Mark Twain in San Diego (Again)

The Mark Twain Circle will sponsor two sessions at the 1994 MLA Annual Convention in San Diego:
I. "Mark Twain and Other Authors: Greene, Swift, and Cooper (Chair: David E. Slocane, U of New Haven); papers:
   1. Karen Oakes (U of Hull), "Bad Boys and Good Girls: Twain, Greene, and American Humor"
   2. Donna L. Potter (Kansas State U), "Another Look at Tom’s Return: Huckleberry Finn Through Swift’s Looking Glass"
   3. John Engell (San José State U), "Mark Twain's Literary Offenses: or, Why Sam Clemens Told Whoppers about Fenimore Cooper’s Novels"
Respondent: Henry W. Womah (St. John’s U, Jamaica)
II. "Mark Twain in Sex" Chair: Victor Doyno, SUNY, Buffalo); papers:
   1. Laura Skandera-Trombley (SUNY-Potadom), "Mark Twain and the Transvestite Novel"
   2. John Cooley (Western Michigan U), "Twain’s Transvestite Tragedies: Role Reversals and Patriarchal Power"
Respondent: Joseph A. Alvarez (Central Piedmont Community C)

There will be two Cocktail Hour Readings in the Mark Twain Suite: (1) James R. Papp (Bratislava, Slovakia), “Mark Twain as a Slovak: The Problem of Translation,” Wednesday, Dec. 28; (2) Nancy Cook (U of Montana), "Mark Twain and Subscription Publishing," Thursday, Dec. 29. Each will begin at 5:30 p.m. and last about two hours.

This year’s Breakfast with Mark Twain sessions, also located in the Mark Twain Suite, will feature the following presentations: (1) Joe McCullough, (U of Nevada, Las Vegas), "Mark Twain (and Adam) Encounter the Dinosaur," Dec. 28; Mary Uhl (U of Iowa), "Soft Names for Stealing: The Moral Implications of Slang and Euphemisms in Huckleberry Finn," Dec. 29; John Dolin (Penn State), "Twain’s Travel Guide," Dec. 30.

And there will be a Circle Business Meeting in the Anaheim Room, San Diego Marriott, 1:45-3:00 p.m., on Thursday, Dec. 29.

The American Humor Studies Association will present two sessions of related interest: (1) "Laughing at the Gods," chaired by Michael J. Kikkis (Elmhur C) and including a paper by Jennifer Rafferty (Trinity C) titled "Postmodern, Antirealistic Black Humor and Mark Twain’s Mysterious Stranger"; (2) "Genderless Child of Humor of the MLA," chaired by Eric Solomon (San Francisco State U) and described as "an open
an odyssey about MLA and the Profes-
sion.*

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Mark Twain Debuts at SAMLA

Joseph A. Alvarez (Central Piedmont Com-
munity College) will chair the Mark Twain Cir-
cle's first-ever SAMLA session, and Alan
Griben (Auburn U, Montgomery) will serve
as secretary. The session is titled "The
Pudd'nhead Wilson Centennial: New
Views," and will feature the following pre-
sentations:
1. Rebecca B. King (U of Tennessee),
"Pudd'nhead Wilson: Mark Twain's
Aesthetic for the Postmodern"
2. John Bird (Winthrop U), "Figuring
Identity: Metaphor and Metonymy in
Pudd'nhead Wilson"
3. Lucinda MacKethan (North Carolina
State U), "Roxy and the Conjurer Woman
as Black Comic: The Racial Politics of
an Image in the 1890s"
4. David Tomlinson (U.S. Naval
Academy), "Mark Twain's Magnificent
Failure"

The session will also include a brief business
meeting.

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Humor in Cancún

The "Conference on American Humor," scheduled
for Cancún, Mexico, Dec. 8-11, 1994, is taking shape
nicely, and a tentative listing of speakers and topics includes
a num-
ber of sessions of interest to Twainians.
There is, at this writing, still room for chairs
and respondents, should some readers wish
to volunteer. They should write immediately
to Dave E. E. Sloane (U of New Haven;
300 Orange Ave., West Haven, CT 06516)
for details. Also contact Prof. Sloane for
conference registration information. Anyone
may join the conference at conferences.
hotel rates as long as our block of rooms
holds out; rates are $79 per day plus 10%
Mexican tax and maid's fees.

The following sessions, all scheduled for
Saturday, Dec. 10 (but not concurrent), will
be devoted specifically to Mark Twain:
I. "Mark Twain: The Making of a Genius"
(Chair: Harry Wonham); papers:
1. James M. Cox, "Is Mark Twain
Dead?"
2. Victor Doyo, "Caught in the Act:
Sam Creates Huck"
3. Lawrence I. Berkove, "The Comstock
Matrix of Twain's Humor"
4. Gretchen Shaw, "Theodore Crane
and Mark Twain: Humor"
II. "Mark Twain: God's Fool Redux 2:
The State of Mark Twain's Biography" (Chair:
Laura Skandra-Trombley); participants:
Hamlin Hill, Michael Kiskis, Jeff Steinbrink,
Robert Sattelmeyer, respondent; Laura
Niesz
en de Abrufa
III. "Passing Mark Twain On"; papers:
1. John Bird, "Figure the Joke: Mark
Twain's Metaphorical Humor"
2. Clyde Elkins, "Clyde Elkins and the
Fishy Inheritance of Huck Finn"
3. Joseph A. Alvarez, "Twain's Children:
Modern Humorists Descended from the
Master"
IV. "American/Foreign Humor—or Mark
Twain in Translation"; papers:
1. James Papp, "Huck Finn: From
Communist to Post-Communist in Central
Europe"
2. Cameron Nickels, "Twain: An Offbeat
International Interview"
3. Holger Kersten, "Twain and German"

A MidAmerica Award for Edgar
Branch

The following is excerpted from remarks
by David D. Anderson, Executive Secretary-
Treasurer of the Society for the Study of
Midwestern Literature:
"The 1994 MidAmerica Award was
instituted to recognize those who have
made major contributions to an understand-
ing of the literature that we profess to study.
Tonight we are honoring ... Edgar M.
Branch, native Midwesterner, Research
Professor of English Emeritus at Miami
University in Ohio, and continuing member
of the Board of Directors of the Mark Twain
Project at Berkeley as well as literary
executive of the James T. Farrell estate.
Professor Branch has written fourteen
books on Mark Twain and five on James T.
Farrell, as well as scores of articles and
papers on both. A truly distinguished con-
tributor to the study of Midwestern Litera-
ture, I am pleased to say that one of the two
MidAmerica Awards for 1994 is presented
to Edgar M. Branch."

Call for Papers

A symposium on contemporary American
fiction will be held September 28-30, 1995
at SUNY, Potsdam. You are invited to sub-
mit an abstract to be considered for reading
at one of the sessions. Papers should focus
on the works of T. C. Boyle or his con-
temporary American novelists and short
story writers. Content and direction of
departments will be left to the discretion of
the authors. Papers on satire will be particularly
welcome. Before February 1, 1995, submit
two copies of an abstract to Kelsie
Harder, Distinguished Professor of English,
English Dept., SUNY Potsdam, Potsdam,
NY 13676.

Arts; Sciences; Mark Twain
Essays in Arts and Sciences, the annual
journal of the University of New Haven, will
publish its 1994 issue on October 15. The
issue is almost entirely a Mark Twain issue.
Contents will be as follows: Judith Yaross
Leo, "Fossil Feuds: Popular Science and the
Rhine"
"The Compleat Naturalist"
Bret Zim-
erman, "Stars and Spiritual Navigation in Melville's
Clarel"; Laura Skandra-
Trombley, "Mark Twain's Last Work of Realism: The Glynn Manuscript";
Joseph McCulloough, "Mark
Twain's First Chestnut: Revisions in 'Extracts from
Adam's Diary'"; Louis J. Budd, "A
Reconsideration of Mark Twain Speech:
New Laws and Old Yarns"; Suzi Naiabg, "Negro
Wench and Matricon Sweetheart: Images of
Splitting and Integration in Samuel Clemens'
Dreams"; David E. E. Sloane, "The Thomas
Edison Papers and the Mark Twain Project,
Scholarship as Monument" (Review-Essay).

MARK TWAIN RESOURCES

PC for Twain Studies: TWAIN'S WORLD
(CD-ROM). Bureau Development, Inc.,
presents its new CD of Twain's works as a
"multimedia collection" that brings "Twain's World" alive "from jumping frogs to river-
boats." This promise, together with the advertisement's placement directly over an
ad for Monster Pictures' video game
Disney-World carefully abridged for a PG audience. Actually, though severely
limited, TWAIN'S WORLD would provide a valuable acquisition for anyone's library, if for
no other reason than that it serves as a con-
cordance. And while we have concordances of works by such other major nineteenth-
century American novelists as Melville and
Hawthorne, none has existed for Twain's
works until now.

Given the volume of textual data con-
tained on the CD, its value as a research tool
assumes impressive proportions. TWAIN'S
WORLD is divided into two sections: the
Galleries, which include pictures, narratives,
videos, and animations; and the Works sec-
tion, in which each text is accompanied by a
history of the work and a quiz. The text
section alone occupies approximately two
hundred megabytes of disk space, or the
equivalent of nearly 140 floppy diskettes.
In other words, the Works section comprises
80,000 pages of printed text, assuming an
average of 250 words per printed page.

To Dave E. E. Sloane (U of New Haven;
300 Orange Ave., West Haven, CT 06516)
for details. Also contact Prof. Sloane for
conference registration information. Anyone
may join the conference at conferences.
hotel rates as long as our block of rooms
holds out; rates are $79 per day plus 10%
Mexican tax and maid's fees.

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University in Ohio, and continuing member
49 essays, 91 speeches, and 7 personal letters—in addition to Mark Twain's Letters, the two-volume collection compiled by Albert Bigelow Paine. William Dean Howells's revaluation and criticism in My Mark Twain predominates in the "Works About Twain" division.

Through TWAIN's WORLD compact disc technology, users can now readily summon up, in context, every occurrence of any word in this library of texts. But while the library itself is voluminous, it falls far short of presenting Twain's world in its entirety; and this could obviously lead to problems for the reader imperatively acquainted with the author's familiarity with Twain scholarship. A few test cases reveal both the virtues and the defects of the CD as a concordance.

For example, even the reader with an encyclopedic knowledge of Twain's writings, though recalling that the author expresses a view on a woman's suffrage in A Connecticut Yankee in King Arthur's Court, might not be able to recall the precise passages. Selecting the CD's search feature, the reader types in the word "suffrage," and chapters 30 and 40 of A Connecticut Yankee are listed; in addition to nine entries in other titles. Pinpointing the desired passage simply requires accessing one of these chapter listings. The entire chapter is displayed, with each occurrence of suffrage highlighted. Moreover, readers can select and copy the desired passage and paste the extract into their own manuscript.

The relative merit of this "cut and paste" feature depends on the CD user's satisfaction with the editing included on the CD: the Harper and Brothers Collection. Since A Connecticut Yankee in King Arthur's Court is one of the texts now available in the University Press of the Works of Mark Twain series, the latter definitive edition would be preferable. Nevertheless, in this particular instance, the benefits of immediate access would seem to outweigh the CD's limitations as a source.

Such is certainly not always the case: modern scholars and the textual integrity of the Harper and Brothers edition and found it wanting. The student relying solely on the CD may thus be dangerously misguided. For example, as Victor Doyon points out, in the case of "As Concerns the Deity": "[T]he California text is the only reliable text. [Twain's literary executor, Albert B.] Paine omitted Twain's powerful final example, and this omission and others render all earlier texts valueless" (The Mark Twain Encyclopedia 43). Readers of The Mysterious Stranger will find it reassuring that they should consult only the CD version: the 1916 "bad text" pieced together by Paine and Frederick Deuchler. And The Mysterious Stranger and Twain's Autobiography are the only two posthumous works included in TWAIN's WORLD, again revealing its limitations as a concordance. Should, for instance, a reader inspired by The Mark Twain Encyclopedia's compendious essay on Twain's "autobiography" and the word "conscience" initiate a word search, the CD would respond with 130 entries. This yield is impressive, but less so when one considers that, as the Encyclopedia shows, so many of Twain's references to conscience occur in the posthumous works.

Deficits aside, as a research tool, TWAIN's WORLD serves in important ways that traditional concordances cannot. Rather than simply indexing words alphabetically, it provides immediate access to targeted words within a specific context. Furthermore, CD technology enables readers to explore Twain's contextual pairing of words, as in the matching of "adventure" and either "money" or "dollars." A word search for "adventure" yields 106 passages. Entering "adventure NEAR dollars" reveals that, surprisingly, those two words appear in relatively close conjunction within 48 of the 106 leading one to suspect that Twain sometimes plays with the notion of adventure in the sense of a financial speculation or venture. As Adventures of Huckleberry Finn so eloquently reveals, people can afford "adventures" more readily than others.

At $24.95, the frontier computer technology of TWAIN's WORLD is, in any case, an affordable venture. But the CD development views the CD as an ongoing project, and the planned upgrade will include numerous additional works. Readers of the

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**Mark Twain Circular** are invited to call Bureau Development's William Burns at (201) 808-2700, ext. 22, with their suggestions for improvements.

**The Mysterious Stranger** The multimedia section consists of 100 megabytes of information, or the equivalent of 70 floppy diskettes. This yields 24 narrations, 584 graphics, and 35 short videos. "How to Tell a Story," and the "whitewash" chapter from The Adventures of Tom Sawyer are narrated in their entirety, as are two personal letters, and Twain's 1908 after-dinner speech at the Lotos Club. The remaining narrations, extracts from various works "varied" from a ninety-second rendition of the Dr. Heine's Hamlet soliloquy to a five-minute excerpt from Life on the Mississippi. Apart from a few mispronunciations ("he") pronounced like the constellation and "Pamela" accented on the first syllable) the narrator, Troy Biskart, gives a commendable performance.

Twenty-six of the photographs are reprinted by permission of the Mark Twain Memorial, Hartford, CT, and the Mark Twain Archive, Elmina, NY. The merit of the remaining 358 illustrations and photographs is questionable, as they appear without credits or sources. On the other hand, the fact that they come from public domain would be an advantage to anyone wanting to "cut and paste" extracts without having to secure permission.

Roughly fifty percent of the videos are drawn, animated cartoon off a frog jumping across lily pads. Redeeming selections include the priceless 1909 footage of Mark Twain at his St. Louis residence (believed to have been filmed by Thomas Edison), a 15-minute, three-part slide show depicts Twain's personal life, with David Fincher's innovative background music, photographs, and illustrations. The resulting biographical overview is engaging and generally accurate—again with a few exceptions. The Adventures of Huckleberry Finn was first published in 1872; Livy and Sam's 1892 trip to Southern France was not occasioned by his ill health.

Hardware Requirements: TWAIN'S WORLD manufacturers list the following requirements:

- 03865SX or higher processor (running at 16 MHz)
- 2 MB RAM
- 5 MB free hard disk space
- VGA graphics card with color VGA monitor (a VGA card capable of displaying 256 colors is recommended)
- MPC-compatible CD-ROM drive
- MPC-compatible sound board
- Headphones or speakers
- Microsoft-compatible mouse
- 101-key keyboard

Software Requirements:
- MS-DOS version 3.3 or later
- Microsoft Windows operating system version 3.1 or later

Debbie Lopez
U of Texas
Spartanburg, SC

(Uncle Mark (Videotape/Filmsstrip))

UNCLE MARK is considerably lower-tech than TWAIN'S WORLD. It has a floppy disk (or byte) old-fashioned. UNCLE MARK comes in two forms: a 19-minute videotape or a filmstrip with accompanying audio cassette (or record). The descriptive blurb reads as follows: The comic realist of Mark Twain might be the most representative note in American's literary tradition, and that it is streaked with hopelessness and despair speaks not only of the man from Missouri, but also of anyone who has ever laughed at his stories. This unit examines Twain's fundamental outlook and attitudes, traces his literary influences, and considers the major themes of his work, with a concentrated look at that mythic figure of Huck Finn. The videotape consists of the same 82 frames as the filmstrip, including photographs of Twain and illustrations by James Disignano. Some of the photographs
are in their original state; some are overlaid on thematic backgrounds. The text was written by Thomas Kline, who also serves as narrator. A brochure that comes in the package reproduces the video frames and the text that accompanies them. The brochure also contains a letter and, on the back cover, a list of other recommended bibliographic sources.

This is a good introduction to Mark Twain for use in high-school classes, and could be used in some college situations (those in which the level of literary sophistication is not high). UNCLE MARK is most helpful as a biographical survey, but also includes critical commentary on some of Twain's works. The photographs are interesting, the illustrative drawings are generally appropriate, and Kline's commentary is for the most part well-informed. The title is apparently intended to be at least somewhat ironic, since the commentary dwells at some length on Twain's darker side.


James S. Leonard
The Citadel

CIRCULAR EXCHANGE

I am currently writing a book about the early years of the cinema, from around 1895, when the first films showed took place, up to the First World War, when cinema was well established. Part of the book will examine the reaction of important artists and writers to the early films, and any contacts they may have had with this new medium. I am looking for any references, even minor ones, such as: in the correspondence/diaries of the author concerned, or allusions to the author's fictional characters visiting the cinema or commenting on it.

As he was writing in this period, it occurred to me that Twain might well have mentioned film shows (sometimes called bioscope, moving picture, or cinematograph shows at this time), or other aspects of the cinema in his writings.

Periods in which this might have happened will be mentioned in this essay. For those periods, the reader will be able to help with this unusual query. All contributions will be gratefully received and acknowledged. Please write to: Stephen Bot-tomore, 27 Roderick Road, London NW3 2NN, ENGLAND.

DATES TO CIRCLE


December 27-30, 1994. Modern Language Association annual conference, San Diego, CA, including Mark Twain Circle sessions, cocktail hour sessions, and breakfasts with Mark Twain.

May 26-28, 1995. ALA Conference on American Literature, Baltimore, MD. Conference Director: Gloria Cronin, English Dept., Brigham Young University, Provo, UT 84602; fax number: (801) 373-4661; internet: cronin@kwhbc.no.edu.

ABOUT MARK TWAIN

Abbreviations used in this bibliographical series are listed in the January-March 1992 Mark Twain Circular. In addition, a comprehensive chronological index, letter, and numer that refers to an entry in my Mark Twain: A Reference Guide (Boston: G. K. Hall, 1977), and ALR refers to one of its supplements is the journal American Reference I. Readers wishing to keep up to date on Twain scholarship may also want to consult the list of other recommended bibliographic sources in the January-March 1992 Circular.

Thomas A. Tenney (Editor, MT Journal)

ABSTRACTS REQUESTED: It would be very helpful if the authors of books, articles, and reviews concerning Mark Twain could send brief abstracts of their publications to the Mark Twain Circular, together with copies of these publications if possible. It is particularly important to have copies of titles to confirm facts of publication. Some editing may also be done in Charleston, whether for the sake of brevity or possibly to insert complimentary statements authors may be too modest to make for themselves. It is particularly important to note the inclusion of Twain letters, documents, photographs, etc., not previously known to scholars. Abstracts of English Studies has sent a request similar to this to the Mark Twain Journal, asking that authors send abstracts to Dr. Diana Patterson, Department of English, Mount Royal College, Calgary, Alberta, Canada T3E 6K6. It would be helpful if such abstracts were not identical, word-for-word, in AES and the MT.

BAETZHOFF, HOWARD G. [Review: Carl Dolmetsch, 'Our Famous Guests': Mark Twain in Vienna (1992).] American Literature 66.2 (June 1994): 38-384. "Our Famous Guests" is a rich book. Dolmetsch, in a greater style which is truly a pleasure to read, has illuminated a period in the life of Samuel Clemens that has long deserved fuller treatment," and "makes a memorable contribution to Mark Twain studies."

BRADY, LAURA A. "Collaboration as Conversation: Literary Cases." Authorship and Textuality. Current Views of Collaborative Writing. Ed. James S. Leonard, Christine E. Wharton, and Murray Davis, and Jeanne Harasi. West Cornwall, CT: Locust Hill P, 1994. Brady examines three focused novels as examples of the monological mode of collaboration (only one voice heard at a time), the dialogic (alternating dominance of authors working cooperatively but writing separately), and the conversational (discussion and consensus throughout). The Gilded Age, the novel that Mark Twain cowrote with Charles Dudley Warner, serves as her example of the dialogic mode. The Whole Family (Henry James et al.) fills the monologic slot, and Love Medicine (Louise Erdrich and Michael Dorris) the conversational. A comparison of The Whole Family and The Gilded Age which fails due to competitive attitudes among the authors and a lack of common goals and purposes, The Gilded Age achieves a much greater compatibility of several authors but still does not achieve sufficient continuity and consistency (as the Erdrich and Dorris novel does). Brady's analysis will be of interest to Twain scholars for its explanation of the process of the Twain-Warner collaboration and identification of its strengths and weaknesses. [Summary by J. S. Leonard.]

BUDD, LOUIS J. "Our Widespread Roots." The Twainian 50.1 (31 March 1994): 2. A request for information on Mark Twain societies in Chicago and New York, and quoting the New Haven Courier-Journal of December 9, 1935, on a lecture to be given by Dr. George E. Vincent on Wednesday evening, under the auspices of the Mark Twain Lectureship for the Advancement of Humor.


MTC July-Sept., 1994 p. 6

MTC July-Sept., 1994 p. 7
lar responses to this book in 1992 and early 1993. Hill finds that "the specifics of Professor Fishkin's argument are flawed and disingenuous and do not convincingly support the significant conclusion she makes from them." However, the final section "is a masterful analysis of the mizing of black and white characters in the nineteenth century," and "Fishkin provides impressive evidence of the influence of black speech on the American culture. She reminds us eloquently" of the importance of African-American traditions to mainstream American literary history, "and she amasses an enormously erudite documentation and bibliography to support that belief."

HOWE, LAWRENCE. [Review: Shelley Fisher Fishkin, Was Huck Black?: Mark Twain and African-American Voices (1993)]. American Literature 66.2 (June 1994): 382-83. Although Fishkin never quite proves her thesis that "Sociable Jimmy" was the original of Huck Finn, her speculation is tantalizing bait for drawing readers into a much larger argument about the cross-fertilization between canonical (white) American literature and African American literature. Fishkin's "exhilarating research introduces a multiculturalism into the epicenter of the novel, setting a standard of evidence that should humble those who have relied on inflated rhetoric to bemoan the creeping scourge of 'political correctness' . . . ."

INGE, M. THOMAS. "Mark Twain and Dan Beard's "Connecticut Yankee." Author-ity and Textuality: Current Views of Collaborative Writing. Ed. James S. Leonard, Christine E. Wharton, Robert Murray Davis, and Jeanette Harris. West Cornwall, CT: Locust Hill P. 1994. Inge examines the nature and impact of Dan Beard's work as illustrator of Twain's A Connecticut Yankee in King Arthur's Court. Inge's analysis of this case of author-illustrator collaboration categorizes Beard's illustrations as (1) purely illustrative, (2) extensions of the text, or (3) departures from the text. He asserts (1992): "It is not unusual for even everyday events, presented as they are in a novel, to be of interest to a wider audience than the text alone would suggest."

THOMSON, JERRY W. "Still not Mellow: . . . and all that truck." The Twainian 50.1 (31 March 1994): 1, 3-4. Two letters from an envelope labeled by Chester Davis: "Extremely personal—not to be published. "The first is from MT in 1909 "To the Board of Directors of the Mark Twain Company," calling for the removal of (Walp.) Ashcroft, followed by a chronology of MT's grievances with Ashcroft and Mrs. Ashcroft, MT's former secretary, Isabel Lyon. The second letter is to MT from George W. Hawiatt, in 1910, asking for a position running MT's home in Redding, CT. "Top right, TWAIN writes: "Letter from the patent of the gnothefabish. How it thes bestseller! This person is unquestionably a bad egg. MT." Top left he writes: "(No notice to be taken of this squallid letter.)" On a page from a book by Ashcroft MT wrote: "Paine, write this damned pet of Mayor Lyon's a note of thanks for me. & say I write to nobody in these cloudy days."

WINKLER, KAREN J. "A Scholar's Provocative Query: Was Huckleberry Finn Black?" The Chronicle of Higher Education (8 July 1992): 46. A review of Shelly Fisher Fishkin's then-forthcoming book, with quotations by Louis J. Budd, Victor Fisher, Ralph Ellison (who uses his nickname in his brother "Huck"), Henry Louis Gates, and others. David Bradley observes that Twain's intention that Twain was not willing to express but was glad to have included with the novel. He shows how this medium carries questions about authorial intention, non-linguistic meaning, and optimization of the novel. This is a revised version of the talk given by Ing in the Connecticut Yankee centennial conference at Elmira in 1989. [Summary by J. S. Leonard.]

PAUL, CHRIS. "Mark Twain and Eldridge Park." Mark Twain Society Bulletin 17.2 (July 1994): 4. On the park in Elmira, NY, which MT presumably visited, though his only reference to it is a notebook entry "like old Walhathishane Park at Elmira."

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THOMSON, JERRY W. "Still not Mellow: . . . and all that truck." The Twainian 50.1 (31 March 1994): 1, 3-4. Two letters from an envelope labeled by Chester Davis: "Extremely personal—not to be published. "The first is from MT in 1909 "To the Board of Directors of the Mark Twain Company," calling for the removal of (Walp.) Ashcroft, followed by a chronology of MT's grievances with Ashcroft and Mrs. Ashcroft, MT's former secretary, Isabel Lyon. The second letter is to MT from George W. Hawiatt, in 1910, asking for a position running MT's home in Redding, CT. "Top right, TWAIN writes: "Letter from the patent of the gnothefabish. How it thes bestseller! This person is unquestionably a bad egg. MT." Top left he writes: "(No notice to be taken of this squallid letter.)" On a page from a book by Ashcroft MT wrote: "Paine, write this damned pet of Mayor Lyon's a note of thanks for me. & say I write to nobody in these cloudy days."

WINICKER, KAREN J. "A Scholar's Provocative Query: Was Huckleberry Finn Black?" The Chronicle of Higher Education (8 July 1992): 46. A review of Shelly Fisher Fishkin's then-forthcoming book, with quotations by Louis J. Budd, Victor Fisher, Ralph Ellison (who uses his nickname in his brother "Huck"), Henry Louis Gates, and others. David Bradley observes that Twain's intention that Twain was not willing to express but was glad to have included with the novel. He shows how this medium carries questions about authorial intention, non-linguistic meaning, and optimization of the novel. This is a revised version of the talk given by Ing in the Connecticut Yankee centennial conference at Elmira in 1989. [Summary by J. S. Leonard.]

WISKEY, HERBERT A., JR. "Mark Twain's Niece: Ida Langdon." Mark Twain Society Bulletin 17.2 (July 1994): 1, 3. The daughter of Livy's brother Charles Langdon received her A.B. from Bryn Mawr, master's at Cornell in 1910 (winning the Guilford Prize), and Ph.D. at Cornell in 1912. Yale UP published her dissertation in 1924 as Milton's Theory and Fine Arts. She taught at Bryn Mawr and Wellesley, then returned to Elmira, where she taught from 1920-1942. A tribute to Ida Langdon as a teacher, "Dear Professor," by Margaret Nevin Frail, is quoted extensively here.

WONHAM, HENRY B. [Review: Carl Dolmetsch, "Our Famous Guest": Mark Twain in Venice (1946)]. American Literary Realism 26.3 (Spring 1994): 92-94. This "carefully researched and colorfully written biography" provides "a significant corrective to the 'Bad Mood Theory'" espoused by Bernard DeVoto and others, "helps explain what Hamlin Hill described in Mark Twain: God's Fool", and "joins Jeffrey Steinbrink's Getting to Be Mark Twain as one of two recent examples of superior scholarship" on MT's life.

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