

Mark Twain Circular

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President's Column

Kerry Driscoll

University of Saint Joseph



The Risks (and Rewards) of Teaching Twain

Last May during finals week, I got an email from a graduating senior inquiring when I'd be in my office. "I'd like to stop by and see you," she said. "Sure thing," I responded and informed her of my availability, anticipating that she probably wanted to leave me a forwarding address and chat about her post-graduate plans. As it turned out, however, she

had something different—and much weightier—on her mind.

She'd come to Saint Joe's four years earlier through our "Successful Beginnings" program for conditionally accepted students from urban school districts. When we first met, she was incredibly withdrawn and diffident. Gradually, with much gentle coaxing over a series of classes, she grew more confident in her abilities...and more comfortable with me as her instructor. After a rocky start with another professor, she chose me as her academic advisor, and that's when I first became aware of the

challenges she faced outside the classroom—she'd been on her own since high school and worked two jobs just to cover her rent. She commuted back and forth to campus daily via the Connecticut Transit bus line—a cumbersome route involving a transfer downtown that often took an hour, despite the relatively short distance involved. Little by little, she began to trust me. One day in the previous fall she'd stopped by to say how exhausted she was all the time, explaining that it was difficult to get out of bed. Go see your doctor, I told her, and get some bloodwork done. The next time she appeared at my

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Twain Talk

An Interview with Judith Yaross Lee



What's your earliest memory of reading Twain? Where and when did you first encounter Twain in the classroom?

I did not grow up fascinated by Mark Twain. I had heard of him before reading "The Celebrated Jumping Frog of Calaveras County" in middle and high schools (yes, the same story twice in the same school system, and the book version of the yarn rather than the periodical "Jim Smiley and His Jumping Frog" version). I didn't get it. I recall thinking (insert Yiddish inflection here), "This supposed to be funny?" and "How did this story make him famous?" And while I certainly enjoyed reading Huck Finn and Connecticut Yankee somewhere along the way to graduate school, I was a moody teen who preferred political and avant

garde poetry (or imitations thereof), big popular novels like James Michener's, and contemporary fiction (Saul Bellow, Joseph Heller) to nineteenth-century writing. I did not harbor any aspirations to be a literary scholar until two years after I graduated from Oberlin, when I enrolled in an evening course on European Romanticism in Translation to offset the boredom of my full-time job with the order fulfillment side of World Book Encyclopedia.

My attitude changed when I enrolled in Hamlin Hill's course on Mark Twain my first quarter in the M.A. program in English at the University of Chicago, because he introduced me to the scholarly work of the Mark Twain Project--beginning with Walter Blair's edition of the manuscripts included in Mark Twain's Hannibal, Huck, and Tom (1969), which hooked me on two counts: the way in which Clemens kept going back to Huck and Tom as characters and the way in which Mark Twain scholarship explored the author's creative output in light of biographical, textual, and cultural history. So in some ways I fell in love with Mark Twain's writing through interdisciplinary Mark Twain scholarship.

What was your dissertation topic and who directed your dissertation?

*My dissertation, *To Amuse and Appall: Black Humor in American Fiction* (University of Chicago, 1986) arose from a topics seminar with Ham on post-World War II American humor, but he decamped to the University of New Mexico before I was ready to write a proposal. I never published it or much of anything from it, because I was eager to move on when I finally finished, although bits and pieces of it have showed up in other work.*

The process had enough entrances and exits for a French farce. I had trouble finding an advisor after Ham left UChicago (where doctoral students in those days took only five courses, spending the rest of our time reading for exams), but a nineteenth-century Americanist with whom I'd had one course agreed to direct the project on two conditions. The first was that I sit for a field exam in rhetorical theory to imbue my humor portfolio with gravitas, a requirement that I have always gratefully credited with enabling my teaching career. The second condition was that I pair every humorous writer with a canonical author who also joked around with serious topics, a requirement that expanded the dissertation in size and scope almost beyond my ability to complete it. I wrote about Melville's Confidence-Man and Mark Twain's Connecticut Yankee, Faulker's As I Lay Dying and Nathanael West's A Cool Million, and Philip Roth's Great American Novel, which I was supposed to pair with Thomas Pynchon's Gravity's Rainbow as a last chapter, but the project took so long--complicated as it was by adjunct teaching, divorce, a cross-country move, remarriage, and my first child--that my advisor eventually forgot that including Pynchon was his idea and let me drop it. John Cawelti, the pioneering scholar of popular culture, had agreed at the start of the project to be a second reader although I had never studied with him, but he left UChicago about three years into my writing, so James E. Miller, Jr. (then chairing the department and with whom I had also taken one course) generously came on board in year 5; the third reader, assigned by the department in that era, was Lauren Berlant, then a new assistant professor whom I met at the defense, where the dean's representative, philosopher Ted Cohen, the only humor specialist involved, kept asking me about films I had never seen. The whole process was like an intense anxiety dream still with me after 30 years; whatever else I learned from it, tenacity and independence probably top the list. But it set the stage for my thinking about Mark Twain always in the context of the long

history of American humor and in the context of other comic writers and performers.

Have your impressions of Twain and his work changed at all over the years?

The more I learn about Mark Twain, the more impressed I grow with Clemens's imagination, his creative process, and the human experiences--his and others'--behind the texts. The biographical Clemens did not interest me much in the beginning, but now it thoroughly colors my approach. Recent journeys following his footsteps in Hawai'i and Australia have left me amazed by the energy and curiosity that drove his travels and the reading and writing that went with them. Matching his pace was not so easy, even traveling by automobile and plane. My understanding of the Sandwich Island letters and lectures and More Tramps Abroad now includes how he rode a horse up to the Kilauea volcano, canoed over to the ruins of Pu'uhonua o Hōnaunau on the Big Island, and chased all around Hobart, Tasmania, and nearby areas by carriage in the roughly eight hours that his ship docked there en route to his New Zealand lecture gigs.

What, if anything, have you grown to dislike about Twain that man and/or Twain studies?

Even though no one would study a figure who did not fascinate in some way, I worry about the tendency toward hagiography that lurks below the surface in Mark Twain studies. In addition, only something remarkable would get me interested in another reading of Huck. As for Clemens himself, I certainly would not want to be the object of his most caustic wit.

What are some of the common misperceptions about Twain that you strive to clarify/correct/amend?

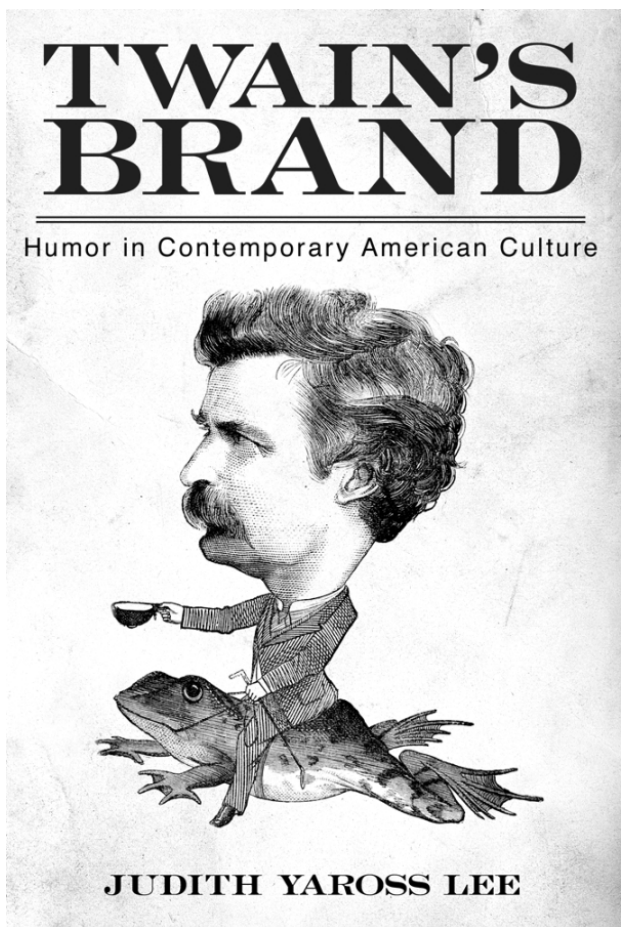
The canonization of Mark Twain as a Great Author has blinded students--and thus a large

part of the American public--to the liveliness and irreverence of his literary humor even though his witticisms (authentic and otherwise) circulate continuously like dollar bills. I like to shake up students' sense that he belongs in some nineteenth-century ash heap, except as a curmudgeonly commentator on modern life. Since I teach in a communication studies program rather than an English department, I have an opportunity to help students see Mark Twain from an unfamiliar angle, as a rhetorical performer, so we read his anti-imperialist polemics and some of the sillier burlesques (my current favorite is "Mamie Grant, Child Missionary"), and maybe a short novel that they haven't heard of, such as Pudd'nhead

Wilson. The one time I taught a course on Mark Twain, I focused it on satire and set myself the task of teaching it almost entirely from Budd's two-volume Modern Library Collected Tales, Sketches and without Huckleberry Finn. When I do teach Huck, I contextualize it as humor by introducing students first to the comic dialect tradition including Petroleum V. Nasby, interrupting their reading of assigned chapters with class performances of tall and frontier tales, and acculturating them to unreliable narrators via contemporary instances of irony in print. By the time we get to chapter 31 and the evasion sequence, they can appreciate the farce at Phelps Farm even as they are dismayed by Huck's role in Jim's suffering. We have such lively discussions all along the way!

What do you consider your most important contribution to Twain studies?

I am pretty proud of the work that I did in Twain's Brand: Humor in Contemporary American Culture (University Press of Mississippi, 2012). Until about 15 years ago Mark Twain stood mainly as background for my scholarship. My first two books on humor treated Garrison Keillor and the New Yorker; although I contributed five entries to the 1991 Mark Twain Encyclopedia and wrote an afterword to the \$30,000 Bequest in Shelley Fisher Fishkin's Oxford Mark Twain, my articles, essays, and edited books addressed other topics in American cultural history and practice. Twain's Brand brings many of those disparate strands of work together, because it not only names the brand, describes its hallmarks, and shows its significance for Clemens's career as Mark Twain, but also highlights Mark Twain's contributions to humor as a cultural phenomenon, especially in a broad contemporary context that includes popular comic performance, fiction, graphic storytelling, and the humor business. I argue



that Mark Twain's discovery and exploitation of branding as a commercial phenomenon helped him build a career in the years after the Civil War by tapping into the formative years of what we now know as the information economy--and that today, when we are deep into that post-industrial age of information, we can see from his example how and why humor is the quintessential rhetorical mode of our

time. Brands identify, differentiate, and confer meanings upon a commodity, performer, or whatever (we all know that educational institutions are seriously into branding these days), and those three functions also define humor, a rhetoric that likewise unites idea, attitude, and meaning. But humor has an advantage over branding because the cognitive resources needed to resolve comic incongruity also create memories, giving humor more psychological power over an audience than possible with sincere expression. But in the same way that Mark Twain has been a jumping off point for much of my scholarship--my discussion of Garrison Keillor's *Matter of Minnesota* was informed by what Henry Nash Smith called the *Matter of Hannibal*--Mark Twain is also a jumping off point in that book for discussions of stand-up and situation comedy, literary humor, print comics and animated cartoons, the comedy business, and what I call "humor and empire" (my next big project). The book ranges across examples from Margaret Cho and Jerry Seinfeld to Philip Roth, *The Simpsons*, *The Boondocks* comic strip, *Second City*, and *Comedy Central*, Mark Twain developed the first major comic brand, and its staying power reflects the cultural importance of his innovations, as I show in my discussions of the contemporary heirs to Twain's brand in stand-up and situation comedy, literary humor, animated cartoons, and the humor business.

What's your best story about a Twain scholar from an earlier generation?

I love recalling Hamlin Hill's presentation at a 1987 American Studies conference in Tampere, Finland (my husband had a Fulbright to Helsinki University, which hired me, too). Ham rescued the session--and quite possibly the conference--in his 5-10 minutes as the last speaker in the closing plenary session. He came before the group in a large, darkened auditorium following an intensely uncomfortable, lengthy reading of contemporary sentimental poetry by its author. I remember nothing about what Ham said

except for the punch line, which (I now know) came from one of Mark Twain's Alta California letters: "Found my old girl setting in her old place by the taffrail, sighing and pensive, just as she always is, . . . reading poetry and picking her nose with a fork. I cannot live without her."

What do you think still needs to be done in Mark Twain studies?

*Well, to judge by the Prince Oleomargarine manuscript, a lot of stuff in the archives remains to be excavated. And my recent work on Clemens's relationship with African explorer Henry Morton Stanley suggests that we can learn a lot more about Mark Twain's writings by continuing to mine his personal relationships, social experiences, and reading. Alan Gribben's new edition of Mark Twain's Library should accelerate that work. Recent research on Mark Twain's anti-imperialist writings and related topics, including Kerry Driscoll's new study of his responses to aboriginal peoples, makes *Following the Equator* and its British Commonwealth edition, *More Tramps Abroad*, big targets for new attention.*

What's your best advice for someone just starting in the field?

Join the Mark Twain Circle to learn a lot and experience academic collegiality at its best!

Judith Yaross Lee teaches at Ohio University where she is Distinguished Professor of Communication Studies & Charles E. Zumkehr Professor of Rhetoric. In 2013, colleagues in the School Communication Studies nominated Lee for Ohio University's highest honor, the Kennedy Distinguished Professor Award.

Mark Twain Circle

Minutes of the 2017 Annual Meeting

ALA Annual Conference
Boston, MA
May 27, 2017

President Kerry Driscoll presiding.

Fifteen members in attendance.

The discussion began with questions and comments concerning the promotion of Twain Studies and membership to the MTC – how to retain current members, attract young scholars, and encourage established Twain scholars to join the MTC. John Bird suggested to use the website for membership renewal information. Consider reducing the three-year rate.

Another suggestion included a “Twain Spotting” feature on website. Post photos or editorial reference – a way to promote the Circle and to note significance of Twain in everyday culture, not just academia. Raise profile of the MTC. David Sloane recommended we explore the possibility of linking the website to EBay.

Larry Howe motioned to seek grad students to join the MTC and to nominate them to the MTC at a reduced rate. Motion passed by unanimous vote. Some discussion about lowering the rate for grad students, but \$15 was agreed as being low enough.

Chad Rohman gave *Circular* report for Joe Csicsila. Chad then gave the *Annual* report. Chad noted that he had no back log of essays for future publication beyond the next year. The *Annual* has an 80% acceptance rate.

Chad discussed the possibility of establishing an E-table of contents. Members could opt in. What is the benefit?

An *Annual* editor needs to be filled for 2018, and a book review editor. Need new editorial board members. Judith recommended staggered terms and invitations to serve or decline. Term limits. Nominate Annual Associate Editor: formulate a stipend, find someone who serves now on editorial board. Larry Howe motioned to nominate Ben Click for the Associate position and to take over as editor once Chad steps down. Motion passed by unanimous vote. Ben will serve in this capacity.

Tracy Wuster offered possibilities and details for the 2018 AHSA/MTC joint conference Quadrennial Conference. Discussed a move from December to April in Austin 2018. Benefits include free meeting rooms (waiting to hear back from off-campus hotel -- on-campus is \$189 per night), and the Comedy Festival in Austin in April 2018. Bring in media people and media majors. Does MTC still want to co-sponsor? Low conference rate for grad students. Consensus was yes.

Other benefits of hosting a conference in Austin and some questions: Ransom Center, Kevin Mac Donnell – use of rare books and artifacts? Invite comedian from Festival as keynote speaker? A need for Call for Papers right away. Mark Twain organizer, select panels: Larry Howe volunteered. What about poster sessions? David Sloane questioned. Everyone contributes to poster creation. What about themed sessions? Send ideas to Tracy and Larry H please. John Bird suggested a MT player panel. Attention to gender? Change format of panels: two 30-minute papers, four 15-minute papers, three 20-minute panels?

Update: “Humor in America.” “Humor in America” will be held on the campus Roosevelt University in downtown Chicago

from July 12-15. The conference will feature paper panels and roundtables on all aspects of American humor and/or any subject related to Mark Twain. Please send proposal to americanhumor2018@gmail.com by **February 1, 2018**. Notifications will be sent by March 1. Please feel free to contact the conference organizers, Tracy Wuster, Larry Howe, and Pete Kunze, with any questions at americanhumor2018@gmail.com.

Joe Lemak discussed scholars giving 45-minute talks at Quarry Farm and that the college could work with the MTC to attract scholars. Funds are available. The college desires to support scholars.

There is also a need to fund historical markers and points of interest. The Quadrennial Conference is coming along. Thanks to Joe, Kerry, and Ann for work organizing the conference.

Ann questioned the historical status of not allowing students to visit first floor. Could the Board agree to a certain number of visits per year? Joe will check on that.

Bruce Michelson motioned to create the Mark Twain Journal t-shirt. Motion passed by unanimous vote. Email Bruce orders for shirts (Bill Waterson design).

Ann Ryan opened a discussion about specific needs for scholars visiting the Quarry

Farm house – how to make the house more inviting for scholarly stays. Wish list for contributions for amenities in house for visiting scholars. Amazon wish list? Archive needs? Little space for more books.

Matt Seybold from Elmira: marktwainstudies.org “new aspects” announced in August. People can share curiosities not suitable for publication in *Annual* or *Journal*. 10, 000 visitors per month to website. Matt suggested that the college can provide digital infrastructure for the MTC. Everyone agreed that the Center and the Circle are philosophically aligned.

Ann then requested that the MTC remind potential conference attendees to send in conference registration.

The group acknowledged John Bird for retirement, thanking him in particular for his two years service as MTC President.

The group took a photo to share with Sharon McCoy who could not be present. Meeting adjourned.

Respectfully submitted,
Jarrod Roark



(continued from p. 1)

office door several weeks later, it was with a gift in hand: “Thanks to you,” she said, “I found out that I have diabetes. You saved my life.”

Fast-forward to that day in May. We chatted about her job prospects and possible master’s programs. She expressed interest in becoming a guidance counselor or social worker in an urban school like the one she herself had

attended, but unfortunately was so saddled with debt from her undergraduate degree that graduate school was not on the immediate horizon. And then, abruptly, she revealed the real reason for her visit: “You know that Mark Twain seminar I was in? I loved the way you taught it, but have to tell you that you said the word ‘nigger’ too much. As the only African American student in the room, it was hurtful and made me feel very uncomfortable.” I sat

in stunned silence. I thought I'd done such a good job addressing the word's historical context as well as the ongoing controversy over Twain's use of the epithet, but none of that information had insulated her from the word's ugly sting. "I'm so sorry," I responded; "I never intended to cause you pain.

I appreciate your courage in coming forward to tell me this." "It's okay," she said (even though I knew it wasn't), "but I just wanted you to know." I thanked her and said I looked forward to meeting her family at commencement. We parted on a cordial note, though I realized that our relationship had been radically recalibrated.

Afterwards, sitting alone—chastened and disturbed—in my office, I reflected on what I might have done differently...and better. Not read the offending passages in class? Substitute the "N—word" instead? I'd tried both of those strategies in the past, and neither felt quite right. I then turned my thoughts to the student herself and the extraordinary conversation she had initiated. Her assertion—a final word, as it were, as she closed the book of her undergraduate education—was rooted in, and inextricable

from, the intellectual and emotional growth facilitated by four years of reading, writing, and critical thinking. And in that regard, her message (though it made me squirm) was a triumphant affirmation, testimony to the discovery—and validation—of her own voice. I suddenly remembered the moment in Whitman's "Song of Myself," where "I," preparing for the departure of his disciple and friend, "you," declares:

Long have you timidly waited, holding
a plank by the shore,
Now I will you to be a bold swimmer,
To jump off in the midst of the sea, and
rise again and nod to me
and shout, and laughingly dash
with your hair.

I am the teacher of athletes,
He that by me spreads a wider breast
than my own proves the
width of my own,
He most honors my style who learns
under it to destroy the teacher.

Reading, confronting, and reacting to Mark Twain made my student that "bold swimmer."

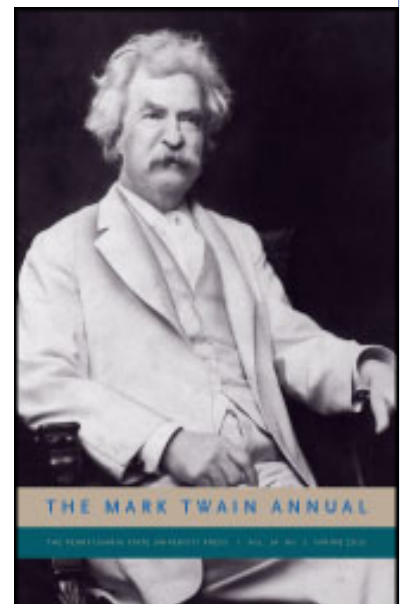
The Mark Twain Annual

The Journal of the Mark Twain Circle of America

Chad Rohman, Editor
Kerry Driscoll, Book Review Editor

The Mark Twain Annual focuses on critical and pedagogical articles about Mark Twain's works. Founded in 2003 by the Mark Twain Circle of America, this annual fall publication is sent to all members of the Mark Twain Circle and published by Penn State University.

For submission inquiries and information about the journal please contact Chad Rohman at crohman@dom.edu.



Mark Twain Circle Calls for Papers

American Literature Association
San Francisco, CA: May 24-27, 2018

Session 1: Mark Twain, Politics, and Satire

Papers are invited examining Twain's wide-ranging critiques of the foibles of government (including—though not limited to—imperial hegemony, race relations, and the disparity between the ideological rhetoric of democracy and its lived reality). Papers exploring the relevance of his political satire to our highly fraught times are also welcome.

Session 2: Open Topic—New Directions in Mark Twain Studies

Papers are invited on any aspect of Twain's work and legacy.

Please send a one-page abstract to Circle president Kerry Driscoll (kdriscoll@usj.edu) on or before 15 January 2018.

Humor in America
Chicago, IL: July 12-14, 2018

Sponsored by:
American Humor Studies Association
Mark Twain Circle of America

"Humor in America" will be held on the campus of Roosevelt University in Chicago from July 12-14. The conference will feature two types of presentations: traditional paper sessions and roundtables. Each roundtable participant will speak for 7-9 minutes on a topic related to the larger theme. Paper presentations of 15-18 minutes will be represented in a traditional format moderated by a chair. *The deadline for proposals is February 1, 2018*

Mark Twain Circle Roundtables

The Mark Twain Circle invites roundtable presentations on the following topics:

Mark Twain and Today's satirists: Colbert, Bee, and Oliver
Violence in the humor of Mark Twain
Mark Twain and Graphic Humor: Icon and Caricature

Mark Twain Circle Paper Proposals

The MTC invites proposals for papers and/or panels on any topic related to Twain and humor and especially on the following topics:

Mark Twain language play
Mark Twain and political humor
Mark Twain and stand-up comedy
Mark Twain and gendered humor
Laughter and the Color Line: *Huckleberry Finn* and *Puddn'head Wilson*
The Fantastic and The Comic in MT
The Comic Rhetoric of MT's Speeches and/or Interviews

Please send Twain-related proposals to Larry Howe, VP Mark Twain Circle,
lhowe@roosevelt.edu.

American Humor Studies Association PANELS:

AHSA welcomes proposals for paper presentations, panels, and roundtables on any topic related to American humor, broadly conceived. Scholars across the humanities are invited to present research on any of the following topics:

- literary humor
- non-literary humor
- stand-up comedy
- sketch comedy
- radio comedy
- stage comedy
- comics and graphic narratives
- visual humor
- podcasts
- satire
- humor in literature/media/culture

Paper presentations of 15-18 minutes moderated by a chair. Please send paper proposals of 250 words to americanhumor2018@gmail.com

American Humor Studies Association ROUNDTABLES:

Each roundtable participant will speak for 7-9 minutes on a topic related to the larger theme (see below). Participants may present both a paper and participate in a roundtable, should space allow. If you wish to only participate in a roundtable, please indicate with your submission. Please submit a title and 100-word abstract.

Roundtable topics:

- Theory, Methodology, and Practice of Humor Studies: New Directions
- Gender and Humor: Can Men be Funny?
- Race, Ethnicity, and the Study of Humor
- Comedy and Media Studies: Challenges and Opportunities
- Satire and its Publics

Renew Your Membership in the Mark Twain Circle of America for 2018!

And if you haven't yet renewed for 2017, you can use this form, too.

\$30 Individual (US and International)

\$15 Graduate Students and K-12 Educators

\$75 Three-year Individual

Membership helps support the educational and social activities of the Circle, including scholarly panels at academic conferences such as MLA and ALA. It also includes our newsletter, *The Mark Twain Circular*, which will keep you connected to all things Twain, and the *Mark Twain Annual*, published by Pennsylvania State UP, beginning fall 2013. Previous issues will be available to members through JSTOR.

Send queries regarding the *Mark Twain Annual* to:

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For *Annual* submission information or to submit a manuscript,
visit the *Annual's* Editorial Manager website: <http://www.editorialmanager.com/mta/>

Memberships now payable online via PayPal (credit, debit, or PayPal account)

<http://marktwaincircle.org/join-the-mark-twain-circle-of-america-2/join-or-renew-electronically/>

Or, send your check—payable to the Mark Twain Circle of America—to

Jarrold Roark, Executive Coordinator
Mark Twain Circle of America
3725 Thompson Circle
Kansas City, Kansas 66103

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Address _____

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Academic Affiliation (if any) _____

Questions? Jarrod Roark can be reached at jarrodroark@gmail.com

Mark Twain Bibliography

Recent Publications

Mark Twain Annual (2017)

Editor's RE: MARKS, Chad Rohman

Following Twain Following the Equator

"My Life with Mark Twain: Chapter One—Hinduism," Susan K. Harris

"Mark Twain's India: The Private-Public Divide in *Following the Equator*," Seema Sharma

Critical Essays

"'Paying the Shot': Hank Morgan's Miller-Gun and Monetary Policy in Camelot," Henry B. Wonham

"'The Same Old Mud': Mark Twain's Transcendent Imagination and Jeff Nichols's *Mud*," Richard Black

"Tramps and Hobos: Adventure and Anguish in Mark Twain and Jack London," Jeanne Campbell Reesman

"Literary Regionalism and Mark Twain's Telephone," Sean Keck

"'A Fiction of Law and Custom': Mark Twain's Interrogation of White Privilege in *Adventures of Huckleberry Finn*," Andrew Spencer

"Standing in Some True Relation: Mark Twain Visits 'The Custom House,'" Ann M. Ryan

"Remember he ain't in his own country and amongst his own folks': The Exodus of Huckleberry Finn," Charles Janes Bailey

"Of Beginnings and Endings: Huck Finn and Tom Eliot," Patrick J. Keane

"'Fiction of Law and Custom': Personhood Under Jurisdictional Law and Social Codes in *Adventures of Huckleberry Finn* and *The Tragedy of Pudd'nhead Wilson*," Sharon D. McCoy

Pedagogical Essay

"A Knight on the Mississippi: Teaching Twain Within Arthuriana," Erin Mullally

Reviews

Continuing Bonds with the Dead: Parental Grief and Nineteenth-Century American Authors by Harold K. Bush. Review by Joseph Csicsila

The Historian's Huck Finn: Reading Mark Twain's Masterpiece as Social and Economic History by Ranjit S. Digne. Review by James S. Leonard

Mark Twain and Youth: Studies in His Life and Writings by Kevin Mac Donnell, R. Kent Rasmussen. Review by Ben Click

Mark Twain, American Humorist by Tracy Wuster. Review by Bruce Michelson



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SERIAL LIBRARIANS: The *Mark Twain Circular* is entered selectively in the annual bibliographies of the Modern Language Association and the Modern Humanities Research Association and in the *American Humanities Index*, *Literary Criticism Register*, *American Literary Scholarship*, and "A Checklist of Scholarship on Southern Literature" (which appears annually in the spring issue of the *Mississippi Quarterly*).