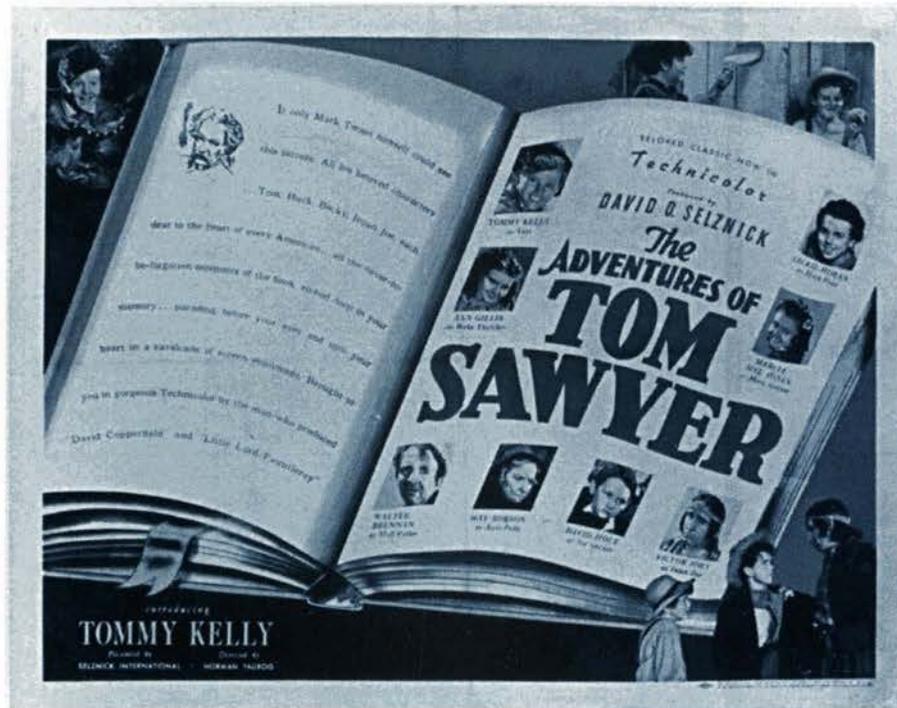


Mark Twain: An American Voice to the World



Mark Twain:
An American Voice to the World

June 1 - August 15, 1996
Horace W. Sturgis Library

Kennesaw State College
1000 Chastain Road
Kennesaw, Ga. 30144-5591

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Front cover: The Adventures of Tom Sawyer, 1938. Nick Karanovich.

Back cover: Huckleberry Finn, 1974. Nick Karanovich.

NEWT GINGRICH
SIXTH DISTRICT, GEORGIA

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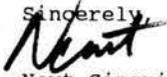
January 12, 1996

Greetings:

On behalf of the Sixth Congressional District of Georgia, it is my pleasure to welcome you to "Mark Twain: An American Voice to the World," Kennesaw State College's exhibition of manuscripts, artifacts and memorabilia of Mark Twain June 1 - Aug. 16, 1996 at the Horace W. Sturgis Library.

Twain is regarded as the preeminent American writer, one who used humor to explain the America of his era to his countryman, to the world and even to us today. Your exhibition, timed to coincide with the Centennial Olympic Games in Atlanta, will showcase this Southern writer whose work has come to be universally recognized and today represents American literature to the world.

I am pleased to have been able to assist with this special exhibition. I look forward to visiting the exhibition while it is at Kennesaw State College.

Sincerely,

Newt Gingrich

NG:lal



STATE OF GEORGIA
OFFICE OF THE GOVERNOR
ATLANTA 30334-0900

Zell Miller
GOVERNOR

June 1, 1996

GREETINGS:

It is my great pleasure to welcome you to the Mark Twain exhibit presented by The Horace W. Sturgis Library of Kennesaw State College.

Mark Twain was a Southern author whose extensive body of work was universally recognized. The exhibit features first and foreign editions of his major works, letters and manuscripts, and personal artifacts illustrating his life as he encountered an ever-changing world of technology and culture in the late 19th and early 20th centuries. His letters illuminate with perception and humour his thoughts and observations of the old and new centuries.

In celebration of this great internationalist and traveler, the exhibit coincides with the 1996 Summer Olympic Games in Atlanta. I welcome our Olympic visitors and our own academic and Atlanta communities, and I extend my best wishes for a delightful experience of Mark Twain's unique American voice and world vision.

With kindest regards, I remain

Sincerely,

A handwritten signature in cursive script that reads "Zell Miller".

Zell Miller

ZM/pam



Office of the President

June 1, 1996

I hope that you enjoy this thoughtfully assembled retrospective of Mark Twain's splendid work.

Twain once described his work as ". . . seriously scribbling to excite the laughter of God's creatures." And excite our laughter he did and he still does. Using the pseudonym of Mark Twain, Samuel Clemens portrayed American life through characters which have spoken to people of all ages through his social commentary which was disarmingly simple and straightforward.

The writing of Mark Twain came to represent American literature to the world and it is therefore highly appropriate that we bring attention to his work during this Olympic year. As Atlanta welcomes the world, Kennesaw State College has chosen to present the work of this most noted author to share with our visitors his vision of the world. I hope that you will enjoy looking at bit closer at his remarkable work.

We are indebted to those individuals and organizations who have shared their Twain memorabilia for this very special exhibit. Most especially, I am pleased to thank Fred Bentley, Kennesaw State trustee and longtime friend of the college, for his energy and leadership which moved the exhibit from great idea to superb reality. We are grateful, too, for the contributions of the Pierpont Morgan Library, The Mark Twain Memorial, Mr. Nick Karanovich, The Mark Twain papers at the University of California at Berkeley, The University of Virginia, The National Portrait Gallery, The Berg Collection of the New York Public Library, the Connecticut Historical Society, Emory University, The Atlanta History Center, Georgetown University, Mr. Bill McBride, the Mariners Museum, and The Mark Twain Foundation.

Join me in celebrating an American treasure, Mark Twain.

My best regards.

Sincerely,

Betty L. Siegel
President

1000 Chastain Road, Kennesaw, GA 30144-5591
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OF COUNSEL

SANDERS B. DEEN
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ROBERT J. GRAYSON
VERONICA S. JONES
COLEEN D. HOSACK

My Friend, Mark Twain

This exhibit has required three years of hard work, hundreds of phone calls, many trips, and a lot of love for America's greatest author. In the process, we have had the pleasure of meeting and working with most of the great Twain scholars in the world, including Robert Hurst of The Mark Twain Papers, Dr. John Boyer of the "Mark Twain Memorial," Dr. Charles Pierce, Director of the J. Pierpont Morgan Library, William McBride of the Jumping Frog Bookshop (whom I have known for many years), Nick Karanovich, a private collector, Mark Dimunation of Cornell University, and George Marty Barringer of Georgetown University.

I have enjoyed working with Mr. Robert Williams, Ms. Mary Platt, Dr. Betty Siegel, Dr. Don Forrester, and many others at Kennesaw State College; the ablest people in Georgia, Governor Zell Miller; Speaker Newt Gingrich; Congressman Robert Barr; Chairman William Byrne and the members of the County Commission; Mayor Ansley Meaders; Michael Coles; Earl Patton; Larry Wheeler; Senator Johnny Isakson; Mr. David Hankerson, County Manager; Hugh Grogan, Councilman and President of the NAACP; Senator Chuck Clay; and Mr. Michael Robinson, who wrote this catalogue.

These and other wonderful people have made this exhibit possible, and I am thankful for all of them; but I am also thankful in my sixty-ninth year to have another dream come true. Finally, I am thankful for Mr. Samuel Clemons, who, starting at the age of sixteen, published the thousands of words of some of the finest books, short stories, essays, letters, and other writings, which have given millions of young and old the greatest pleasure of all, reading his works.

Finally, thank you, Sara, Fred Jr., Randall, and the rest of my family for your help, comfort, and the time to devote to this project.

Sincerely,

Fred D. Bentley, Sr.

BOB BARR
7TH DISTRICT, GEORGIA

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CHAIRMAN



Congress of the United States
House of Representatives
Washington, DC 20515

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AND MEMORIAL AFFAIRS

October 12, 1995

Re: Mark Twain Exhibition
Kennesaw State College

Dear Friend:

As a Member of Congress representing one of the districts served by Kennesaw State College, I welcome you and your participation both as lenders of exhibition materials and as visitors to the Exhibition during the Olympics. This is one of the most exciting events in the history of the Atlanta area. I assure you I will do everything I can to make your participation beneficial.

It is my hope you will consider this my personal invitation to this, the first comprehensive exhibition of Mark Twain's works ever held. I look forward to seeing you in Atlanta.

Sincerely,


Bob Barr
Member of Congress

JOHN LEWIS
5TH DISTRICT, GEORGIA
CHIEF DEPUTY MAJORITY WHIP

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DISTRICT OFFICE:
THE EQUITABLE BUILDING
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SUITE # 1920
ATLANTA, GA 30303
(404) 659-0116

April 12, 1996

Dear Friends:

As Georgia's Fifth Congressional District Representative, I am pleased to welcome you to the Mark Twain Exhibition at Kennesaw State College during the Olympics. I would also like to express appreciation to the lenders of exhibition materials.

I hope you will consider this my personal invitation to the first comprehensive Mark Twain exhibition.

I look forward to seeing you in Atlanta.

With all good wishes,

Sincerely,

A handwritten signature in cursive script that reads "John Lewis".

John Lewis
Member of Congress



The Horace W. Sturgis Library
Office of the Director

June 1, 1996

Dear Visitors:

I have lived long enough to think that I know everything or have read everything when deep down I know I haven't. With Mark Twain I have a new understanding and realization from this exhibition.

Each time Mary Platt has talked to me about Twain or where she has been to see Twain material, I began to understand that the man I thought I understood, I didn't.

One day Mary showed me a photograph of Twain from Fred Bentley's collection — a photograph of a vulnerable man — a man who was not Mark Twain, as Mary pointed out, but Sam Clemens.

This exhibition is about seeing the real Mark Twain; Samuel L. Clemens, for the first time.

Robert B. Williams
Director of the Horace W. Sturgis Library
Kennesaw State College

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Office: (770) 423-6186 Fax: (770) 499-3376

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Introduction

This Olympic year marks the 100th anniversary of the culmination of Samuel Langhorne Clemens's world lecture tour. Finishing in London in July of 1896, the tour had taken Clemens from Cleveland through Australia and South Africa to a worldwide audience that had grown to recognize and celebrate the image of America he had created in the personality of his pseudonym, "Mark Twain."

In 1896 Twain was already one of the most widely traveled men of his time, and his fiction and travel journals had been translated and enjoyed throughout the world. By the time of his death in 1910, he had lived more than one third of his life abroad and assumed a role of unofficial statesman and ambassador. He had enjoyed universal acclaim and was friend, guest and correspondent of royalty, nobility, scholars and notables of every calling and stature. Yale and Oxford Universities had granted him honorary degrees, and his literary peers had bestowed upon him their highest admiration. Rudyard Kipling called Twain "the master of us all."

Childhood experiences in Hannibal, Mo., and his subsequent vocations as typesetter, riverboat pilot, prospector, newspaper journalist and correspondent, businessman and inventor gave Twain the material he wove into his many short stories, speeches, essays and novels. He was able to portray a view of the American rural South, the West and even the Sandwich Islands that fired the imagination of his reading public.

As a prolific author, professional speaker, storyteller, humorist and publisher, he also displayed his brash genius as a social, political and literary critic. With humor, irony and satire, he focused his "pen warmed up in hell" on the society of his times and on the nature of man. His themes reflected the turmoil of the 19th century and the turn of the century, as he involved himself in contemporary issues such as education and social reforms, the aristocracy, religion, prejudice, imperialism, copyright and the effects of technology on humanity.

Clemens crafted the persona of Mark Twain as carefully as he did his literary works. Proud of his great shock of white hair, Clemens enjoyed creating a personal effect, especially in his latter years, when he often appeared dressed in his characteristic white suit or in his Oxford gown.

From his earliest travels to Europe and the Holy Land on the Quaker City in 1867 and his subsequent speaking tours, Twain became a popular subject of leading artists of the day in portraits, caricatures, photographs and even in the illustrations within his books. He was soon a favorite of advertisers who used his image and name to promote products ranging from tobacco to flour. Twain, an entrepreneur himself, recognized "that many a small thing has been made large by the right kind of advertising."

While students and scholars continue to debate his impact and legacy, Twain's name and image, the characters and stories he created, and his views of his era continue in our popular culture today. He was among the foremost figures in American history. The posthumous publications of his fiction, letters, speeches and essays outnumber those of his lifetime. The universality and durability of his appeal are evidenced by the continuing reprints of his books in an array of languages and by the many adaptations of his works for film and the stage.

The first editions and international editions of his works, his letters, manuscripts, photographs and memorabilia for this exhibition were selected from a number of collections in celebration of Twain's unique contributions and his status as the first American author who achieved international recognition. These items will present to our visitors a profile of the very complex man named Samuel Clemens and a snapshot of an era he so aptly named "The Gilded Age."

Mary Platt
Curator of the Exhibition
Assistant Librarian
Horace W. Sturgis Library
Kennesaw State College

Recovering Mark Twain: Editing the First Comprehensive Edition of His Writings

In 1889, while he was shepherding his book *A Connecticut Yankee in King Arthur's Court* through the publication process, Mark Twain wrote to a friend:

"Yesterday Mr. Hall wrote that the printer's proof-reader was improving my punctuation for me, & I telegraphed orders to have him shot without giving him time to pray."

So far as we know, the proofreader escaped unharmed. Mark Twain's published writings, however, did not. Throughout his life and even up to the present day, careless typists and typesetters, meddling proofreaders, squeamish editors and publishers hungry to turn a quick buck have persisted in trying to "improve" Mark Twain's work. Some cases are truly scandalous abuses of his work. Others are simply regrettable lapses.

Among the former is Mark Twain's *The Mysterious Stranger*. This was the last book Mark Twain wrote. He attempted three versions of the story, completing only one. He published none of it. Six years after his death, Mark Twain's editors issued a book titled *The Mysterious Stranger*. It was a thorough misrepresentation of anything Mark Twain had actually written, but it remained the only version available until 1969, when the University of California Press published the book as Mark Twain had written it 61 years earlier. The 1916 book was a pastiche, mostly based on one of the versions Mark Twain never completed. It deleted a fourth of Mark Twain's words, added a character Mark Twain hadn't even written, and tacked on the final chapter from the only version Mark Twain had finished.

My colleagues and I have the job of trying to undo the various "improvements" that have been inflicted on Mark Twain's work over the past century or so and to guard against the proliferation of those "improvements." We are editing and publishing through the University of California Press the only comprehensive edition ever attempted of Mark Twain's writing. Part of our work is restoring, insofar as the available evidence allows us to do so, Mark Twain's published writing to the form he actually intended for it. The other part of our work is the bringing to light the vast body of Mark Twain's unpublished writings. It is in part a job of restoration, in part a kind of literary archeology, making all of Mark Twain's writings available for the first time as he actually wrote them.

To date, we have published 23 titles in two series of scholarly volumes, the *Works of Mark Twain* and the *Mark Twain Papers*. Our volumes have been awarded the Seal of the Center for Scholarly Editions of the Modern Language Association, and our edition of *Roughing It* received the Modern Language Association award as the best scholarly edition of 1993-94, the first such award ever granted. Drawn from our scholarly volumes but directed to the general reader, someone who simply wants to read reliable editions of Mark Twain's best work as he intended it to be read, the University of California Press publishes our *Mark Twain Library*, a series containing eight titles to date. These books, which are issued in both cloth and paper covers, include our restored texts of Mark Twain's writing with all of the illustrations that he commissioned for the first editions of his works plus the explanatory notes that we have prepared for the scholarly editions. Certain features of the scholarly volumes, such as the descriptions and analysis of Mark Twain's manuscript revisions, his working notes, and other matters of interest primarily to scholars are not included in the *Mark Twain Library* volumes.

Our offices are in the magnificent Mark Twain Papers collection of The Bancroft Library at the University of California, Berkeley. The core of this collection is most of what remained in Samuel Clemens's possession at the time of his death in 1910. It was bequeathed to the University of California in 1962 by Clara Clemens Samossoud, Mark Twain's daughter and sole heir. Outstanding archives act as magnets;

this collection has grown since coming to Berkeley, through generous donations and even, on rare occasions, through purchases. Additionally, in connection with our editorial work, we have expanded the archive through our systematic effort to acquire photocopy of materials in other collections, public and private, around the world. Today the Mark Twain Papers archive holds, in either its original manuscript form or in as reliable a copy as can be obtained, some version of virtually every known surviving document that originated with Mark Twain.

The sheer quantity of Mark Twain's production presents an immense challenge to the editors of the comprehensive edition. In his lifetime, Mark Twain published nearly 30 books and pamphlets and over 2,000 pieces of journalism. But he left some 600 literary manuscripts unpublished at his death. In our efforts to track down everything he wrote, we have to date discovered more than 10,000 letters. And these are by no means all he wrote. New letters appear at the rate of dozens each year. We calculate, based on what we now know of him, that Mark Twain wrote some 40,000 letters in his lifetime. He left a chaotic sprawl (about a half million words) of autobiographical writings that fill some eight feet of file drawers. He published only a fraction of it. And virtually none of it has been published in the form in which he left it. We know of some fifty notebooks he kept from the age of nineteen until the end of his life. And there are tantalizing gaps in the sequence of notebooks, suggesting that others may turn up in somebody's attic any day now.

This groundbreaking work is supported by the National Endowment for the Humanities, The Friends of The Bancroft Library, the University of California, and the interest of hundreds of private donors whose generosity is making possible the first complete publication of Mark Twain's writing.

The treasures of the Mark Twain Papers are rarely exhibited, even at Berkeley and almost never elsewhere. We are pleased to be able to contribute to this impressive gathering at Kennesaw State College of original materials relating to the work of our most quintessentially American writer.

Robert Pack Browning
Mark Twain Papers
The Bancroft Library
University of California, Berkeley

Hank Morgan and the Heroic Ethic of Samuel Smiles

In 1859 a new volume emerged from the wave of mid-19th century success literature and captured the popular imagination so forcefully that by 1905, its sales had surpassed those of the great 19th-century novels (Briggs 118).

The volume was Samuel Smiles's *Self-Help*, a "lively and attractive" collection of biographical sketches and anecdotes interspersed with passages of practical wisdom that define "true character" ("Dr. Smiles's Works" 108, col. 1; Smiles, *Self-Help* 402). Published the same year as the four *Idylls of the King*, in which Tennyson fashions heroic mythology into "an antidote to the selfishness and materialism of the age" (Houghton 317), *Self-Help* attracts the distortion of individual character in everyday life, resisting the lure of romance.

Using heroic biography as his starting point, Smiles argues emphatically that ordinary men are distinct from great men only in the degree to which they pursue self-culture, self-discipline, self-control and, above all, a patient and persevering appreciation of work.

Smiles's praise of such industry and, more specifically, of mechanical workers, "the best industrial blood of the country" (180), could not have escaped the attention of Mark Twain, who, like Tennyson, was fascinated by the Arthurian legends he had read in Malory, yet like Smiles, denounced the pretensions of the British aristocracy.

An avid reader of British publications (and a mercurial Anglophile), Twain acquired four of Smiles's books for his personal library after 1895. Although *Self-Help* was not one of the four, it was the prototype for the biographies in Twain's possession, and its definition of "true character" may well have informed Twain's characterization of Hank Morgan, the mechanic-hero of *A Connecticut Yankee in King Arthur's Court*. Even more significantly, Smiles's fear that the "mechanical expedients of progress" might be abused (339) may have inspired Twain's transformation of his protagonist from a technological wizard and humanitarian reformer to a technocrat whose humanity "disappears entirely into the machine" (Hoffman 84).

Although *Self-Help* preceded *Connecticut Yankee* by 30 years, it is remarkably like the novel in its disdain for what Twain was also to view as literary and social posturing. *Self-Help* is a rejoinder to the "literary epicurism, or intellectual dram-drinking" Smiles found in the writing of many of his contemporaries (*Self-Help* 328). He seems to have been particularly disillusioned with the poetry of Tennyson, Laureate, who is conspicuously absent from Smiles's list of "workers in art." It is widely acknowledged, of course, that Tennyson's aristocratic and "idealized" Arthurians come under fire on *Connecticut Yankee* (Baetzhold 118); as Henry Nash Smith has observed, Merlin has "the venerable features of Tennyson" in Beard's illustrations for the novel, and his abstruse magic is for the most part, ineffectual (81). Hank Morgan, on the other hand, has all the earmarks of Smiles's utilitarian heroes, who acquire genius "only by the diligent application and perseverance." "Genius," says Smiles, does not have nobility as a prerequisite. It is "only common sense intensified[.]... the power of making efforts" (68); and Hank Morgan is, by his own acknowledgement, successful because he is "practical," "nearly barren of sentiment" (or "poetry"), and hungry for effort, whatever his origins:

My father was a blacksmith, my uncle was a horse doctor, and I was both, along at first. Then I went over to the great arms factory and learned my real trade; learned all there was to it; learned to make everything — guns, revolvers, cannon, boilers, engines, all sorts of labour-saving machinery. Why, I could make anything a body wanted — anything in the world, it didn't make any difference what; and if there wasn't any quick new-fangled way to make a thing, I could invent one — and do it as easy as rolling off a log. I became head superintendent, had a couple of thousand men under me. (50)

Had Hank been conceived 26 years earlier, he might have inspired the "distinguished living mechanic whom Smiles quotes in his "preface" to *Industrial Biography: Iron Workers and Tool Makers* (1863):

Kings, warriors, and statesmen have heretofore monopolized not only the pages of history, but almost those of biography. Surely some niche ought to be found for the Mechanic, without whose skill and labour society, as it is, could not exist. I do not begrudge destructive heroes their fame, but the constructive ones ought not to be forgotten; and there is a heroism of skill and toil belonging to the latter class, worthy of as grateful record,—less perilous and romantic, it may be, ... but not less full of the results of human energy, bravery, and character. (iv)

What Smiles calls "the noble spirit of self-help" (*Self-Help* 27) is, initially, Hank Morgan's salient characteristic. The seeds of his daimonic transformation and defeat lie, however, in the very catalog of "labour-saving machinery" manufactured at the Colt Arms Factory; machines that create energy and machines that destroy life carry equal weight with Hank, who later learns that "both creativity and destructiveness are essential to [his] role as the agent of material progress" (Fienberg 157, 159).

Nevertheless, when he first settles into his "niche" in sixth-century England, The Boss is as heroic an entrepreneur as Samuel Smiles could have wished; he buoyantly illustrates Smiles's conviction that business, more than any other pursuit, "makes Men" (*Self-Help* 253). Having overcome the forces of oppression and superstition symbolized by Merlin (albeit with a counter-miracle), and having won King Arthur's loyalty, he opens a patent office and proceeds to establish "all sorts of industries...nuclei of future vast factories" in "various quiet nooks and corners" of the kingdom (126). He also establishes "civilization-nurseries" (130) where young men selected for their "natural gifts and acquirements" are trained to be masters of 19th-century technology, regardless of their "pedigree" (111). Like the members of the "aristocracy of labor" Samuel Smiles describes in *Life and Labor, or Characteristics of Men of Industry, Culture and Genius* (published in New York in 1888), Hank's trainees are truly "the capitalists of society—the men of caput, or head; for it is not money nor station, but brains and work, that confer the highest rank and constitute the motive power of mankind" (45).

The irony that Hank equates civilization with technological advancement is, of course, inescapable; but the irony remains latent through Chapter 21, just as Hank's technocracy remains a "serene volcano, standing innocent with its smokeless summit in the blue sky and giving no sign of the rising hell in its bowels" (Twain 128). Chapters 11 through 21, in fact, are more concerned with Hank's response to the evils of feudalism (and its modern counterpart in the British class system), than with the dangers of rapid industrial development. As Howard Baetzhold has demonstrated, these chapters reflect Twain's growing commitment to the political ideals espoused by the British Liberal Party (107-09). They also reflect his anger with the "caustically superior tone" of Matthew Arnold, who was unabashedly critical of American Philistinism (Shanley and Stillman 269).

Arnold alienated Twain during his lecture tour of the United States in 1883 and 1884, and thoroughly outraged him with the publication of "Civilization in the United States" in the April 1888 issue of *Nineteenth Century* (Baetzhold 119). It is interesting that Smiles's own utilitarian philosophy stands logically opposed to Arnold's posture of cultural superiority: in *Self-Help*, he reduces artistic genius to the

"unremitting application" of "self-culture" and cultural aristocrats to "workers in art" (135). Arnold, in fact, is one of Smiles's "noble and cheerful worker[s]," "throwing himself into the great business of his life, the training and teaching of young men, with his whole heart and soul" (338). The unconscious irony in this tribute would not have been lost on Twain. Smiles was one of the few popular writers in Britain to share the American author's "animus against genteel attitudes" and his almost apocalyptic hope in entrepreneurship (Smith 72).

But as Smiles himself observes in *Self-Help*, "business followed too exclusively leads to mechanism of character" (303). "While we have been perfecting our mechanisms," he exclaims, "we have sometimes forgotten that the finest of all raw material is to be found in men" (338). As Hank's "civilization-nurseries" become "civilization-factories," his humanitarianism fades, and his motives for building a mechanical empire become "badly confused"; as a result, a "growing uncertainty of tone" pervades the remainder of the novel (Smith 61-62). As Lorne Fienberg suggests, The Boss succumbs to the "inevitable self-destruction inherent in the entrepreneur's very creativity" (157). One of the first evidences of Hank's change may be found in Chapter 22, where he and Sandy, having wandered into the Valley of Holiness, encounter a monk who has been "bowing his body ceaselessly and rapidly almost to his feet" for 20 years (259). Hank's response is swift and, in its implications for his utopia, devastating:

I timed him with a stop-watch, and he made 1,244 revolutions in 24 minutes and 46 seconds. It seemed a pity to have all this power going to waste. It was one of the most useful motions in mechanics, the pedal-movement; so I made a note in my memorandum-book, purposing some day to apply a system of elastic cords to him and run a sewing machine with it. (259-60)

Hank keeps his word, and with a vengeance, working the poor ascetic "Sundays and all" until he has produced "upwards of eighteen thousand first rate tow-linen shirts" (260). When the monk's legs begin to fail him, he is sold, for a substantial profit, to an unsuspecting Sir Bors de Ganis, and is dead within a year. "The good saint got him to rest," Hank quips; "But he had earned it. I can say that for him" (260).

Andrew Jay Hoffman contends that in reducing St. Stylite's "entire identity to the level of a weary machine," Hank subverts the humor that usually proceeds from "the mechanization of human action" (84), becoming himself a slave to efficiency and the profit motive. Smiles's principle that inefficiency in "methods of production" would be gradually meliorative for civilization, a principle explained in *Industrial Biography*, provides an interesting gloss to Hank's actions:

The living race is the inheritor of the industry and skill of all past times; and the civilization we enjoy is but the sum of the useful effects of labour during the past centuries... It has sometimes taken centuries of experience to ascertain the value of a single fact in its various bearings. Like man himself, experience is feeble and apparently purposeless in its infancy, but acquires maturity and strength with age. (167-69)

Proclaiming "inventions born before their time" a "yoke of sorrow" (170), Smiles raises an issue that disturbed Twain profoundly in 1888 and 1889, an issue which may have transformed the author's perception of Hank's sixth-century mechanical precocity. Realizing that the mechanical marvel in which he had invested tens of thousands of dollars, the Paige Typesetter, was neither running nor returning his investment with the speed and efficiency he had been promised, Twain began to feel "that all his energies had been eaten up by the machine" (Kaplan 288). Hank Morgan's obsessive (and no longer altruistic) desire to whip up technological marvels and become the kingdom's most powerful venture capitalist may mirror Twain's own impatient, and later humiliating, determination to transform 19th-century civilization (and his own fortunes) with the typesetter.

It is significant that in his impatience to impose 19th-century mechanic wisdom of the Dark Ages, Hank ignores what Smiles termed Britain's "richest natural heritage," "that 'educability'...which has been won for us by the labours of many generations" (*Industrial Biography* 169). In Chapter 23 of *Connecticut Yankee*, Hank restores the barren fountain in the Valley of Holiness with an iron pump and a lead pipe, and with the aid of his elite corps of mechanics, "experts in all sorts of things, from the stoning up of a well to the constructing of a mathematical instrument" (264). But instead of explaining his methods and thereby attempting to educate the Valley's inhabitants in a simple engineering procedure, he stages a miracle. Creating "four furious volcanoes" with red, blue, green, and purple fire, he calls for the spell on the fountain to be broken and makes "a grand exhibition of extra posturing and gesturing" (268). Ironically, he is "posturing" in more than a literal sense; in masking his technology with the "properties" and "effects" of wizardry (265), he succumbs to the same rigidity of intellect and spirit that he had criticized so severely in Merlin. He becomes a master of coercion, eventually destroying his technocracy "in one of the most distressing passages in American literature" (Smith 65).

In the introductory chapter of *Self-Help*, Samuel Smiles applauds the collective character of Englishmen, in which "the spirit of self-help" has always been "a marked feature." He explains, however, that is not a feature to be enjoyed without responsibility:

National progress is the sum of individual industry, energy, and uprightness, as national decay is of individual idleness, selfishness, and vice. ... The highest patriotism and philanthropy consist, not so much in altering laws and modifying institutions, as in helping and stimulating men to elevate and improve themselves by their own free and independent action. (16-17)

The final chapters of *Connecticut Yankee* illustrate Smiles's philosophy with a brutality unparalleled in 19th-century fiction. No longer "an ally of mechanical progress, helping populate a world of democratic principles, professional responsibility, and humane dealings" (Sloane 197), The Boss finds himself embattled with Merlin's cave, with 52 "fresh, bright, well-educated, clean-minded, young British boys" (472). He has altered laws and modified institutions too abruptly and too indiscriminately for the Church and the Knight-Errantry.

In the ensuing Battle of the Sand-Belt, he uses modern technology to destroy 25,000 of his opponents. The carnage is "blithely impersonal" (Shanley and Stillman 282); when Hank sends an electrical current through the fence surrounding the cave, he literally melts

successive waves of armored knights, yet seems concerned with little more than the "proportion of casualties to numbers engaged" (Twain 479). "Of course we could not count the dead," he remarks, "because they did not exist as individuals, but merely as homogeneous protoplasm with alloys of iron and buttons" (478). But as the "selling bulk" of dead men forms "a bulwark, a breastwork, of corpses" (485) around the cave, Hank and his men are trapped, and most of them die in ignominy, just as their victims, climbing over layers of corpses, die silently and grotesquely at the electric fences. Smiles's belief that "in the civilization we enjoy," "the race survives and continues the work" of its forebears, "mounting on stepping stones of dead selves to higher selves," carries a curious irony in light of the conclusion to *Connecticut Yankee* (*Industrial Biography* 168). The "civilization" that has evolved from Hank's cold mechanical wizardry destroys itself completely.

A *Connecticut Yankee in King Arthur's Court* shows itself preeminently a book of its time, responding to the popular moral philosophy that was not only "in the air," but actually contained in Smiles's very well known books. Twain proves himself a sensitive reader of Smiles by responding to the potential for catastrophe in the mechanical ethic: Hank fails as the apocalyptic saviour of a benighted culture because he violates the "moral order embodied in the individual," the fountain of "true character (*Self-Help* 396, 402), in his thirst for technological superiority. Like *Connecticut Yankee* itself, Smiles's books speak directly — and prophetically — of our 20th-century ambivalence over the "heroic" uses of technology.

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Collecting Mark Twain

Collecting Mark Twain can be at once a challenge and a snap, depending on your resources, the breadth you wish to have in the collection and the assistance you wish to enlist. In less than 10 years, I built two collections, sold one "en bloc" to a private collector and sold the second item by item through a catalog sent to collectors and dealers around the country.

Each collection represented a different approach: the first was an in-depth survey collection that covered all editions of Mark Twain's works, from firsts through children's editions, paperback editions, abridgements, comic book editions, foreign language editions, and so forth. It also included a representative sample of sets of his works published both in his lifetime and after, and a sampling of critical and biographical works by others. The second collection was primarily first editions and first periodical appearances, with a smattering of critical and biographical works. In both collections, only a few items were unique, that is, not duplicated by another collector. No book was bought at a great premium or in competition with a well-heeled collector or dealer. Most books simply came my way in the process of buying and selling books in the Northeast. Curiously, none of the books came from Hartford itself, the city in which I had my first mail order book business and later, bookstore. One would think that the best Mark Twain material would be found right here in his adopted hometown, but I've not found it to be so.

Collections of Mark Twain can take as many forms as collectors choose. And each collection may be as personal as one may wish. Mark Twain wrote fiction and non-fiction, short sketches and novels. Most of his work appeared in periodicals before being collected in book form. He was a voluminous correspondent, and original letters and postcards he wrote are still being found in attics, basements and files around the world. One could logically build a collection just around his most famous works, *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn* by gathering all variant editions and all books, articles, theses, etc., about the two books. The "et cetera" to this goes on and on, redundantly speaking.

Knowledge empowers the successful collector. The more you know of the author, his life, his travels, his family, his friends, his own library, the more you are capable of building a strong collection, no matter how you define it. For Mark Twain, several biographies are essential: *Mark Twain: a Biography* by Albert Bigelow Paine, *Mr. Clemens and Mark Twain*, by Justin Kaplan and *The Autobiography of Mark Twain*, edited by Charles Neider.

Stephen Leacock and Edgar Lee Masters, established and collected authors themselves, each wrote narrow "portrait" biographies of Mark Twain, and there are dozens of other biographical works treating parts of his life or his particular activities (inventor, platform speaker, publisher, family man, etc.). With the collected knowledge these books supply, one can then begin to develop an instinct for the what, where and when of Mark Twain: what he did, where he went and when he did both. Of course, Mark Twain was about the most travelled author of the 19th-century, so no matter what town, city or country you visit, someone may have some Mark Twain material.

Your secondary research should acquaint you with Mark Twain first editions, how to identify them and what they are selling for. A good public or university library will have various editions of *Book Prices Current* or related books based on dealer catalogs and auction records for rare books during a given year. Allen & Patricia Ahearn's *Collected Books* (Putnam 1991) will provide a good general gauge of what you should expect to pay for "fine" copies of the major first editions. Anything that reduces copy from its "fine" rating will reduce its value: wear, fraying, bumped corners, cracked hinges, dulling of the spine, powdering or flaking of the leather, if so bound, previous owner's inscriptions, bookplates glued in, etc. The reduction can be precipitous. For example, a copy of *Eve's Diary*, first edition, in the uncommon dustjacket might sell for \$850; a copy without the jacket, perhaps \$100 if in comparable condition. Bibliographical

information can be found in Merle Johnson's *A Bibliography of Mark Twain* (Harper 1935), revised edition, and in my book, *Mark Twain: A Bibliography of the Collections of the Mark Twain Memorial and the Stowe-Day Foundation*, and in the essential *Bibliography of American Literature* (1957).

Enlisting a top-level bookseller who specializes in Mark Twain to help you build a collection is a good idea, even if you don't have a lot of money to spend. Tell the dealer what your budget limitations are and see what happens. Remember, any dealer is able to pay more for a book if the book can be sold quickly.

A lot more fun than hiring an operative to put the books in your hands is searching for the books yourself. The landscape for such a search is unlimited, from yard sales and rummage sales, to estate auctions and fund-raising used books sales put on by libraries, schools, churches and clubs. If you travel, consult the *Yellow Pages* in every town you visit to find both the large and small used bookseller. Gather directories of booksellers. Some good ones are published by Book Hunter Press, Yorktown Heights, New York; others are offered by state or regional used booksellers associations and are sent free to anyone sending a self-addressed, stamped envelope. Using these guides, write letters of inquiry to dealers who, by their stated specialties (literature, first editions, etc.), may have what you seek.

The backbone of any collection is the run of first editions. The skeletal branches are secondary editions, first illustrated editions, editions with prefaces by other noted authors, first periodical appearances of the pieces in the books, critical and biographical material, and miscellaneous items (postcard views of Mark Twain's homes, examples of his scrap-book and other ephemeral material such as advertisements for his works, etc.). You may extend the branches as broadly or as narrowly as you wish. With Mark Twain, unlike other authors, the extent of his writings did not cease with his death. In fact, the number of items added to his bibliography since his death exceeds the number published during his lifetime, and continues to grow year by year as more items surface.

Collecting Mark Twain at the highest level (inscribed first editions in pristine condition, signed letters, etc.) certainly takes a healthy expression of cash, but luck usually accrues to every collector evenly, regardless of their wherewithal, so anyone can find anything, if the fortunes bless. You just have to recognize it and do something about it. Some collectors eat tuna fish sandwiches instead of Beef Wellington in order to afford their book habit. But, as someone once said, nobody sees you eat the tuna fish, and you could end up with a magnificent book collection that's a pleasure to show off!

William M. McBride
Hartford, Conn.

William McBride is the compiler of *Mark Twain: A Bibliography of the Collections of the Mark Twain Memorial and the Stowe-Day Foundation*

If Mark Twain Collected Mark Twain

I lived 75 years. I came and went with Halley's Comet. Not long ago, I became intrigued with what's gone on in the 75 years since, and, in particular, with what's going on now. Up here, (yes, up) literary immortality grants some considerable bargaining power. And so, I struck a deal with The Almighty. In exchange for a series of private debates at His beckoning, between myself and Mary Baker Eddy on the subject of Christian Science, I was able to secure, on the 75th anniversary of my mortal cessation, a short period back on earth for the purpose of investigating the notion of collecting books, and in particular the collecting of my own.

Arrangements were made for my re-arrival at the height of the Comet's return. Disappointment everywhere! Twasn't more than a vague fog in the Heavens, not worthy of comparison to what illuminated some and terrorized others the years of my birth and death. That out of the way, I took to reading bookseller catalogs, assorted bibliographies and advertisements of rare books for sale in various bookdealer periodicals. In no time, I came to one startling conclusion. I am worth far more as a relic than many a minor saint. As I recollect, my "oeuvre" (or "eggs" in French) consisted of some 46 books published during my lifetime. But, after my welcome demise in 1910, I seem to have written over 55 more!

The explanation for this is one that troubles many of our Writing Fellowship Above (WFA), including my dear friend Hem (nobody calls him "Papa" anymore). He warned me before I made my trip back. He had reports from those who survived him and were later gathered into the WFA that all sorts of things he'd written, but thought better of afterwards, had been discovered by one or another literary suckerfish of a scholar and brought into type and ink at great posthumous embarrassment to him. "What next?" he asked, "Are they going to goddam publish a goddam collection of my goddam notes to the goddam milkman in goddam Idaho?" I replied (Livy, forgive me) that I didn't goddam know and that he'd better watch his goddam language up here. He said, "If Truman can do it, so can I and if you don't like it, maybe you'd like a punch in the nose." Fortunately, noses in heaven feel no pain, so I ignored him. Mistakenly, I also ignored Hem's warnings, thinking that our comparative station would preclude my being similarly fated.

Once, while visiting my beloved Bermuda, I struck up a conversation with a retired Caribbean fisherman who explained how he used suckerfish to catch shark. Evolution has transformed the head of the suckerfish into a sucking disk. Unlike the lamprey, which eats a hole in the fish and kills it, the suckerfish does no damage to the host fish. The suckerfish is played out on a line and attaches itself to the shark. Both bait and shark can then be hauled into the boat at once on the sheer adhesive power of that sucker's head. So, too, the literary suckerfish behaves. They travel along, uninvited, coupled brain to flank with their unwitting host. They share in my travels, acknowledged by those I meet as one might acknowledge Sancho Panza and Tonto. "Quixote! Kemo Sabe! Come, sit, eat, drink! Oh, hello, it's Ponza? Tanto, yes?" They feed eagerly on the scraps I leave behind. So in prowling the fine archival libraries in America, I discovered that all manner of items I wrote have lately seen the light of printed day — letters to friends, letters to enemies, mere snippets of ire designed only to speak to the individual addressed, not to the public.

After considerable thought, I reckoned the answer was one that none of the Suckerfish had ever articulated. The conclusion was that, while there was certainly a Mark Twain, there was also the man who played that role, me, myself, Samuel Langhorne Clemens. And what a role it was! I reveled in it. I swooned for it. I stepped into it foursquare as often as possible. Because in it, I could berate and condemn and extol and eloquate and every other fine word a thesaurus might yield up. And never would I, me, myself, Samuel Langhorne Clemens, be brought up on charges for any of it.

The sanctuary of a role, as Larry Oliver confided to me just the other eon, is as comfortable as a feather bed in Paris, but you have to know when to roll over in it. My rolling over consisted of stepping back into my own shoes, back into my family life with Clara and Susy and Livy, back to my friends, Warner and Howells, and becoming, once again, me, myself, Sam. And, as Sam, I could write to whomever about whatever, in privacy. And not as Mark Twain. I always signed my letters Sam Clemens. That's who wrote 'em. The Mark Twain fellow wrote books, never wrote a love letter in his life.

But the Suckerfish don't differentiate. If my pen wrote it, whatever it was, then they feel obligated, nay compelled by threat of expulsion from Suckerdom, to put it into print. Now an author ought not to apologize for much of anything, though from what I've read on my trip back, there's more apologizing warranted for what's being written today than ever in history, including Bulwer-Lytton and Cooper, but still in all, I must apologize to those who've read Tom and Huck and then are dragged face down through a trail of thank you notes and postal cards from Vienna.

Lately, I see where they've opened the trunk with the missing half of my manuscript for Huck, with all my henscratching marginalia. Now they want to restore the text "as originally written." No, no, no. What the typesetters set, what the printers printed, what the public read in 1885, that was what I wanted them to read. I still do. Now the Suckerfish will say, "We want to see the writer at work." Sorry, I speak in front of an audience, I do not write in front of one.

Naturally, there isn't much I can do about the Suckerfish, and to think about it, they don't do any genuine harm. They just muddy the waters around the big fish. Though the idea of those literary suckerfish, belly-loaded with buckshot like Jim Smiley's Dan'l and trying to swim the Mississippi, gives me great pleasure.

In the matter of collecting myself, my proper writings, that is, I observed that no restraint nor expense should be spared to gather the best possible examples of pristine first editions, inscribed copies if available, in finely tooled morocco or silken calf or decorated cloths. Spend with the pecuniosity of a Sultan and the swagger of a Texan. Gather to your oaken shelves the best Mark Twain and, if you must, the posthumous oeuvre I've laid. But I'd be equally pleased if every so-inclined person might also gather the least expensive, tattered-though-complete, ex-library copies of Pudd'nhead and Connecticut Yankee and Huck and Tom and Joan of Arc and read them and read them and read them. That's the kind of immortality an author lives for.

1835-1869

Discovering His Creative Voice

1835

Samuel Langhorne Clemens (SLC) is born in Florida, Mo., November 30, the fifth surviving child of John Marshall and Jane Clemens. At the time of SLC's birth, Halley's Comet is still visible in the sky; SLC would refer to this frequently in later life.

1839

Family moves to Hannibal, Mo., a rapidly growing port village on the Mississippi River about 130 miles north of St. Louis by water.

1847

Father, John Marshall Clemens, dies. The family, in poor financial circumstances, takes in lodgers; SLC is employed at various odd jobs, including delivering newspapers.

1849

SLC is apprenticed as a typesetter for the Hannibal *Courier*.

1850

SLC serves as assistant editor on his brother Orion's newspaper in Hannibal, *The Journal*.

1851

"A Gallant Fireman," SLC's first known published sketch, is published in *Western Union*.

1852

"Dandy Frightening the Squatter" is published in Boston's *Carpet Bag*; SLC signs a sketch "W. Epaminondas Adrastus," his first pen name.

This catalog is written for general visitors to the Mark Twain exhibition to explain why particular works and artifacts were chosen and their role in Twain's life and literary career. Technical bibliographical information of interest to book collectors has been omitted; it is easily available in standard sources such as the *Bibliography of American Literature* (entry Clemens) or McBride's *Mark Twain: A Bibliography of the Collections of the Mark Twain Memorial and the Stowe-Day Foundation*.

- 1 Printer's Composing Stick
Iron, circa 1855
Mark Twain Memorial

Clemens's earliest jobs revolved around newspapers and printing shops. When he began working as an apprentice "printer's devil" to Joseph P. Amment at the *Missouri Courier* in 1848, Clemens would have had such a composing stick for holding and straightening individual letters of printer's type. His early career as a roving typesetter involved his being fast and adept at using this device.

Clemens's later decision to invest in a machine to mechanize the process of setting type was one of the primary causes of the difficulties that led to bankruptcy that clouded the middle years of his life.

- 2 "The Dandy Frightening the Squatter"
Boston: *The Carpet Bag*, Vol. 11, No. 1, May 1, 1852.
Mr. and Mrs. Fred Bentley, Sr.

Signed with the initials S.L.C., this story of the city slicker "with a killing moustache" and the country hick is Clemens's first appearance in print. The setting is "about thirteen years ago, when the now flourishing young city of Hannibal ... was but a wood-yard surrounded by a few huts ... and but a thing as a steamboat was considered quite a sight..."

- 3 *The Adventures of Thomas Jefferson Snodgrass*
Chicago: Pascal Covici, 1928
Mr. and Mrs. Fred Bentley, Sr.

Writing under the pseudonym of Thomas Jefferson Snodgrass, Clemens wrote the travel letters collected in this edition between 1856 and 1857.

- 4 Pilots License
1859
Photographic reproduction
Mariner's Museum

Clemens became a "cub" riverboat pilot under Horace Bixby for an apprentice fee of \$500. The deposit of \$100 was borrowed, and the balance was to remain unpaid. Clemens learned the river between St. Louis and New Orleans under Bixby in 1857 and the following year under William Brown, whom he later described as a tyrant. These experiences were to be the basis for many of Twain's later writings.

When Clemens received his license as a pilot on April 9, 1859, he became steadily employed and well paid for the first time in his life.

- 5 *Sketches of the Sixties*, by Mark Twain and Bret Harte
San Francisco: John Howell, 1926
Mr. and Mrs. Fred Bentley, Sr.
- 6 "Forty Three Days in an Open Boat"
New York: *Harper's New Monthly Magazine*, December 1866
Mr. and Mrs. Fred Bentley, Sr.

In June 1866, during Clemens's travels in the Sandwich Islands as a roving correspondent for the Sacramento *Union*, an open boat carrying 15 helpless and starving men drifted ashore. They had been afloat for 43 days since their clipper, the *Hornet*, had burned at sea. Twain was present for the interviews of the third mate and ten sailors and scooped the sensational story, which was much reprinted in the United States and drew national attention to him.

When Twain sailed for San Francisco later that year, his fellow passengers included Josiah Mitchell, the captain of the *Hornet*, and two *Hornet* passengers. Clemens read and copied part of their diaries as the basis for this article. This was his first opportunity for national fame as an author. The December article appeared unsigned, and Clemens looked forward to the January issue, in which his name would appear in the the annual list of contributors -- alas, the printer had turned it into "Mark Swain."

- 7 "My Debut as a Literary Person"
New York: *Century Magazine*, Vol LIX, November 1899 - May 1900
Mr. and Mrs. Fred Bentley, Sr.

In this essay, Twain reflects on the anticipation and disappointments of the successful publication of "Forty-Three Days in an Open Boat." He included this piece in many later collections of stories and essays.

1853-54

SLC visits New York City, Philadelphia, and Washington, D.C. Works as a correspondent for the *Muscatine Journal* and as a typesetter in Philadelphia.

1855

Returns to St. Louis, then to Keokuk, Iowa.

1856

SLC begins the "Thomas Jefferson Snodgrass" letters in Orion's *Keokuk Post*. Moves to Cincinnati where he continues the "Snodgrass" letters while working as a typesetter.

1857

SLC, intending to seek his fortune in South America, boards a riverboat to New Orleans. Instead, he meets Horace Bixby, who teaches him to pilot steamboats on the Mississippi River.

1859

SLC earns his pilot's license.

1861

As river traffic is halted by the Civil War, SLC's career as a river pilot is ended. He returns to Hannibal and serves two weeks with the Confederate Army, then moves to Carson City, Nev., with Orion who has received appointment as Secretary of the Nevada Territory.

1862-64

SLC is a reporter for the *Territorial Enterprise* in Virginia City. He takes the pen name of "Mark Twain" with three signed letters to the newspaper in February 1863.

1864-65

SLC moves to San Francisco and works as a reporter for *Morning Star*; writes "Jim Smiley and His Jumping Frog."

1865

Reprintings of his articles begin to bring SLC to national recognition.

1866

SLC visits Sandwich Islands as a correspondent for the Sacramento *Union*. He scoops all other papers with a story on the survivors of the shipwrecked Hornet; publishes the incident as "Forty-Three Days in an Open Boat." Begins his first lecture tour on his return to San Francisco.

1867

SLC arrives in New York after a voyage from San Francisco by way of Nicaragua. Embarks on the *Quaker City* for a tour of Europe and the Holy Land as a correspondent for the *Alta California*; the voyage was the first American transatlantic tourist excursion. His letters from this journey become the basis for *Innocents Abroad*. Later in Washington, D.C., he serves as secretary to William Stewart, senator from Nevada.

1868-69

SLC meets and becomes engaged to Olivia Langdon, sister of Charles Langdon, a fellow passenger on the *Quaker City*. SLC undertakes more lecture tours then purchases a partnership in the Buffalo *Express*.

- 8 *The Celebrated Jumping Frog of Calaveras County and Other Sketches*
New York: C. H. Webb, 1867
Mr. and Mrs. Fred Bentley, Sr.

The first edition of Mark Twain's first book contains 27 humorous stories and sketches; it is the first appearance in print of all but the title story. Though not a commercial success, this edition established the name of Mark Twain on the literary landscape of the day. Twain was delighted by the large gilt frog on the binding and horrified by the numerous printers' errors — he had been away on a lecture tour and never saw the proofs. Twain came to dislike the volume. In 1870, he gave up \$600 in royalties and paid Webb an additional \$800 for all rights and for the printing plates, which Twain then destroyed.

- 9 *The Celebrated Jumping Frog of Calaveras County*
London: George Routledge, 1885
Mr. and Mrs. Fred Bentley, Sr.
- 10 *Innocents Abroad, or The New Pilgrims' Progress*
Hartford, Conn.: The American Publishing Company, 1869
Mr. and Mrs. Fred Bentley, Sr.

Twain's passage to Europe and the Holy Land on the *Quaker City* in 1867 was paid by *The Alta Californian* and the *New York Herald* in return for his letters reporting the progress of the five-month-long journey. This was the first organized traveling group of Americans with a cultural itinerary and educational purpose -- the ancestor of many later groups of tourists. Twain believed incorrectly that he had reserved the right to publish his own book based on the letters; thus the two-year delay in the appearance of this volume.

For publication of the work, Twain chose to accept the proposal of Elija Bliss of the American Publishing Company, a subscription publisher. Books were sold door to door by traveling commissioned salesmen. The rewards for Twain were commercial, not literary. Subscription books were best sellers but were not intended to gain their authors reviews or a solid literary reputation. *Innocents Abroad* was published in August, 1869, at \$3.50 per copy. By the end of December, it had sold 30,000 copies and became the fastest-selling American travel narrative of the day. Exceeding both *Huckleberry Finn* and *Tom Sawyer*, *Innocents Abroad* sold more than any of Twain's other works in his lifetime.

- 11 *New Pilgrim's Progress, a Book of Travel, The Journey Home*
London: John Camden Hotten, [1870]
Mr. and Mrs. Fred Bentley, Sr.

This edition is a London "piracy" of the second half of *Innocents Abroad*. As with other successful works, in the absence of international copyright treaties, foreign publishers were keen to issue books without paying royalties to the author. Twain was to issue his own revised version for the English market two years later.

- 12 *Innocents Abroad* — Prefaces
Autograph manuscripts, 4p. & 2p.
Respectively written for the London Edition of 1872 published by Routledge
University of Virginia

"A long introductory speech would not become me, a stranger. So I will only say, in offering this revised edition of my book to the English reader, that it is nothing more than a simple record of a pleasure excursion among foreign peoples with whom he is doubtless much better acquainted than I am. I could not have made it learned or profound, if I had tried my best. I have only written of men and of things as they seemed to me: ... "

These texts were prepared probably in the summer of 1872, when Twain revised *Innocents Abroad* for a copyright-authorized English edition. The full texts are published in *The American Writer in England: An Exhibition*, Charlottesville: University Press of Virginia, n.d.

- 13 *Naive Rejsende*
[*Innocents Abroad*]
Copenhagen: J.H. Schuboths, 1878
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition.

- 14 "Notes on *Innocents Abroad*"
by William Lyon Phelps
The North American Review, July 5, 1907
Mr. and Mrs. Fred Bentley, Sr.

1870-1910

From Humorist to Statesman: Man of Many Voices

1870

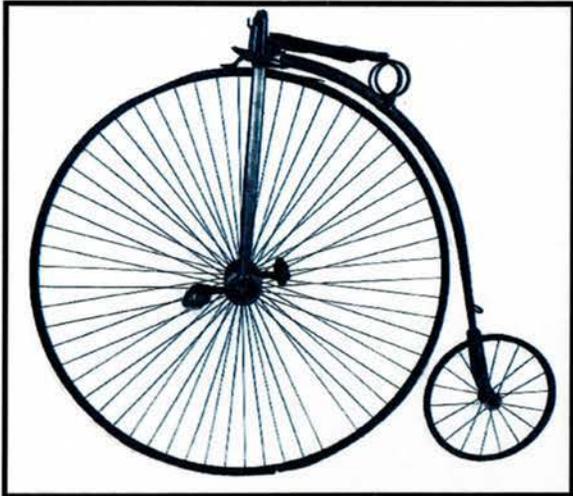
SLC marries Olivia; son Langdon is born.

1871

Family moves to Hartford, Conn., to be close to SLC's publisher, American Publishing Co.

1872

Roughing It is published. Daughter Susy is born, son Langdon dies. Family travels to London where SLC is honored at Lord Mayor's dinner.



Mark Twain's Columbia Expert Bicycle, 1886.
Connecticut Historical Society, Hartford, Conn.

Family and Personal Life

"Grief can take care of itself; but to get the full value of joy you must have somebody to divide it with." *Following the Equator*, 1897

- 15 Columbia Expert Bicycle
52", 1886
Connecticut Historical Society

Twain wrote of his experiences learning to ride a bicycle in his 1883 or 1884 essay "Taming the Bicycle." Despite the problems he describes, he went on to purchase this larger and more expensive model a few years later. Eventually he passed it along to one of his employees.

- 16 Autograph Letter to Joel Chandler Harris
8 pages, plus 7-page enclosure "De Woman wid de Golden Arm"
ink on paper
August 10, 1881
Emory University

Twain and Harris shared many similarities in background and in their interest in folktales. Harris's Uncle Remus stories were favorite reading in the Clemens household. Harris and Twain were regular correspondents.

In this letter, Twain advises Harris on the publication of his next book. He suggests, among other things, that Harris make it a subscription book and recommends his own publisher, Osgood. Twain also discusses the necessity and difficulties of writing the African-American stories they loved in the "negro dialect" and his great pleasure in telling these stories. Lastly, he shares with Harris a favorite tale that his uncle's slave, Uncle Dan'l, used to tell the children by the fireside every evening.

- 17 Autograph Letter to "Uncle Remus" (Joel Chandler Harris)
2 pages
ink on paper
November 29, 1885
Emory University

Referring to the criticism of his newly published *Huckleberry Finn*, Twain thanks Harris for the "good word about Huck, that abused child of mine."

- 18 Dog's Head Cane
ivory, ebonized wood and silver
circa 1885
Mark Twain House, Hartford, Conn.
- 19 "When Kipling Met Mark Twain," by Rudyard Kipling
New York: *Harper's*, September, 1917
Mr. and Mrs. Fred Bentley, Sr.

Long an admirer of Twain's work, Kipling, unannounced, visited him in Elmira in 1889. A lifelong friendship and mutual admiration soon developed. They referred to each other often in their writings and lectures. The influences on each other's work are revealed in their common themes in both their fiction and non-fiction.

- 20 Autograph Letter to Elsie Leslie
New York: October 5, 1889
11 pages
The Pierpont Morgan Library, New York (MA 3897)

Child actress Elsie Leslie was a family friend of the Clemens's. Her famous roles on the stage included both Tom Canty and Prince Edward in *The Prince and the Pauper*. In this letter to her, Twain is describing the slipper he was embroidering for her.

- 21 "A Wonderful Pair of Slippers"
St. Nicholas Magazine, November 1889 to April 1890
Mr. and Mrs. Fred Bentley, Sr.
- 22 Corncob Pipe
Corncob bowl with wood stem, late 1900s
Mark Twain House, Hartford, Conn.
- 23 Top Hat
Silk, circa 1900
Henry Heath, London, England
Mark Twain House, Hartford, Conn.
- 24 Autograph Letter to Livy
Heidelberg
1 page
Mr. and Mrs. Fred Bentley, Sr.

Twain writes of his day's adventures including a carriage ride up the Hirschhorn.

1873

Gilded Age is published.

1874

Family returns to Hartford after a lengthy tour of Europe and England. Daughter Clara is born.

1876

Adventures of Tom Sawyer is published.

1877

SLC visits Bermuda on the first of many vacations there. "Ah Sin," co-authored with Bret Harte, opens in Washington, D.C.

1878-79

SLC living in Germany and Italy. His tour of the Black Forest with friend Twichell becomes the basis for *A Tramp Abroad*, published in 1880.

1880

Daughter Jean is born.

1881

SLC becomes involved in various speculative investments, including the Paige Typesetter and in battles over copyright. Writes to President-elect Garfield requesting he find an appointment for Frederick Douglass.

1882

The Prince and the Pauper is published.

1883

Life on the Mississippi is published.

1884

SLC campaigns for Grover Cleveland, then undertakes a lecture tour with George Washington Cable. Establishes his own subscription publishing company headed by his nephew-in-law, Charles L. Webster.

1885

Adventures of Huckleberry Finn is published. *Personal Memoirs of U.S. Grant* is published by SLC's publishing company, Charles Webster and Company.

1888

SLC receives honorary degree from Yale.

1889

A Connecticut Yankee in King Arthur's Court is published.

1890

SLC buys all rights to the Paige Typesetting machine. Financial problems become acute.

1891-92

Closing the house in Hartford, the family moves to Europe to cut expenses; sets up household in Berlin.

- 25 In Memoriam Olivia Susan Clemens
Manuscript
Mark Twain Papers, University of California, Berkeley

Susy, Twain's oldest daughter, was his favorite. It is believed that he modeled the character of Joan of Arc after her. Susy died of meningitis in Hartford while her mother and sister Clara were in transit to join her there. Twain received the news alone, waiting in London for his family to be reunited after his year-long lecture tour.

- 26 Olivia Susan Clemens
New York: *Harper's Magazine*, November 1897
Mr. and Mrs. Fred Bentley, Sr.

Twain's memorial to Susy was published to mark the first anniversary of her death.

- 27 SS. Princess Irene, Passenger List
October 24, 1903
Mr. and Mrs. Fred Bentley, Sr.

The passenger list includes Samuel L. Clemens, Olivia, Jean and Clara. On medical advice, the Clemens family moved to Florence, Italy, to soothe Livy, who was in her final illness. She died there on June 5, 1904.

- 28 Notice to the Burglar
Mark Twain and Dorothy Sturgis
Ink and pencil on paper
1908
Mark Twain House, with permission from the Mark Twain Papers, University of California, Berkeley

Burglars broke into Twain's Redding, Conn., home on September 18, 1908. When Dorothy Sturgis, one of his "Angel Fish," arrived for a visit the next morning, she helped him with the wording of this notice.

- 29 Letter to Frances Nunnally
In Ralph Ashcroft's hand
Redding, Conn., November 1, 1908
With autograph letter of explanation by Isabel Lyon, August 1936, and 2 photographs by Isabel Lyon
W. T. Howe Collection, The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundation

Frances Nunnally, an Atlanta schoolgirl, was one of Twain's "Angel Fish," one of the dozen or more girls that were members of his "Aquarium." Lonely in the last years of his life, Twain "collected" surrogate granddaughters with whom he maintained lengthy correspondences. The girls often visited, with their mothers, at his home in Redding, Conn., where he entertained them with billiards and cards.

Twain met Frances on the 1907 voyage to England. In this letter, he describes his great pleasure in the interior furnishings and the natural landscape at his new home, "Stormfield."

Inventor, Entrepreneur, Businessman: The Quest for Financial Success

"The man with a new idea is a Crank until the idea succeeds." *Following the Equator*, 1897

- 30 "Internal Revenue Experience"
Cambridge, Mass.: *Chronicle*, April 23, 1870
Mr. and Mrs. Fred Bentley, Sr.

"The first notice that was taken of me ... was by a gentleman who said he was an assessor, and connected with the U.S. Internal Revenue Department" Twain describes the consequences of boasting to a stranger about his income from the sales of *Innocents Abroad*. The story was first published in the *Buffalo Express*, March 18, 1870, as "The Mysterious Visit."

A tax of 5 percent on incomes over \$1,000 was introduced during the Civil War. It was discontinued in 1872.

- 31 Improvement in Adjustable and Detachable Straps for Garments U.S. Patent #121,922
U.S. Patent Office, Washington DC, December 19, 1871
Mark Twain House, Hartford, Conn.

Specifications and drawings of detachable suspender straps for garments.

Twain visited Washington, D.C., in September, 1870, to secure this patent. It is the first of Twain's curious technological and sartorial inventions, which he took seriously. Among these was a device for securing bed clothes when sleep was disturbed; Twain himself had been a restless and disturbed sleeper since childhood.

1893

Family living in Italy. SLC meets Henry Huddleston Rogers of Standard Oil, who agrees to act as Twain's financial advisor.

1894

SLC in bankruptcy when Charles L. Webster Publishing Company fails. Family living in France. *Pudd'nhead Wilson* is published.

1895

Family returns to U.S. then begins World Lecture Tour to repay debtors. This tour through the U.S., Australia, New Zealand, India and South Africa is the basis for *Following the Equator*, published in 1897.

1896

Joan of Arc is published. World tour is completed in London. Daughter Susy dies in Hartford of meningitis. Jean is diagnosed with epilepsy.

1897-99

Family moves to Austria and takes up residence in various locations including Vienna.

1898

SLC clears debts.

1899

Family travels to Budapest, London and Sweden in search of various cures for Jean.

1900

Family returns to U.S. to a warm and affectionate welcome of the American fans and press; takes up residence in New York.

1901

Frequent speaking engagements in New York City; vacation cruise to Nova Scotia. SLC receives honorary degree from Yale University.

1902

Vacation cruise through Caribbean. SLC returns to Hannibal and receives an honorary degree from University of Missouri. Daughter Jean is ill with epilepsy; Olivia suffers nervous collapse.

1903

Family moves to Florence, Italy, for Olivia's health.

1904

Olivia dies; family returns to New York City.

1905

SLC is honored at a gala 70th birthday party in New York City's Delmonicos. Publishes *King Leopold's Soliloquy* and "Eve's Diary."

1906

Speaks before congressional committees in Washington, D.C., advocating stronger copyright legislation.

- 32 Autograph Letter to Frank Bliss
Elmira, New York: April 19
Mr. and Mrs. Fred Bentley, Sr.

Twain writes to his publisher, Frank Bliss, requesting Bliss send a book to William C. Smythe, city editor of a Pittsburgh newspaper.

- 33 Advertising Flyer for Mark Twain's Patent Scrap Book
1875
Patent No. 140,245, issued June 24, 1873
Mark Twain House, Hartford, Conn.

The text of this advertisement appeared regularly as part of the ephemeral advertising material produced by distributors of the scrap book (next item).

- 34 Mark Twain's Patent Scrap Book
New York: Slote Woodman, 1885
Mr. and Mrs. Fred Bentley, Sr.

Twain devised the idea for the "self-pasting" scrap book in the summer of 1872. The books were produced in a number of sizes and were marketed successfully by Dan Slote, Twain's friend from the Quaker City voyage. It was the only one of Twain's inventions to be profitable. Twain stated that it generated the same annual revenue as a contract for writing a major newspaper column.

- 35 Mark Twain's Perforated Interleaved Scrapbook
U. S. Patent #477,040, Issued June 14, 1892
Mark Twain House, Hartford, Conn.

- 36 *Memoirs of U.S. Grant*
New York: Charles L. Webster & Co., 1886
Mark Twain House, Hartford, Conn.

Twain encouraged his friend Ulysses S. Grant to write his Civil War memoirs with the promise of publication by Twain's newly established firm, Charles L. Webster & Co. Grant died shortly after completing the work, but the success of the book generated royalties in excess of \$400,000 for his widow.

- 37 *Tenting on the Plains*, by Mrs. E. B. Custer
New York: Charles L. Webster & Co., 1887
Mark Twain Memorial

Twain's publishing firm also published the memoirs of Custer's widow.

- 38 *Personal Memoirs of P.H. Sheridan*, by Philip Sheridan
New York: Charles L. Webster & Co., 1888
Mr. and Mrs. Fred Bentley, Sr.
- 39 *Mark Twain's Library of Humor*
New York: Charles L. Webster, 1888
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

This anthology of stories by American humorists, edited by Twain's friend William Dean Howells, included such famous writers as Ambrose Bierce, Josh Billings, Joel Chandler Harris, Harriet Beecher Stowe and Washington Irving. Twain and Howells selected and assembled the collection, then Twain's own Charles L. Webster & Co. published it.

- 40 *Memory Builder: A Game for Acquiring and Retaining All Sorts of Facts and Dates*
February, 1891
Game board with pins and descriptive pamphlet
Mr. and Mrs. Fred Bentley, Sr.

Mid-way through the revision of *Huckleberry Finn* in 1883, Twain gave up work for the day. He measured off 817 feet on his winding driveway in Hartford. On a scale of one foot per year, he measured off the reigns of the English monarchs from William the Conqueror to that day. The game involved his daughters running past the markers calling out the dates and reigns to see who could get the farthest without a mistake.

Twain became absorbed with the idea that an indoor version of the game would bring him profits. He called his publisher, Charles Webster, and demanded Webster drop everything to discuss production. A patent was granted in 1885, but production was delayed until 1891.

1907

SLC vacations in Bermuda, then travels to England to receive honorary degree from Oxford. *Horse's Tale* and "Captain Stormfield's Visit to Heaven" are published.

1908

SLC moves into new home, "Stormfield," in Redding, Connecticut. Correspondence and social activities with his "Aquarium Club" of school-age girls that he called "Angelfish" become his chief diversion. Forms the Mark Twain Company to protect his literary copyrights and pen name.

1909

SLC enjoys several more vacations in Bermuda. Extract from *Captain Stormfield's Visit to Heaven* and *Is Shakespeare Dead?* are published. Clara marries Ossip Gabrilowitsch; daughter Jean dies on Christmas Eve.

1910

Noting that Halley's Comet is again visible in the sky, SLC returns to Stormfield in April from his last trip to Bermuda. He dies April 21 and is buried in Elmyra, N.Y., with Livy, Langdon, Susie and Jean.

- 41 Blueprints of Paige Compositor
1887
Mark Twain House, Hartford, Conn.

Twain invested heavily in this automatic typesetting machine and encouraged his friends to do the same. Though the machine could set type six times faster than a skilled compositor could by hand, it was complicated and unreliable. The success of linotype, a new typesetting machine being tested at the same time, sealed the fate of the Paige Compositor. The failure contributed significantly to the bankruptcy of Twain's publishing firm and the financial difficulties that led to his world lecture tour.

- 42 *The Back Number: a Monthly Magazine*
(Explanatory note for a magazine proposal)
Autograph manuscript, ca. 1893
5 pages
The Pierpont Morgan Library, New York (MA 1950)

This note details Twain's idea for publication of a magazine on historical stories. His favorite reading was in history, and he believed strongly in the lessons learned through studying history.

- 43 Autograph Letter to Richard Watson Gilder, Editor of the *Century*
Kaltenleatgaben (Near Vienna) June 17, 1898
2 pp.
Mr. and Mrs. Fred Bentley, Sr.
- 44 Mark Twain Company, Minute Book and Corporate Seal
1908
Mark Twain Foundation

Twain founded the company in 1908, with himself as president. As a means of retaining control over his various copyrights and ensuring that royalty income stayed within the family, he immediately assigned the company all of his literary rights and the rights to his pseudonym.

- 45 Contract with Harper Brothers
Mark Twain Foundation

In 1903, Twain contracted with Harper and Brothers, the New York publishing firm that published *Joan of Arc* and several of his other later novels, for their exclusive rights to publish and distribute Twain's works. Twain would receive a minimum of \$25,000 a year. The settlement ensured Twain's recovery from bankruptcy.

Speaker, Lecturer, Storyteller

- 46 "Speech on the Sandwich Islands - a Critique"
New York: *Harpers New Monthly Magazine*, January 1874
Mr. and Mrs. Fred Bentley, Sr.
- 47 Autograph Letter to the Boston Lyceum
1875
Mr. and Mrs. Fred Bentley, Sr.
- 48 "The Oldest Inhabitant - The Weather of New England"
New York Post, December 23, 1876
Mr. and Mrs. Fred Bentley, Sr.

This newspaper report gives the text of a speech delivered by Twain at the 71st annual dinner of the New England Society of New York at Delmonico's on Forefathers' Day, December 22, 1876. Twain's fame as a public lecturer led to his becoming a favorite after-dinner speaker of the American establishment. The publication of speeches like this one is an example of Twain and his humor gaining the acceptance he craved in the upper reaches of American society.

- 49 *After Dinner Speeches at the Lotos Club*
New York: The Lotos Club, 1911
Mr. and Mrs. Fred Bentley, Sr.
- 50 *Mark Twain's Speeches*
New York: Harper and Brothers, 1910
Mr. and Mrs. Fred Bentley, Sr.

Travel Writings

"Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime." *Innocents Abroad*, 1869

- 51 *Roughing It*
Hartford, Conn.: American Publishing Company, 1872
Mr. and Mrs. Fred Bentley, Sr.

Roughing It was suggested by Bliss, Twain's publisher, as a commercial sequel to *Innocents Abroad*. Narrating the history of the seven years Twain spent in the West, it begins with his first trip to Nevada and concludes with the voyage to the Sandwich Islands. Facts are often left behind in an attempt to convey the rough humor of the frontier. The work consists of an endless sequence of comic episodes held together only by the unifying voice of the narrator.

- 52 *The Innocents at Home: Copyright Edition*
London: Routledge, [1872]
Mr. and Mrs. Fred Bentley, Sr.

This is the first English edition of the second half of *Roughing It*.

To protect themselves against the possibility of lost revenues from piracy, Twain and Bliss contracted for a London edition six months prior to the date that the book was published in America. The English edition was set from proof sheets of the American edition and was not revised by Twain.

Piracy did take place, despite the best efforts of the author and the publisher. Prior to the appearance of the first American edition, Bedford in Toronto published an edition of *Roughing It* that lacked the final chapters.

- 53 *Old Times on the Mississippi*
Toronto: Belford Brothers, 1876
Mr. and Mrs. Fred Bentley, Sr.

This Canadian piracy, an unauthorized printing of Twain's work, contains a series of Twain's articles published under this title in seven issues of the *Atlantic Monthly*, January to August, 1875. July was omitted.

Twain was proud of the commission he received to write the series. It represents his first appearance in the leading literary magazine of the day and his acceptance by the Boston literary establishment as an author, rather than as a hack journalist or humorist. He had struggled to find a topic for this series. The idea of the Mississippi in the steamboating days as seen from the pilot house came to Twain during a conversation with his pastor, Joseph Twichell.

- 54 *Rambling Notes of An Idle Excursion*
Toronto: Rose Belford Publishing, 1878
Mr. and Mrs. Fred Bentley, Sr.

This publication is a Canadian piracy of a work by Twain that first appeared in the *Atlantic Monthly*, October 1877 through January 1878, and describes Bermuda. The contents were subsequently published by Twain in *Punch*, Brothers, *Punch*.

- 55 *A Tramp Abroad*
Manuscript, bound, chapters..... 1880
Mark Twain Papers, University of California, Berkeley

After the financial failure of *Tom Sawyer*, Twain contracted with his publisher, Frank Bliss, for another travel narrative that Twain planned to write during his family's sojourn in Europe. The family headed across the Atlantic in April 1878 in an attempt to reduce living expenses. Twain was later joined by his friend Joe Twichell, who helped him gather material and adventures for the work as they traveled together in Germany.

- 56 *A Tramp Abroad*
Hartford: American Publishing Co., 1880
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

Twain had little interest in *A Tramp Abroad* and finished the work with less enthusiasm than when he began. The return to travel writing was commercially successful; by the end of its first year, the book had sold 62,000 copies, far better than any of his prior books and only 10 percent short of the sale of *Innocents Abroad*. After a six-year decline in sales, Twain saw his reputation restored and was on the way to becoming a national institution, rather than just another successful public speaker and writer.

- 57 *A Tramp Abroad*
London: Chatto & Windus, 1880
Mr. and Mrs. Fred Bentley, Sr.

First English edition

- 58 *A Tramp Abroad*
Toronto: Belford & Co., 1880
Mr. and Mrs. Fred Bentley, Sr.

An unauthorized Canadian piracy.

- 59 *A Tramp Abroad*
London, Ont.: T.G. Davey
Mr. and Mrs. Fred Bentley, Sr.

- 60 *Erindringer fra En Fodtur i Europa*
[*A Tramp Abroad*]
Copenhagen: J.H. Schuboths, 1880
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition.

- 61 *Life on the Mississippi*
Autograph manuscript, Vol. 2, ca. 1881-1883
The Pierpont Morgan Library, New York (MA 678)

Twain contemplated writing a travel book about the Mississippi as early as 1866; however, he first used the idea for his first contribution to the *Atlantic Monthly* in 1874. The text of the Atlantic articles was too short to publish as a subscription book. It was not until after a note-taking expedition to the West in 1882 that the project was completed. The manuscript was heavily revised and contains material not in the book; the book includes material not in the manuscript.

- 62 *Life on the Mississippi*
Boston: James R. Osgood, 1883
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

- 63 *Life on the Mississippi*
London: Chatto & Windus, 1883
Mr. and Mrs. Fred Bentley, Sr.

First English edition

- 64 *Fra Mississippifloden*
[*Life on the Mississippi*]
Copenhagen: J.H. Schuboths, 1883
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 65 *Life on the Mississippi*
Montreal: Dawson Bros., 1883
Mr. and Mrs. Fred Bentley, Sr.

First Canadian edition

- 66 *Fran Mississippi - Floden*
[*Life on the Mississippi*]
Stockholm: Jos. Seligmann
Mr. and Mrs. Fred Bentley, Sr.

67 "From India to South Africa, the Diary of a Voyage"
New York: *McClures Magazine*, November 1897
Mr. and Mrs. Fred Bentley, Sr.

68 *Following the Equator*
Typescript with autograph insertions and deletions by the author, n.d., Vol. 1 of 3.
Owen D. Young Collection, The Henry W. and Albert A. Berg Collection of
English and American Literature, The New York Public Library, Astor, Lenox and
Tilden Foundations

Twain began this account of his world tour in London in 1896. The year-long lecture tour and the resulting travel book were undertaken to bring his family out of bankruptcy after his investments in the Paige Compositor and his publishing firm failed. Progress on the manuscript was interrupted by the tragic death of his daughter Susy in Hartford.

69 *Following the Equator*
Hartford: American Publishing Co., 1897
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

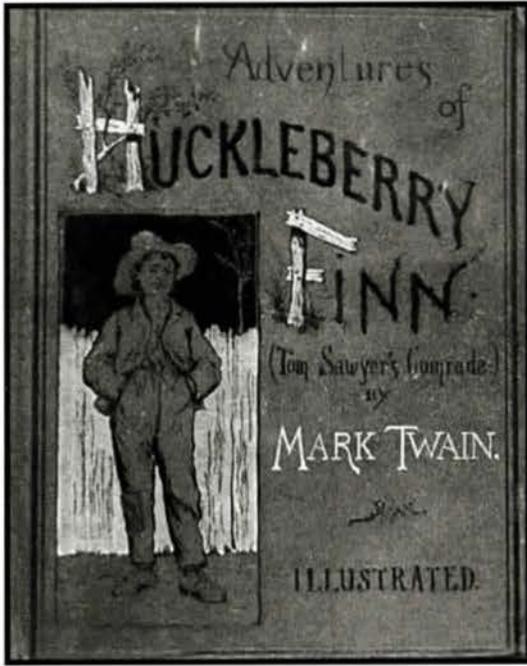
In contrast to *Innocents Abroad*, Twain's first travel book, *Following the Equator* has a more serious tone. Though threaded with humor, especially in the chapter headings like Pudd'nhead Wilson, *Following the Equator* offers sober discussion of the labor, history, culture and economics of the countries he visited, including Australia, India, South Africa and New Zealand.

70 *More Tramps Abroad*
London: Chatto & Windus, 1897
Mr. and Mrs. Fred Bentley, Sr.

The English edition of *Following the Equator*.

71 *Europe and Elsewhere*
New York: Harper and Brothers, 1923
Mr. and Mrs. Fred Bentley, Sr.

This collection of previously published essays, letters and travel pieces was compiled and posthumously published by Alfred Bigelow Paine.



First edition of *Huckleberry Finn*, Charles L. Webster & Co., 1885, Robert B. Williams, Kennesaw State College.

Fiction, Fantasy and Fun

- 72 *Memoranda*
New York: Sheldon & Co., 1870
Mr. and Mrs Fred Bentley, Sr.

This rare volume contains the series of contributions Twain made to the *Galaxy* magazine for a fee of \$2,400 per year. The first installment under this title appeared in May, 1870.

- 73 *Mark Twain's (Burlesque) Autobiography and First Romance*
New York: Sheldon & Co., [1871]
Mr. and Mrs. Fred Bentley, Sr.

In this brief burlesque, Twain claims descent from a long line of forgers, highwaymen, thieves, pirates and the like. This "autobiography" was written during a "spasm" in the fall of 1870 and was published in February 1871 with little success. Later finding the work unpleasant, Twain bought back the printing plates and destroyed them. The work is rarely seen in the original printed paper wrappers.

- 74 *The Gilded Age: A Tale of Today*
Manuscript outline of 22 pages, 20 pages in the hand of Mark Twain, 2 pages in the hand of Charles Dudley Warner
Mark Twain Memorial, Trinity College

The Gilded Age is a collaboration between Twain and his neighbor in Hartford, Charles Dudley Warner. It was the first novel of both. According to the authors, the book originated after they were challenged by their wives to "put up" or "shut up" when they voiced their discontent at the contemporary novels written by women.

The two were reputed to write by day and read to their wives by night. Twain and Warner built their satirical story around real people and events, fresh in the mind of all. Twain wrote the first 11 chapters in a white heat. The whole work was begun in February and was finished by April, 1873. Despite the imbalance in the work at the start, each author wrote half. Twain joked later that Warner "worked up the fiction and I wrote in the facts."

Twain's major contribution was the figure of Colonel Sellers, an impoverished old Southern gentleman well prepared to come to whatever terms were necessary to get along with the new men in power. Twain loved the world of power and money. He was proud later in life to be the close friend of U. S. Grant, whose corrupt administration was satirized in the book, but Twain was also alarmed and disgusted by what such intimate involvements could require. These emotional tensions are the strength of the book that gave its name to an era of American history, and for all the humor, the novel is one of despair.

- 75 *The Gilded Age*
Manuscript, 1 page, 1873
page 112 of the first edition
Mr. and Mrs. Fred Bentley, Sr.
- 76 *The Gilded Age: A Tale of Today*
Mottos for Chapter Headings
Manuscript with text in exotic languages
circa 1873
Mark Twain House, Hartford, Conn.

When the manuscript of *The Gilded Age* was finished, Warner and Twain invited Hartford's most distinguished scholar, James Hammond Trumbull, to supply ironic but learned chapter headings in as many unusual languages as possible, including Chinese, Cuneform, Hebrew and Ethiopic. The spurious intellectual decoration of these unlikely typefaces add an exotic and outlandish atmosphere to the printed text.

- 77 *The Gilded Age: A Tale of Today*
Hartford: American Publishing Company, [1874]
Mr. and Mrs. Fred Bentley, Sr.

The Gilded Age was published simultaneously in America by the American Publishing Company and in England by Routledge. Twain had spent the previous seven months in England securing his transatlantic reputation as America's leading comic man of letters and had no intention of having his labors yet again subject to theft by literary pirates.

As the title page states, the book was available by subscription only. Sales were good in the first months, but by Twain's standards, the venture was ultimately a commercial failure. Sales were almost certainly affected by the panic of 1873 and the collapse of the bankers Jay Cooke and Co. — speculative financial panic of exactly the kind satirized in the novel. In addition, reviewers were uncomfortable with the tone of the book and attacked the work for presenting America in an unfavorable and unpatriotic way. Anticipating the enormous profits the book would bring, Twain had invested \$5,000 in the American Publishing Company and become a director. Twain lost his family's money and had to borrow money from his English publishers to cover the fare home to America.

- 78 *The Gilded Age*
December 23-26, 1874
Play program printed on silk
Mark Twain House, Hartford, Conn.

The appearance on stage in San Francisco of an unauthorized dramatization by John P. Densmore based on *The Gilded Age* provoked Twain to threaten Densmore with a lawsuit. He ultimately bought the play for \$400 and reworked the text himself during the summer of 1874.

Twain's version of the play opened at the Park Theater, New York City, in September. The play was an instant success, as much for the performance by comedian John T. Raymond in the role of Sellers. Despite Twain's lack of talent as a playwright, the play continued on a successful tour the next year. Reading the daily reports of the profits would bring Twain to his feet in wild triumph at the dinner table in Hartford.

This first and solitary dramatic success bolstered Twain's fantasy of becoming a prosperous dramatist and fed his belief that such an outcome offered an instant solution to all his financial difficulties. Twain calculated that his share of three years of combined royalties from the book and play amounted to \$100,000.

- 79 *Forgyldt*
[*The Gilded Age*]
Copenhagen: J.H. Schuboths, 1886
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 80 "The Gilded Age"
Boston: *Atlantic Monthly*, June 1896
Mr. and Mrs. Fred Bentley, Sr.
- 81 *Mark Twain's Sketches*
New York: American News Co., 1874
Mr. and Mrs. Fred Bentley, Sr.

- 82 *Lotos Leaves*
John Brougham, John Elderkin, editors
Boston: William F. Gill and Co., 1875 [1874]
Mr. and Mrs. Fred Bentley, Sr.

This anthology of original writing by members of the New York Lotos Club contains the first appearance of Twain's "An Encounter with an Interviewer."

- 83 *Mark Twain's Sketches New and Old*
Hartford: American Publishing Company, 1875
Mr. and Mrs. Fred Bentley, Sr.

This anthology contains writing from four of Twain's distinct literary periods: his early journalism on the Virginia City Enterprise, after his return from the Quaker City voyage, the period following the writing of *Innocents Abroad*, and finally the period of his writing *Roughing It* and *The Gilded Age* in 1873.

- 84 *An Encounter with an Interviewer*
Boston: William F. Gill, *The Treasure Trove Series*, 1875
Mr. and Mrs. Fred Bentley, Sr.

- 85 *The Adventures of Tom Sawyer*
Manuscript of preface and dedication, 1876
4 pages
Georgetown University

Twain was adept at playing the put-upon husband, but he relied heavily upon and deeply appreciated Livy's advice and encouragement. Since coming East and writing *Innocents Abroad*, Twain had been conscious and uncomfortable about the fact that his rough western humor caused offense to the sensibilities of the Eastern drawing room audience. Twain was acutely aware that any literary success depended upon not offending this group who were the majority of his readers. Olivia, his first and most trusted critic, reviewed drafts and made suggestions, which, despite his complaints, Twain appreciated.

Twain worked on *Tom Sawyer* for at least four years; manuscript drafts in Twain's hand exist from about 1872. A secretarial copy was made for Twain's friend William Dean Howells, who finished his comments in November, 1875. For Twain, Howells represented the voice and imprimatur of the literary establishment, whose approval he coveted.

The book was published in England in June 1876 and then in America in December after some delays.

- 86 *The Adventures of Tom Sawyer*
Hartford: American Publishing Company, 1876
Mr. and Mrs. Fred Bentley, Sr.

The publication of *Tom Sawyer* in America was delayed by the production of numerous other writers' works that Twain himself, as a director, had brought to the attention of the American Publishing Company. As an author, Twain raged at the delay; as a businessman, the appeal of profits from the writings of others was irresistible.

In Twain's terms, *Tom Sawyer* was a publishing failure. It sold poorly, about 24,000 copies and was the least successful of any of Twain's works to that date. Most of the American market was saturated by a Canadian piracy printed from the text of the London first edition, which had appeared months before. Three editions of this piracy had been printed and circulated before Twain's own appeared in the United States. This commercial error was to lead Twain into fatal commercial difficulties resulting from his decision to become his own publisher.

- 87 *Die Abenteuer Tom Sawyers*
[*Adventures of Tom Sawyer*]
Berlin: A. Weichert
Mr. and Mrs. Fred Bentley, Sr.

First German edition

- 88 *The Adventures of Tom Sawyer*
New York: Harper & Brothers, [1903]
Mr. and Mrs. Fred Bentley, Sr.
Inscribed by the author to Miss Dorothy B. Shepard.
- 89 *1601: Conversation, As It Was by the Social Fireside in the Time of the Tudors*
New York: Lyle Stuart
Mr. and Mrs. Fred Bentley, Sr.
- 90 *1601: Fireside Conversation in the Time of Queen Elizabeth*
Privately printed, 1920
Mr. and Mrs. Fred Bentley, Sr.

The first published version of the text of 1601 was probably produced in 12 copies for friends after July 1880 in Cleveland, Ohio. The first authorized edition was printed in 1882 by the superintendent of West Point at the Academy Press. At Twain's request, the edition was limited to 50 copies. There have been numerous reprints of the facetious dialogue, many intended to appeal to collectors for its reputation for rarity and for its supposed suppression on the grounds of indelicacy.

Written in 1876, this piece was an example of Twain "letting off steam" among the boys. Despite his concerns with propriety, Twain allowed his ribald side to appear whenever it would be appropriately appreciated.

- 91 *Ah, Sin*
Autograph manuscript, 15 pp., 1876
University of Virginia

Twain and Bret Harte collaborated on this four-act play following the stage success of *The Gilded Age*. The play was written as a quick money generator in November 1876, when Harte stayed with Twain in Connecticut for two weeks. The title character is based on Harte's Chinese laundryman, whom Harte had made famous in his poem, "The Heathen Chinee."

Though their collaboration had gone well when they had worked together years before in California, the two authors quarreled during revisions of *Ah Sin*. The play was a failure and closed after five weeks. As Twain said in July 1877, following the third act of the New York City opening, "I never saw a play that was so much improved by being cut down; and I believe it would have been one of the very best plays in the world if his strength had held out so that he could cut out the whole of it."

- 92 *Punch, Brothers, Punch! and Other Sketches*
New York: Slote, Woodman & Co., [1878]
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

The title story of this collection is derived from a rhyme adapted from a street car placard. The story first appeared in *The Atlantic Monthly* in February 1876, under the title "A Literary Nightmare." Twain describes the horror he experiences when this jingle possess his brain and his obsession with the rhyming text that prevents him from thinking, talking or writing about anything else. The collection was published primarily to promote Twain's scrapbook.

- 93 *Sketches by Mark Twain*
Toronto: Belfords, Clarke & Co., 1880
Mr. and Mrs. Fred Bentley, Sr.

This Canadian pirated collection was first published in late 1879 and bears a similar title to Twain's own collection published in 1875. It is the first book appearance of two *Atlantic Monthly* pieces: "The Recent Great French Duel," February 1879, and "The Great Revolution in Pitcairn," March 1879. Both were later included by Twain in his own book publications, *A Tramp Abroad* (1880), and *The Stolen White Elephant* (1882).

- 94 *An Unexpected Acquaintance*
New York: Harper and Brothers, 1879, 1904
Mr. and Mrs. Fred Bentley, Sr.

This is the first separate publication of this sketch, which first appeared in *A Tramp Abroad*.

- 95 *The Prince and the Pauper: A Tale for Young People of All Ages*
London: Chatto & Windus, 1881
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

The London edition of *The Prince and the Pauper* was published December 1, 12 days prior to the publication of the American edition.

- 96 *The Prince and the Pauper*
Boston: James R. Osgood and Co., 1882 [1881]
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

Twain's *Prince* was written to be a children's book, and by self consciously attempting to produce "good" writing, Twain was hoping to appeal to the genteel drawing-room audience. The story is set in early Tudor England and centers around the confusions caused by the friendship of poor Tom Canty and his exact double, Prince Edward of England (later Edward VI). The text exposes and attacks the social evils of Tudor England and, by implication, 19-century America.

For this publication, Clemens made a new business arrangement by reversing the traditional roles of author and publisher. Twain agreed with Osgood that he (Twain) would pay all production costs and, in return for a 7 1/2 percent royalty, Osgood assembled and distributed the completed volumes.

- 97 *Fyrsten og Tiggeren*
[*The Prince and the Pauper*]
Copenhagen: J.H. Schubothes, 1882
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 98 *The Prince and the Pauper*
Manuscript notes on phrases
Mark Twain Papers, University of California, Berkeley

- 99 *Prinsen och Tiggargossen*
[*The Prince and the Pauper*]
Stockholm: F.C. Askerberg, [1885]
Mr. and Mrs. Fred Bentley, Sr.

First Swedish edition

- 100 *The Prince and the Pauper*
Play program, on board
January 13, 1886
Mark Twain House, Hartford, Conn.

The Clemens family staged their own dramatization of *The Prince and the Pauper* soon after it was written. The children played the title roles, with Twain himself playing Miles Hendon.

Twain also wrote his own theatrical version of the *Prince*. The story became one of the most frequently dramatized of his works and included film adaptations as early as 1909.

- 101 *The Stolen White Elephant*
Boston: James R. Osgood & Co., 1882
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

The title story of this collection of miscellaneous humorous stories and sketches was written in 1878 to be a chapter in *A Tramp Abroad*. In telling the misadventures of a missing elephant, Twain drew upon a famous investigation by New York detectives who were attempting to recover a body stolen from its tomb.

- 102 *The Stolen White Elephant*
London: Chatto & Windus, 1882
Mr. and Mrs. Fred Bentley, Sr.

First English edition

- 103 *Den Stjåalne, Hvide Elefant og andre nye Skitser*
[*The Stolen White Elephant*]
Copenhagen: J.H. Schubothes, 1882
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 104 *O Roubo Do Elephante Branco*
[*The Stolen White Elephant*]
Lisbon: Companhia Nacional Editora, 1890
Mr. and Mrs. Fred Bentley, Sr.

- 105 *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*
New York: Charles L. Webster, 1885 [1884]
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Mr. Robert Williams

Twain began the story of Huckleberry Finn in the summer of 1876 as a sequel to Tom Sawyer. The "tank ran dry," as he himself said, and Twain lay the work aside. He returned to it in 1883. Twain's own publishing house, headed by his nephew-in-law, Charles L. Webster, produced it.

The work has been controversial since it was first published. The story of mischievous boys on the run and attempting to survive outside the influence of polite society was criticized by contemporary moralists concerned about its effect on readers. After publication, the book was banned by the Concord Public Library. In recent times, the attitudes of society portrayed by Twain to the institutionalized immorality of slavery have been the source of controversy. Twain himself was always cynical about the motives of anyone who claimed moral superiority; he remarked to Webster that banning the book only resulted in 20,000 more sales. Published in February, the work sold 39,000 copies by March 14.

- 106 *Huck Finns Hoendelser*
[*Adventures of Huckleberry Finn*]
Copenhagen: J.H. Schubothes, 1885
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 107 *Meisterschaft: in Three Acts*
New York: *The Century Magazine*, January 1888
Vol. XXXV, #1-4
Mr. and Mrs. Fred Bentley, Sr.

This three-act play in German was written by Twain for the German class that met at his house. The humor relies on the unfortunate juxtaposition of various English and German phrases. The only performances of the play took place in private, within the family circle.

- 108 *A Connecticut Yankee in King Arthur's Court*
Holograph manuscript, pages numbered 1-6, 1889
Owen D. Young Collection, The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox, and Tilden Foundations

Twain worked on the manuscript of *A Connecticut Yankee* for periods between 1886 and 1889, when a complete typescript was made. This was the first typescript of any of Twain's novels; Twain liked to claim that he was the first American author to use the typewriter as a part of his working process.

Twain's attempts to defeat the foreign pirates and produce several editions simultaneously meant that he never fully corrected any set of proofs. Revisions were made directly to the printing plates of the various editions at the printer's.

- 109 *A Yankee at the Court of King Arthur*
London: Chatto & Windus, 1889
Mr. and Mrs. Fred Bentley, Sr.

Twain's attack in this fantasy on English manners and customs elicited fierce criticism from his British publishers. Their initial attitude was to treat the work as a direct attack on the British tradition and national heritage.

The work satirizes Arthurian England and the tradition of chivalry in literature. A Yankee mechanic is knocked unconscious and finds himself in Camelot in 528 A.D. He increases his power by applying his practical knowledge of 19th-century technological innovation. However, the full weight of social opposition from the hierarchy of lords, knights and bishops overcomes any efforts to improve the condition of the common people. At the end of the work, the Yankee declares a republic and uses the full destructive power of modern arms to achieve victory. After being wounded, he awakens back in the 19th century.

- 110 *A Connecticut Yankee in King Arthur's Court*
New York: Charles L. Webster & Co., 1889
Mr. and Mrs. Fred Bentley, Sr.

Dan Beard was commissioned to illustrate *Connecticut Yankee* after Twain admired his work in *Cosmopolitan*. Beard interpreted the text with all the political satire that Twain intended and more. Adding to the message, Beard did not hesitate to use living personalities, including leaders in industry and politics, as models for his illustrations.

- 111 *En Yankee hosRidderne om det Runde Bord*
[*A Connecticut in King Arthur's Court*]
Copenhagen: J.H. Schubothes, 1890
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 112 *Yanki pri dvore Korolya Artura*
[*A Yankee at the Court of King Arthur*]
St. Petersburg: M.G. Kornfeld, 1911
Mr. and Mrs. Fred Bentley, Sr.

First Russian edition

- 113 *Ein Yankee am Hofe des Konigs*
[*A Connecticut Yankee in King Arthur's Court*]
Vienna: Carl Stephenson, 1923
Mr. and Mrs. Fred Bentley, Sr.
- 114 "A Majestic Literary Fossil"
New York: *Harper's New Monthly*, Vol LXXX, 1889
Mr. and Mrs. Fred Bentley, Sr.

This essay, a commentary on medical thinking, was later included in Twain's *Literary Essays*.

- 115 *The American Claimant*
Manuscript, 1892
Mark Twain Papers, University of California, Berkeley
- 116 *The American Claimant*
London: Chatto & Windus, 1892
Mr. and Mrs. Fred Bentley, Sr.

Like *The Gilded Age*, Twain's sixth novel is based on the character of Colonel Sellers. Full of social satire, the story traces Sellers's claim as heir to aristocracy and the Viscount Berkeley's willingness to trade his hereditary rank for a place in the American democracy.

- 117 *The American Claimant*
New York: Charles L. Webster & Co., 1892
Additional copies: Kennesaw State College
- 118 *Arvingerne fra Amerika*
[*The American Claimant*]
Copenhagen: The Schuboths Press, 1894
Mr. and Mrs. Fred Bentley, Sr.

- 119 *Merry Tales*
New York: Charles L. Webster & Co., 1892
Mr. and Mrs. Fred Bentley, Sr.
Additional copies: Kennesaw State College

This collection includes the first appearance in a book of the biographical sketch "Private History of a Campaign that Failed," Twain's account of his brief military service in the Civil War.

- 120 *Million Pound Banknote*
New York: Charles L. Webster & Co., 1893
Mr. and Mrs. Fred Bentley, Sr.

The title story, which first appeared in *The Century*, concerns a broker who finds himself homeless and impoverished in London. As the subject of a wager between two brothers, the broker is given a bank note to see if he will be apprehended as a thief or treated by the world as a millionaire.

- 121 *Million Pound Banknote*
London: Chatto & Windus, 1893
Mr. and Mrs. Fred Bentley, Sr.

- 122 *Million-Sedlen*
[*Million Pound Banknote*]
Copenhagen: J.H. Schubothes, 1893
Mr. and Mrs. Fred Bentley, Sr.

First Danish edition

- 123 "Traveling with a Reformer"
New York: *Cosmopolitan*, December 1893
Mr. and Mrs. Fred Bentley, Sr.

The illustrations for this essay are by Dan Beard, whose drawings were also featured in *Connecticut Yankee*. In "Traveling with a Reformer," Twain describes a train journey with a man who corrects official abuses by polite allusions to friends he does not have.

- 124 "Is He Living or Is He Dead?"
New York: *Cosmopolitan*, September, 1893
Mr. and Mrs. Fred Bentley, Sr.

This is a story about four artists who create a reputation for one of them, prime the market, fake his death and funeral, then sell his paintings to the dealers. Being "dead," the artist becomes a commercial success.

In book publication, the story also appears in *The Man That Corrupted Hadleyburg and Other Stories and Essays*, 1900, and *My Debut as a Literary Person with Other Essays and Stories*, 1903.

- 125 *Tom Sawyer Abroad*
New York: Charles L. Webster & Co., 1894
Mr. and Mrs. Fred Bentley, Sr.

An early example of science fiction, *Tom Sawyer Abroad* continues the Tom and Huck saga with the characters traveling in an airship across the United States and the Atlantic to Africa. The characters are used to prop up a sequential narrative travelogue.

- 126 *Tom Sawyer Abroad*
London: Chatto & Windus, 1894
Mr. and Mrs. Fred Bentley, Sr.

- 127 *Pudd'nhead Wilson*
Autograph manuscript, Vol. 2, 1893
The Pierpont Morgan Library, New York (MA 882)

This manuscript represents Twain's attempt to lengthen and recast a story he had begun in early 1892 about a pair of Italian twins. This version was criticized by Livy, among others. Twain scraped extraneous material, centered the story on the trial and took the "refuse" material to make a separate story about a pair of Siamese twins. Twain once commented that writing the work cost him little effort; it was the revising that nearly killed him.

- 128 "Pudd'nhead Wilson"
New York: *The Century*, November 1893 - April 1904
Mr. and Mrs. Fred Bentley, Sr.

This magazine serialization is the first appearance of the work in print. The text differs from the manuscript. Into his story of mixed identities rightfully restored in a dramatic courtroom scene, Twain infuses his interest in fingerprinting, palmistry and dueling. Though the central figure, lawyer Pudd'nhead Wilson, is the town joke and a comedic figure throughout, Twain uses the work to present problematic, complex themes of racism, slavery, greed and human nature.

- 129 *The Tragedy of Pudd'nhead Wilson and Comedy of Those Extraordinary Twins*
Hartford: American Publishing Co., 1894
Mr. and Mrs. Fred Bentley, Sr.

At the head of each chapter are humorous maxims containing Pudd'nhead's philosophy. They bear a remarkably close resemblance to the "one liners" of Mark Twain, the lecture-hall performer. In Twain's enthusiasm to maximize the financial profit from every piece of writing, they were also published separately with a calendar.

- 130 *Personal Recollections of Joan of Arc*
New York: Harper and Brothers, 1896
Mr. and Mrs. Fred Bentley, Sr.
Additional copy: Kennesaw State College

Of all Twain's writings, *Joan of Arc* was his favorite. Regarding it as "serious" writing, Twain attempted to publish the serial version anonymously so that his reputation as a journalist and humorist would not prejudice the critical reviews it would receive. Twain traced his interest in Joan to an incident that occurred when he was a young printer's apprentice. A paper describing her trial and imprisonment fluttered into his hands. He was astonished to find out she was a real person and began to read all he could about her life and times. He began seriously collecting material for the book in 1880.

- 131 *Joan of Arc*
Advertising Poster by Edward Penfield (1866-1925), 1896
Mark Twain House, Hartford, Conn.
- 132 "Tom Sawyer, Detective"
New York: *Harpers New Monthly Magazine*, Vol XCIII, 1896, August, September
Mr. and Mrs. Fred Bentley, Sr.

In this serial, Twain propelled his most famous characters into action again. Huck narrates as Tom solves a mystery based on the facts of a 17th century Danish trial. In an effort to bring in some quick money and to capitalize on the growing popularity of detective stories, Twain reshaped Tom and Huck into the mold of Arthur Conan Doyle's Holmes and Watson.

- 133 *The Man That Corrupted Hadleyburg*
Autograph manuscript, 144 leaves, 1898
The Pierpont Morgan Library, New York (MA 799)

This story of a self-righteous town and a stranger's revenge was written while Twain was living in Vienna in 1898. Alfred Bigelow Paine, who was Twain's first biographer, considered it Twain's greatest work.

- 134 *The Man That Corrupted Hadleyburg*
London: Chatto & Windus, 1900
Mr. and Mrs. Fred Bentley, Sr.
- 135 *The Man That Corrupted Hadleyburg*
New York: Harper & Brothers, 1900
Mr. and Mrs. Fred Bentley, Sr.

- 136 *Captain Stormfield, "A Later Beginning"*
Manuscript
pp 1-17 of *Report from Paradise*
Mark Twain Papers, University of California, Berkeley

Twain worked on the story of Captain Stormfield for many years between 1869 and 1893, returning to it up between other writing projects. The story is based on a dream of Captain Ned Wakeman and remained unpublished for fear readers would be shocked by its mild satire of the Protestant view of heaven as a country club for the blest. Wakeman was a California folk hero, and Twain sailed with him when Twain moved from California to New York in 1866. In Twain's personal cosmology, Wakeman, the pilot of mythical skill, became a symbol of the freedom granted to the decisive man. Stormfield was also the name Clemens chose for his last house.

- 137 *Extract from Captain Stormfield's Visit to Heaven*
New York: Harper and Brothers, 1909
Mr. and Mrs. Fred Bentley, Sr.

- 138 *A Double-Barreled Detective Story*
Autograph manuscript, 127 leaves, ca. 1901
The Pierpont Morgan Library, New York (MA 2934)

This melodramatic detective story is a "burlesque" or parody of Arthur Conan Doyle's Sherlock Holmes stories.

- 139 *A Double Barrelled Detective Story*
New York: Harper & Brothers, 1902
Mr. and Mrs. Fred Bentley, Sr.

- 140 "Death Disk;" "A Double Barrelled Detective Story;" "The Californian's Tale"
New York: *Harper's Magazine*, December 1901 - May 1902
Mr. and Mrs. Fred Bentley, Sr.

Much admired in its day, the "Death Disk" is a sentimental story about a young girl who saves her father from execution in Cromwell's London.

- 141 *The Mysterious Stranger*
Manuscript
Mark Twain Papers, University of California, Berkeley

Twain worked on the story of a mysterious stranger or young Satan for many of his later years, when he was overcome with grief over the death of his daughter and the humiliation and failure he experienced as a result of bankruptcy. The various versions of this work seem to form a summary of Twain's final pessimistic philosophy, an empty nihilism that removes the need for any personal responsibility for private actions or for the condition of the world.

- 142 *The Mysterious Stranger*
New York: Harper, 1916
With N.C. Wyeth illustrations
Mr. and Mrs. Fred Bentley, Sr.

This version of one of Twain's mysterious stranger stories, "The Chronicle of Young Satan," written between 1897 and 1900, was heavily edited by Alfred Bigelow Paine and Frederick Duneka. They deleted about 35 percent of the original text, rewrote passages and added characters.

- 143 *Dog's Tale*
New York: Harper & Brothers, 1904
Mr. and Mrs. Fred Bentley, Sr.

The story, told in the dog's voice, of a loyal dog whose reward is to have her pup sent for experimental testing, was written to please Twain's daughter Jean. The story first appeared in *Harper's Magazine* in December, 1903, and was immediately reprinted in London by the National Anti-Vivisection Society, apparently from the same plates as the magazine printing. This was the first separate printing in America.

- 144 *Eve Speaks*
Manuscript
Mark Twain Papers, University of California, Berkeley

In this sketch, Eve describes the expulsion from paradise, her discovery of Abel's body, and her and Adam's failure to revive him. The short piece ends with Satan's announcement of the entry of death into the world. The date of composition is unknown; it possibly was written at the same time as Eve's diary, which was a memorial to Olivia Clemens and intended to capture her spoken tone of voice. First publication took place in *Europe and Elsewhere*, 1923.

- 145 *Adam's Soliloquy*
Manuscript, February 1905
Mark Twain Papers, University of California, Berkeley

In this fantasy, Twain again showed his interest in our earliest ancestors. Here Adam is transported to earth and contemplates the dinosaurs in the Museum of Natural History in New York City. He then starts a guessing game with a young woman about his origins and relatives. The text was not published in Twain's lifetime and first appeared in print in the collection *Europe and Elsewhere*, 1923.

- 146 *\$30,000 Bequest and Other Stories*
New York: Harper & Brothers, 1906
Mr. and Mrs. Fred Bentley, Sr.

In this collection of magazine materials, the title story tells of a family's decline following the promise of wealth and social status when they are promised an inheritance. Themes of easy wealth and unfulfilled expectations are reflections of many of Twain's own life experiences.

- 147 *Eve's Diary Translated from the original MS.*
New York: Harper & Bros., 1906
Mr. and Mrs. Fred Bentley, Sr.

Written as a memorial to Olivia Clemens, this fantasy describes Eve waking up in paradise. Eve, like Livy, also dies before her husband. Twain apparently intended to capture Livy's speech mannerisms and tone of voice to convince himself, as Adam does, that wherever "she" is, that was heaven and that was his ultimate destination.

- 148 *Memorias de Adao e Eva*
[*Memoirs of Adam and Eve*]
Lopes and Company, 1913
Mr. and Mrs. Fred Bentley, Sr.

First Portuguese edition

- 149 *A Horse's Tale*
New York: Harper and Brothers, 1907
Mr. and Mrs. Fred Bentley, Sr.

First published in *Harper's Monthly*, this short story was intended as an attack on the evils of bullfighting and was an effort to save elderly horses from ending their lives as mounts in the bull ring.

- 150 *Curious Republic of Gondour and Other Whimsical Sketches*
New York: Boni and Liveright, 1919
Mr. and Mrs. Fred Bentley, Sr.

The title story of this collection was originally published anonymously in 1875. It tells of a mythical country that has solved its problems with a unique political system. Containing arguments against universal suffrage and in favor of political power being held by the educated, the sketch went unnoticed by the public.

Commentary and Criticism

- 151 "On Artemus Ward"
Granville, N.Y.: *Sentinel*, February 9, 1880
Newspaper
Mr. and Mrs. Fred Bentley, Sr.
- 152 "On Artemus Ward"
Santa Cruz, Calif.: *Weekly Courier*, March 3, 1880
Newspaper
Mr. and Mrs. Fred Bentley, Sr.

Ward (Charles Farrar Browne), a fellow humorist on the lecture circuit in the 1860's, had encouraged the young Twain. Ward was the first springboard to Twain's national fame; it was at Ward's suggestion that the "Jumping Frog" story was first sent East.

- 153 *New Guide of the Conversation in Portuguese and English in Two Parts*, by Pedro Carlino
With an Introduction by Mark Twain
Boston: James R. Osgood, 1883
Mr. and Mrs. Fred Bentley, Sr.

Two articles commenting on this work appeared in the *Californian* in 1864; they probably drew Twain's attention to the volume and its unintentional humor. As he says in the forward, "It was written in serious good faith and deep earnestness by an honest and upright idiot."

- 154 "English as She is Taught"
New York: *Century Magazine*, April 1887
Mr. and Mrs. Fred Bentley

This piece is a review of Caroline B. LeRow's book of the same title. The text appeared in book form in London in 1887; the first American edition did not appear until 1900.

- 155 *English as She is Taught*
Boston: Mutual Book Company, [1900]
Kennesaw State College

156 "In Defense of Harriet Shelley"
Boston: *North American Review*, Vol 169,
August - September, 1894
Mr. and Mrs. Fred Bentley, Sr.

157 "Fenimore Cooper's Literary Offenses"
Manuscript, 1895
Mark Twain Papers, University of California, Berkeley

In his most famous literary essay, Twain defines 18 commonsense rules for writing romantic fiction and shows how Cooper systematically and repeatedly violates each. The essay first appeared in *The North American Review* in July, 1895, and was republished in *How To Tell a Story and Other Essays*, 1897.

158 *About Play Acting*
New York: Forum Publishing Co., 1897
Mr. and Mrs. Fred Bentley, Sr.

159 "Christian Science and the Books of Mrs. Eddy"
New York: *Cosmopolitan*, October 1899
Mr. and Mrs. Fred Bentley, Sr.

In the 1890s the Clemens family, with their various intractable chronic ailments, became interested in the then-fashionable "mind cures." Both Susy and Clara were converts to what Twain referred to at the time as "that rational and noble philosophy." Even Twain himself saw a "mind cure" doctor with favorable results for his own bronchitis. Passionate, private enthusiasm turned to public indignation at the frauds practiced in the name of "Christian Science." Twain took up his Plasmon magic diet food and discovered osteopathy to be the answer to all problems. *Harpers* declined to publish the piece.

160 *Christian Science with Notes Containing Corrections to Date*
New York: Harper, 1907
Mr. and Mrs. Fred Bentley, Sr.

This work compiled articles Twain had previously published on the subject of Christian Science.

- 161 "To the Person Sitting in Darkness"
North American Review, Vol. 172, no. 2, February, 1901
Mr. and Mrs. Fred Bentley, Sr.

An impassioned attack on the blessings of civilization brought by missionaries and managed by the imperialist leaders of the Western world, this essay was Twain's most significant anti-imperialist work. Denouncing the greed and inhumanity of nations taking over other territories, it established Twain as a champion of democracy and humanitarianism and contributed to his popularity all over the world.

- 162 "A Defense of General Funston"
North American Review, Vol. 174, no. 5, May 1902
Mr. and Mrs. Fred Bentley, Sr.

Funston, an American Army officer, commanded the regiment that captured the Filipino nationalist leader in 1901 and ended the war between the Philippines and the United States. Funston's address to the Lotos Club in 1902 prompted Twain to write this bitter response.

- 163 *Editorial Wild Oats*
New York: Harper & Brothers, 1905
Mr. and Mrs. Fred Bentley, Sr.
- 164 *King Leopold's Soliloquy. A Defense of His Congo Rule*
Boston: P. R. Warren, 1905
Mr. and Mrs. Fred Bentley, Sr.

Twain satirized Leopold II, King of the Belgians, in this ironic "apology" for the brutal and violent exploitation of the native population of the Belgian Congo – "Business is business, and I've got to live, haven't I, even if it does cause inconvenience to somebody here and there?" The pamphlet appeared in September 1905 and quickly was followed by at least three more printings. Twain added to the text for a "second edition," which appeared late in 1906. *Harpers* declined the controversial publication, and Twain donated all profits to relief work.

- 165 "Carnegie Spelling Reform"
New York: *Harper's Weekly*, April 7, 1906
Mr. and Mrs. Fred Bentley, Sr.

- 166 "Carl Schurz, Pilot"
New York: *Harper's Weekly*, May 26, 1906
Mr. and Mrs. Fred Bentley, Sr.

Carl Schurz was a German-American politician and journalist who shared many of the same beliefs in the issues of the late 19th century as Twain. Twain greatly admired Schurz and eulogized him in this essay.

- 167 *Last Suggestions on Copyright*
Manuscript, 1906
Mark Twain Papers, University of California, Berkeley

- 168 Copyright Hearings, Senate Doc. 6330, HR 19853

Twain was always concerned about the financial rewards of authorship. His last visit to Washington was to lobby Congress on behalf of authors.

- 169 *Is Shakespeare Dead? From My Autobiography*
New York: Harper and Brothers, 1909
Mr. and Mrs. Fred Bentley, Sr.

Twain extracted many parts of this essay from his autobiography. He attacked the generally accepted belief that Shakespeare wrote the plays attributed to him. Shakespeare joined the pantheon of Twain's pet hates, which included Mary Baker Eddy and Satan.

- 170 *Marjorie Flemming, Wonder Child*
Manuscript, 1909
Mark Twain Papers, University of California, Berkeley

Marjorie Flemming (1803-1811) was a Scottish child prodigy who died at the age of 8 of meningitis. Twain became acquainted with her writings through her biographer and his friend, Dr. John Brown. Her outspoken poems and diaries, many on the subject of purity, fascinated Twain, who was reminded of his own daughter Susy's untimely death.

- 171 *What is Man?*
London: Watts & Co., 1910
Mr. and Mrs. Fred Bentley, Sr.

This essay embodies the pessimistic materialistic philosophy of life Twain adopted after his years of financial difficulty. This edition is a piracy and the first to identify Twain as the author. A limited edition of 250 copies was printed and published anonymously in New York in 1906. Though probably begun about 1898, the essay as revised many times and withheld from publication; Twain believed his public would find his views shocking.

- 172 *Mark Twain's Letter to the California Pioneers*
Oakland, Cal: DeWitt and Snelling, 1911
Mr. and Mrs. Fred Bentley, Sr.
- 173 "How to Make History Dates Stick"
New York: *Harper's Monthly Magazine*, Vol. 140, December, 1914
Mr. and Mrs. Fred Bentley, Sr.

In this 1899 essay, Twain describes two systems for learning and teaching historical dates. He used one at Quarry Farm to teach his own family the dates of the English monarchs by plotting signposts on the driveway to mark each reign.

- 174 *Sketches of Early English Kings*
Drawings, 1 page 1907 or 1908
With autograph letter of explanation by Isabel Lyon, March 1933
W. T. Howe Collection, The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations

Fame and Celebrity

"A true statesman does not despise any wisdom, howsoever lowly may be its origin."
A Connecticut Yankee, 1889

- 175 Portrait by J. Carroll Beckwith (magazine cover)
New York: *Harper's Weekly*, September 26, 1891
Mr. William McBride
- 176 Portrait by William Nicholson (magazine cover)
New York: *Harper's Weekly*, December 15, 1900
Mr. William McBride
- 177 Postcard Photographs
6 postcards, 1895
Mr. and Mrs. Fred Bentley, Sr.
- 178 Mark Twain Cigars
c 1900
Mr. William McBride
- 179 Mark Twain Flour
Voight Milling Co., 1900
Flour Sack
Mark Twain Memorial

- 180 *World's Renowned Authors*
Kansas City: Topeka Book Co., 1902
Mr. and Mrs. Fred Bentley, Sr.

Salesman's sample copy with photographs of Twain, Dickens, Poe, etc.

- 181 *Mark Twain's Birthday. Report of the Celebration of the Sixty-Seventh thereof at the Metropolitan Club, New York, November 28, 1902*
New York: [Metropolitan Club], 1903
Mr. and Mrs. Fred Bentley, Sr.

Twain concluded his speech of thanks to old friends with a tribute to his wife, Livy, who was in her final illness.

- 182 1902 Birthday Souvenir with Self Portrait
Copper engraving, 1902
The Pierpont Morgan Library, New York (MA 994)

Guests at Twain's 67th birthday were given mementos featuring Twain's self portrait. This one is inscribed to J. P. Morgan.

Twain regarded himself as an artist, as well as an author. This pen-and-ink self portrait was also featured in a letter to the editor of *Harper's Weekly*, November 15, 1902. It was titled "Amended Obituaries."

- 183 Caricature by "Fudge"
Watercolor,
University of Virginia
- 184 Portrait by Otto J. Schneider (1875-1946)
Etching, 1906
The National Portrait Gallery, Smithsonian Institution
- 185 Autograph Letter to Mrs. Adele Durant Holt
May 3, 1907
2 pages
Mr. and Mrs. Fred Bentley, Sr.
- 186 "England's Ovation to Mark Twain and Mark Twain in England," by Sidney Brooks
New York: *Harper's Weekly*, July 20 and July 27, 1907
Mr. and Mrs. Fred Bentley, Sr.

- 187 *The Bookman*. Special Mark Twain Number
New York: Dodd Mead & Co., June, 1910
Mr. and Mrs. Fred Bentley, Sr.
- 188 "Mark Twain in Memoriam"
New York: *Harper's Weekly*, December 17, 1910
Mr. and Mrs. Fred Bentley, Sr.

The Legacy

"To arrive at a just estimate of a renowned man's character one must judge it by the standards of his time, not ours." — *Joan of Arc*, 1896, preface.

In the years since his death, Mark Twain has assumed a larger-than-life place in American culture. The public image he so carefully cultivated during his lifetime has become ingrained in our mythology. With sentimentality, nostalgia and serious scholarship, critics and worshipers alike keep the legends of Twain and his characters afloat in new editions of his works, advertising, memorials, impersonators and in dramatizations in every medium.

- 189 *Travels in History*
New York: Harper & Brothers, 1910
Mr. and Mrs. Fred Bentley, Sr.

A textbook of selected readings from the works of Mark Twain.

- 190 "Tom Sawyer's Town," by Keene Abbott
New York: *Harper's Weekly*, August 9, 1913
Mr. and Mrs. Fred Bentley, Sr.
- 191 Mark Twain Calendar
New York: Sully and Cleinteich, 1917
Mr. and Mrs. Fred Bentley, Sr.
- 192 Adventures of Tom Sawyer and Huck Finn
Board Game
Stoll & Edwards Co., Inc., 1925
Mr. William McBride

- 193 Campbell Soup Advertisement
Saturday Evening Post, September 15, 1934
Mark Twain House, Hartford, Conn.
- 194 *Mark Twain's Goodbye*
Hannibal: Davis Studio, 1935
Song
Music by Paul Rottman, Lyrics by Mark Twain
- 195 *Adventures of Tom Sawyer*
Illustrated by Norman Rockwell
New York: Heritage Press, 1936
Mr. and Mrs. Fred Bentley, Sr.
- 196 The Game of Tom Sawyer
Milton Bradley, 1937
Board game
Mr. William McBride
- 197 *1601*
Earth Publishing Co., 1955
Portraits by Richard Roth
Kennesaw State College
- 198 Film Posters
1937-1993
Mr. Nick Karanovich

Twain and his stories were the subject of film interpretations even before his death. As early as 1909, Thomas Edison captured Twain himself and later a production of *The Prince and the Pauper* on film.

Karanovich's collection of film posters from around the world is on display for the first time in this exhibit.

- 1937 *The Prince and the Pauper* (Gold Key Classic) 20" x 28"
Il Principe il Povero (Italian) 13" x 17", 18" x 26" (8), 39" x 55"
El Principe y el Mendigo (Argentinian) 29" x 43"
 Warner Bros.;
 Director: William Keighley
 Cast: Errol Flynn, Claude Rains, Barton MacLane, and Alan Hale, with Billy and Bobby Mauch
- 1938 *Adventures of Tom Sawyer* 22" x 28" (2)
Las Aventuras de Tom Sawyer (Mexican) 12 1/2" x 16 1/2" (5)
 United Artists
 Director: Norman Taurog
 Cast: Tommy Kelly, Mary Robson, Walter Brennan, Victory Jory, Ann Gillis and Donald Meek
- 1944 *Adventures of Mark Twain* 27" x 41", 14" x 36"
 Warner Brothers
 Director: Irving Rapper
 Cast: Frederic March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, C. Aubrey Smith, Billy Henry and Robert Barrat
- 1949 *Connecticut Yankee in King Arthur's Court* 41" x 81"
 Paramount
 Director: Tay Garnett
 Cast: Bing Crosby, Rhonda Fleming, William Bendix and Sir Cedric Hardwicke
- 1953 *Man with a Million* 14" x 36"
 United Artists
 Director: Ronald Neame
 Cast: Gregory Peck, Jane Griffiths, Wilfred Hyde-White and Ronald Adam
- 1960 *Adventures of Huckleberry Finn* 27" x 41", 14" x 36"
Adventures of Huckleberry Finn (children's matinee) 27" x 41"
Adventures of Huck Finn (Swedish) 24" x 33"
Les Aventuriers du Fleuve (French) 47" x 63"
Le Aventure di Huck Finn (Italian) 19" x 26 1/2" (4), 13" x 28", 54" x 80"
 MGM
 Director: Michael Curtiz
 Cast: Eddie Hodges, Archie Moore, Tony Randall, Josephine Hutchinson, Neville Brand and Mickey Shaughnessey

- 1962 *Ksiazka I Zebrak* (Polish) 23" x 33"
Principe y Mendigo (Mexican) 12 1/2" x 16 1/2" (5)
 Walt Disney
 Director: Don Chaffey
 Cast: Guy Williams, Laurence Naismith, Donald Houston and Sean Scully
Principe y Mendigo (Mexican)
- 1973 *Mark Twain's Tom Sawyer* (musical adaptation) 27" x 41", 22" x 48"
 United Artists
 Director: Don Taylor
 Cast: Johnnie Whitaker, Jeff East and Jodie Foster
- 1974 *Mark Twain's Huckleberry Finn, a Musical* 27" x 41"
Huckleberry Finn (Romanian) 11" x 15"
 United Artists
 Director: J. Lee Thompson
 Cast: Jeff East, Paul Winfield, Harvey Korman, Lucille Benson, Gary Merrill, Ruby Leftwich and David Wayne
- 1978 *Crossed Swords* 27" x 41"
The Prince and the Pauper (British) 30" x 39"
The Prince and the Pauper (Japanese) 20" x 29"
 Warner Brothers
 Director: Richard Fleischer
 Cast: Rex Harrison, David Hemmings, Oliver Reed, Raquel Welch, Mark Lester, Ernest Borgnine, George C. Scott and Charlton Heston
- 1979 *Spaceman and King Arthur* (British) 30" x 40"
 Disney
 Director: Russ Mayberry
 Cast: Dennis Dugan, Jim Dale, Ron Moody and Kenneth More
- 1993 *Adventures of Huck Finn* 27" x 41"
 Director: Stephen Sommers
 Cast: Elijah Wood, Courtney B. Vance, Robbie Coltrane and Jason Robards
- undated *Dobrodruzstvi Toma Sawyer* (Romanian) 11 1/2" x 14 1/2"

The Contributors

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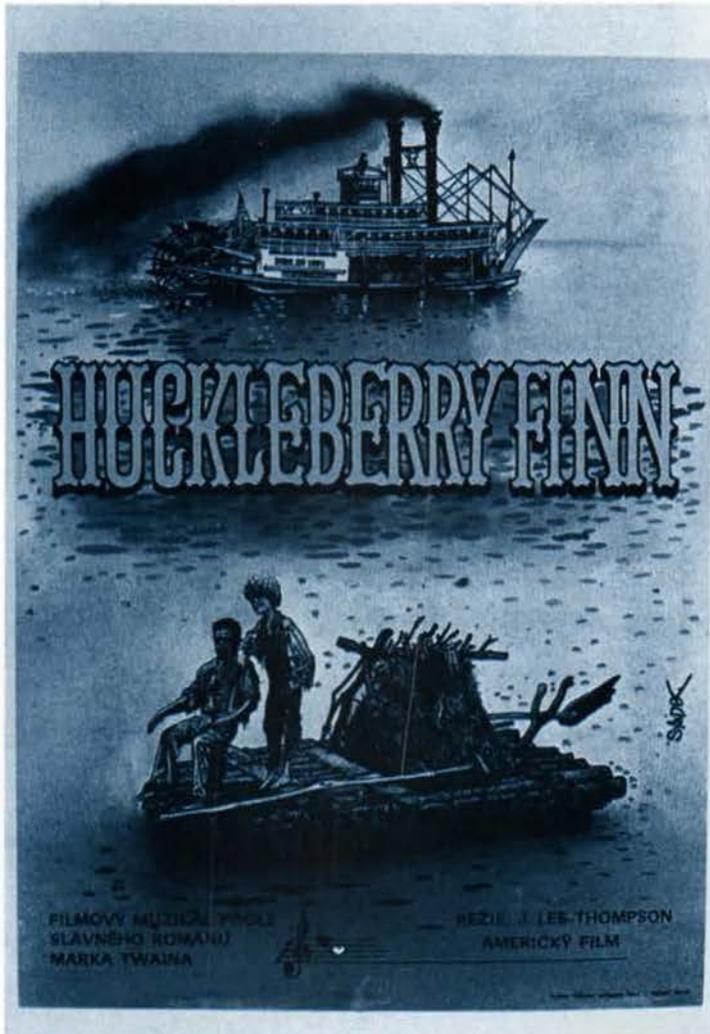
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