse of Mark Twain and his family being comforted by memories of a final Down East summer ~ and by gifts of rare Maine wildflowers ~ during Livy's final illness.

**Schmidt, Barbara**

**Livy, Will You Buy Me a Home in Texas? The Story Behind Mark Twain's Texas Ranch**

This paper is an examination of how Samuel and Olivia Clemens came to be owners of a tract of land in Archer County, Texas, in 1877. The paper traces the original ownership of the land; how it ended up in Olivia Clemens's portfolio; Samuel Clemens' attitudes toward his wife's right to own property in her own name; how the idea of Texas land infiltrated Twain's works in obscure ways; and the eventual dispersal of the land after Olivia Clemens died.

**Schmitz, Neil**

**Constructing the Civil War Story: *Roughing It* and Beyond**

*Roughing It*, of course, is not a Civil War novel, though its duration is 1861-1865. How does the Civil War as subject and issue figure in the text? For all its funny western tales and droll self parody, its work as entertainment, *Roughing It* also wants justification and forgiveness, wants exemption, is always addressing a court of honor. I read the complexity of Mark Twain's sectional identity in *Roughing It*, as it was in the Western writing of the Civil War 60s, as it is in 1870-71, with Mark Twain formally changing sides, repudiating Confederate loyalties, and adapting to the politics of the *Atlantic Monthly* and *Century Magazine*. I read also the several resistances in the text to that socio-political conversion. In the final chapter of *Roughing It*, with what ironies, Mark Twain stands before us, hands up, surrendering to the Civil War.

**Slotta, Robert T.**

**The Jumping Frog and its Reptile Publisher ~ The True Story of a Not-So-Recent Carnival of Crime**

The traditional biographical record maintains that Mark Twain's first book (*The Celebrated Jumping Frog of Calaveras County*, 1867) was a publishing failure in the United States, having sold less than 2000 copies the first year and less than 4000 copies during its entire time in print through 1870. All Mark Twain bibliographies have further contended that, for the first four years in America, the *Jumping Frog* was issued only in cloth bindings. Recently, however, something previously unseen by scholars, biographers, and collectors has appeared calling this entire historical record into question. It is an 1867 American paperback edition of *The Celebrated Jumping Frog of Calaveras County*. It has been deemed authentic by the Mark Twain Project in Berkeley as well as prominent rare book dealers from coast to coast. The mere existence of this paperback edition has profound repercussions upon the historical record. It is a key piece of primary evidence which unlocks the truth regarding a crime committed

against Twain 134 years ago; that his first book was an instant best-seller, and his publisher kept it a secret so he could keep all the royalties. If such important biographical and bibliographical information could elude detection for 134 years, then surely there are other important discoveries lying in wait.

Snyder, Cathleen

Reinventing a Biblical Monologue: A Dialogic Approach to Feminism in Mark Twain's *The Diaries of Adam and Eve*

Patricia Yeager, in *Feminism, Bakhtin, and the Dialogic*, argues that one of the vital signs of feminism is its "voracious desire to...develop new ways of correcting and coping with female voicelessness" (241). Interestingly, Mark Twain, often accused of perpetrating stereotypes that privilege patriarchal power and marginalize female voices (particularly in his canonical works, *Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*), gave a voice to a previously silenced female character in his decidedly feminist text, *The Diaries of Adam and Eve*. Contrary to the Biblical story of the Fall, in which Eve is almost completely silent, Twain's polyvocal story suggests that Eve's voice is of equal import to Adam's, supporting the concept of a feminist dialogic discourse that encourages an equality of voices rather than a privileging of one over the other. This paper draws on Bakhtin's theories of dialogic discourse as well as feminist theory to examine Twain's *Diaries* from a feminist perspective, and concludes that by giving Eve a voice, Twain reinvented an originally patriarchal story to cope with the problem of female voicelessness.

Stafford, Jim

"The Awareness within Style": A Bakhtinian Reading of Mark Twain's *Life on the Mississippi*

Mark Twain's memoir, *Life on the Mississippi*, differs from his novels in that the author's journalistic conceit allows him to enter the book as a storyteller who seems at times to react to the words of the characters he describes. Because Twain is shown re-imagining his own history, there are two simultaneous records of growth within the text: First, as in Twain's novels, a young person internalizes adult language and struggles to grow. But secondly, in *Life on the Mississippi*, an older version of the young person consciously disabuses himself of adult categories in order to experience the innocence that once accompanied his adolescent struggle. The subtle way that this happens is best described by Mikhail Bakhtin's term *polyphony*, with which the Russian writer leads readers toward finer distinctions about ways that authors show how both a character and a narrator can speak on equal terms within a single voice. Mikhail Bakhtin's other imaginative notions of *dialogue* can also help us appreciate the hybrid form of Twain's book "in which categories of language (such as speech and writing) interact dialogically in a text, how they all know of each other's existence, and are changed by and react to each other." Bakhtin's language enables readers to see spoken languages in terms of their entry into *Life on the Mississippi*, as well as their reemergence from that text.

Takashima, Mariko

Mark Twain's Encounter with Japan and the Japanese

In all his life, Mark Twain had encountered at least three Japanese, all of whom Edward House brought with him. They were two young boys, Kakichi Mitsukuri and Noriyuki Kojima, and one woman, Koto Kuroda. These boys were good students of House at Daigaku Nanko, the forerunner of Tokyo University in Meiji, Japan. Both had a strong desire to study in the United States. In the spring of 1873, when House returned from Japan, Twain let them stay at his Hartford home with House. Both

Mitsukuri and Kojima transferred to the Hartford Public High School. Both of them graduated from colleges in the United States and became professors of Tokyo University in their twenties. Mr. Mitsukuri was recommended to be a professor by Professor Edward S. Morse, a good friend of House.

House often wrote the articles in his weekly newspaper *Tokio Times* not only for Professor Morse when Morse was a professor at Tokyo University in Zoology and discovered a shell mound in Tokyo, but also for General Grant, visiting Japan with Russell Young in the late 1870s. On the other hand, House seldom introduced Twain's literary works to the Japanese people. Even *The Prince and the Pauper* was translated into Japanese in Japan, about 18 years after Koto was given a copy as a gift from Twain, not by her but a writer of children's literature who had a slight connection with Koto.

We cannot get much information on the Japanese boys' stay at the Twains. Neither did Twain write down anything particular about them except his talk in the interviews in his fifties. But as for Koto, her several letters in manuscript have been kept by her family. From them we realize House and Koto, as an adopted daughter of House, met General and Mrs. Grant in Boston, in 1880, just one year after they had visited Japan. Koto also wrote to Mrs. Gray whose husband shared a friendship with Twain and House. During her stay with Koto in the United States, she also wrote to her high school teacher in Japan, Margaret Griffis, whose brother, William Griffis, was once a colleague of House at Daigaku Nanko.

From Twain's letters, journals, and notebooks, we realize how much Twain valued House's talents and abilities as a journalist, writer, and reviewer. Twain tried to find a publisher for House's articles several times. Through Twain's efforts, House's *Japanese Episodes* was published by the same publisher of *The Prince and the Pauper*. Besides these literary arrangements for House, Twain tried to recommend House to John Hay and General Cleveland for a diplomatic post in Japan. To House, Twain expressed his desire to visit Japan, and he sometimes tried to learn Japanese from Koto.

### **Trombley, Laura Skandera**

#### **"She Wanted to Kill": Jean Clemens and Postictal Psychosis**

Of all the Clemenses, Jean occupies a special place within that familial pantheon of illness and tragedy. A constant undercurrent to all the family's trials was the critical issue of her health. As early as 1896, when Jean was fifteen, she had begun to experience blackouts that eventually were diagnosed as epileptic seizures. Twain tried to explain his daughter's condition to his close friend Henry Rogers in a letter written when Jean was in her twenties: "Jean's head got a bad knock when she was 8 or 9, by a fall. Seven years ago she showed capricious changes of disposition which we could not account for; and four years ago the New York experts pronounced her case *epilepsy*...." Twain's attribution of the cause of Jean's ailment was in agreement with the prevailing medical wisdom at the time. A late nineteenth-century medical textbook, *Diseases of the Nervous System; or, Pathology of the Nerves and Nervous Maladies*, that Jean's doctors likely used as a reference, provides an exhaustive list of causes for epilepsy including "fright, anxiety, grief, over mental exertion, dentition, indigestion . . . blows on the head, falls, sun-stroke." Epilepsy was little understood at the time, and those who suffered from the disease were regularly stigmatized and shunned by society. People suffering from epilepsy were routinely shunted off to mental asylums, poorhouses, and jails. The Clemenses did their best to protect their daughter from the social effects of the disease, and her condition was never publicly mentioned. Conclusive evidence as to Jean's cause of death will likely never be known, although the details of the course of her disease

are well documented. Her affliction was severe and unresponsive to available treatment. It does appear in retrospect, that Dr. Peterson in his work with epilepsy and insanity may have been the first physician to recognize what we now call postictal psychosis without actually identifying it as such.

**Tsujimoto, Yoko**

**White-Washed Icon: Mark Twain and Gender**

Although Mark Twain has been regarded as an icon of patriarchal society, he is much more complex than previously thought. I assume that Joan of Arc is his transvestite challenge which shows his mystical abyss of gender that he holds within himself. In order to verify this assumption, *The Woman's Bible* by Elizabeth Cady Stanton will be studied and compared with Twain's *Personal Recollections of Joan of Arc*, and *Eve's Diary*, and some others.

**Waguri, Ryo**

**Sidney Sawyer in *The Adventures of Tom Sawyer***

Sidney Sawyer has no blood relation with Aunt Polly and has to work as an apprentice boy and does not go to school with Thomas Sawyer. Aunt Polly shows maternal but discriminatory affection for Tom, her own nephew. Sid works to financially help Aunt Polly, and Mary is also a financial supporter. Sid helps Aunt Polly's family budget, and he is never scolded or slapped by Aunt Polly, and Sid knows it well. Sid is a good boy, indeed, on the grounds that he earns money.

Contrarily, Tom has no means to get money and has to hunt treasure by digging holes repeatedly. Aunt Polly expects Tom to be a gentleman, makes him go to school, and scolds him severely. Yet she thinks Sid to be a self-made man, like Benjamin Franklin, through hard work. In her family there lies complicated relationships with each other on the condition of the blood relation.

Sidney Sawyer may envy Tom's childishness in home and in school, and he must have wanted to play with other children like Tom, but at the same time, Sid looks down on Tom's childishness. There is an irreconcilable difference between Tom and Sid, even though they live under Aunt Polly's roof. From the point of Sid Sawyer, *The Adventures of Tom Sawyer* is a domestic novel.

**Weil, Susanne**

**"Paper Bullets of the Brain": The Impact of Carnegie's *Triumphant Democracy* on Twain's *Connecticut Yankee***

On March 17, 1890, Mark Twain wrote Andrew Carnegie that his "Triumphant Republic is a favorite of mine, and helped to fire me up for my last book. I am reading it again, now." (Browning *et al*, 548) "The Triumphant Republic" is Carnegie's *Triumphant Democracy*, and the "last book" to which Twain refers is *A Connecticut Yankee in King Arthur's Court*. Since Twain was seeking investors for the Paige typesetter, and since he wanted Webster & Company to publish Carnegie's "Gospel of Wealth," readers tend to dismiss this confession of influence. Yet Budd notes that through Hank Morgan, Twain voices faith he shared with Carnegie: that American productivity and democracy could improve the human condition (138-9). Reading *Triumphant Democracy* convinced me that Twain was not just buttering up old Andy. Carnegie's chapter headings read like a precis of Hank's concerns, and Hank's diction itself echoes Carnegie's. My purpose here is to build on Budd's observations. First, I will analyze in detail how Twain's reading of Carnegie influenced the *Yankee*. Next, I will consider how Twain and Carnegie reacted to escalating labor violence that threatened the "identity of interest"

between labor and management on which productivity depended. Finally, I will consider how, in 1904-1907, Twain's disagreement with Carnegie over schisms in the Anti-Imperialist League might have affected their friendship ~ and Twain's reflections on his 1889 novel.

**Yim, Jin-Hee**

**Thinking of Twain in the Korean Context**

Every discussion about teaching and research on Mark Twain in Korea should be made in the specifically Korean cultural environment. This discussion starts on the premise that there is a uniquely Korean pedagogical and research point of view. Contextualizing Twain, and American Studies in Korea, is what needs to be discussed in complex global dynamics. Mark Twain Studies is one way of exploring a blurring territory between Korea and the United States. Teaching Twain in Korea is a way to let students experience America in a way similar to the complex dynamics of American Studies Abroad. The key term for this discussion is 'Transnational Twain.' Reading Twain has been a way of reading "American culture." Research shows that combining English education with culture education is effective. Context often is 'text.' In a discussion of what is to be read, the Korean context needs to be understood. Twain's novels are taught at all levels in Korea, from introductory courses of American literature to graduate programs in English departments, and are seen as an important asset of American literary history. The current trend is an expansion of teaching materials: the integration of extra-literary sources into literary analysis. This is a redrawing of disciplinary boundaries, and will continue. Contextualizing Twain is applied to research areas. Mark Twain scholars in Korea share worldwide resources, but still the Korean context has an influence. Korean scholarship reflects the awareness and citations of worldwide methods, but is more focused on specific areas. Textual criticism such as genesis of texts and background information is uncommon in Korea. Korean scholars depend on secondary resources, mostly because of the lack of firsthand materials. In the dynamics of the strong matrix of images of America or Americans, and in the Korean socio-historical context of reading American culture through literature, the importance of Twain in pedagogy and research is reinforced.

**Zehr, Martin**

**Mark Twain and the Chinese: A Study in Transformation**

Mark Twain's transformation with respect to his attitudes toward the Chinese is a relatively neglected area of study for Twain scholars but is important, in its own right, and for the light it sheds on his change in racial attitudes generally throughout his lifetime. A survey of his writings and his observations regarding this segment of the population underscores its important influence in the development of his ironic writing style with respect to social and political issues and his later anti-imperialist writings. In addition, there is one episode in his career, his intercession in the matter of Yung Wing and the Chinese Educational Mission, on behalf of his friend Joe Twitchell, which warrants special attention and is all but neglected by Twain scholars. Details of this episode are discussed and documented.

# Notes

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