

Mark Twain Circular

Newsletter of the Mark Twain Circle of America
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The Citadel, Charleston, SC 29409

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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. E. Sloane, U of New Haven); papers:

1. Karen Oakes (U of Hull), "Bad Boys and Good Girls: Twain, Greene, and American Humor"
2. Donna L. Potts (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 B. Wonham (St. John's U, Jamaica)

II. "Mark Twain and Sex" Chair: Victor Doyno, SUNY, Buffalo); papers:

1. Laura Skandera-Trombley (SUNY-Potsdam), "Mark Twain and the Transvestite Novel"
2. John Cooley (Western Michigan U), "Twain's Transvestite Tragedies: Role Reversals and Patriarchal Power"
3. Betsy Bowden (Rutgers U), "Malory Minus Rose-colored Glasses: A Medievalist's View of *A Connecticut Yankee*"

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 Euphemism in *Huckleberry Finn*," Dec. 29; John Dolis (Penn State), "Twain's Travel Guide," Dec. 30.

And there will be a Circle Business Meeting in the Anaheim Room, San Diego Marriot, 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. Kiskis (Elmira 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

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anecdote fest about MLA and the Profession."

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Mark Twain Debuts at SAMLA

Joseph A. Alvarez (Central Piedmont Community C) will chair the Mark Twain Circle's first-ever SAMLA session, and Alan Gribben (Auburn U, Montgomery) will serve as secretary. The session is titled "The Pudd'nhead Wilson Centennial: New Views," and will feature the following presentations:

1. Rebecca B. King (U of Tennessee), "Pudd'nhead Wilson: Mark Twain's Aesthetic Leap into Postmodernity"
2. John Bird (Winthrop U), "Figuring Identity: Metaphor and Metonymy in Pudd'nhead Wilson"
3. Lucinda MacKethan (North Carolina State U), "Roxy and the Conjure Woman as Black Comics: 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 number 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 David 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 attend the conference at conference 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 Doyno, "Caught in the Act: Sam Creates Huck"
3. Lawrence I. Berkove, "The Comstock Matrix of Twain's Humor"
4. Gretchen Sharlow, "Theodore Crane and Mark Twain: Humor"

II. "Mark Twain: God's Fool Redux 2: The State of Mark Twain's Biography" (Chair: Laura Skandera-Trombly); participants: Hamlin Hill, Michael Kiskis, Jeff Steinbrink, Robert Sattelmeyer; respondent: Laura Niesen de Abruña

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"

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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:

"In 1977, at the Seventh Annual Conference of the Society for the Study of Midwestern Literature, the MidAmerica Award was instituted to recognize those who have made major contributions to our understanding 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 executor 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 contributor to the study of Midwestern Literature, I am pleased that one of the two MidAmerica Awards for 1994 is presented to Edgar M. Branch."

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Call for Papers

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

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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 Lee, "Fossil Feuds: Popular Science and the Rhetoric of Vernacular Humor"; Brett Zimmerman, "Stars and Spiritual Navigation in Melville's *Clarel*"; Laura Skandera-Trombly, "Mark Twain's Last Work of Realism: The Ashcroft-Lyon Manuscript"; Joseph McCullough, "Mark Twain's First Chestnut: Revisions in 'Extracts from Adam's Diary'"; Louis J. Budd, "A Recovered Mark Twain Speech: New Laws and Old Yarns"; Suzi Naiburg, "Negro Wench and Platonic 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).

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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 riverboats." This promise, together with the advertisement's placement directly over an ad for *Monarch Notes* on CD, suggests a video Twain-Disney-World carefully abridged for a PG audience. Actually, though severely limited in some aspects, TWAIN'S WORLD would prove a valuable acquisition for anyone's library, if for no other reason than that it serves as a concordance. 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 contained 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, narrations, videos, and animations; and the Works section, in which each text is accompanied by a history of the work and a quiz. The textual section alone occupies approximately two hundred megabytes of disk space, or the equivalent of nearly 140 floppy diskettes. In other words, the Works section equates with 80,000 pages of printed text, assuming an average of 250 words per printed page.

The "Complete Works" consist of *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *The American Claimant*, *A Connecticut Yankee In King Arthur's Court*, *The Gilded Age*, *The Prince and the Pauper*, *Pudd'nhead Wilson*, *Tom Sawyer Abroad*, *Tom Sawyer Detective*, *Christian Science*, *Following the Equator*, *The Innocents Abroad*, *Joan Of Arc*, *Life On The Mississippi*, *Roughing It*, and *A Tramp Abroad*. Included also are 130 short works,

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' recollections and criticism in *My Mark Twain* predominate 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 imperfectly acquainted with the author's writings and unfamiliar 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 women'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 episodes 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 manuscripts.

The relative merit of this "cut and paste" feature depends on the CD user's satisfaction with the edition 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 of California Press's *The Works of Mark Twain* series, the latter definitive edition would be preferable. Nevertheless, in this particular scenario, the benefits of immediate access would seem to outweigh the CD's limitations as a source.

Such is certainly not always the case: modern scholarship has tested 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 Doyno points out, in the case of "As Concerns Interpreting 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* risk being yet more egregiously cheated should they consult only the CD version: the 1916 "bad text" pieced together by Paine and Frederick Duneka.

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 use of 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.

Defects 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 as they appear in 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 business venture. As *Adventures of Huckleberry Finn* so eloquently reveals, some 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. Bureau Development views the CD as an ongoing project, and the planned upgrade will include numerous additional works. Readers of the

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

Multimedia Features: 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, vary in length--from a ninety-second rendition of the Duke's *Hamlet* soliloquy to a five-minute excerpt from *Life on the Mississippi*. Apart from a few mispronunciations (such as "Orion" pronounced like the constellation and "Pamela" accented on the first syllable) the narrator, Trey Birkagt, 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, Elmira, NY. The merit of the remaining 558 illustrations and photographs is questionable, as they appear without credits or sources. On the other hand, the fact that they come from public domain could prove an advantage to anyone wanting to "cut and paste" extracts without having to secure permission.

Roughly fifty percent of the videos are dross, as typified by the animated cartoon of a frog jumping across lily pads. Redeeming selections include the priceless 1909 footage of Mark Twain at his Stormfield residence (believed to have been filmed by Thomas Edison). A 15-minute, three-part slide show depicts Twain's personal life, with David Forrest's narration enhanced by background music, photographs, and illustrations. The resulting biographical overview is engaging and generally accurate--again with a few exceptions: *The Innocents Abroad* was not 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:

80386SX or higher processor (running at 16 MHz)
2 MB RAM
5 MB free hard disk space
4-bit VGA graphics adapter with color VGA monitor (a VGA card capable of displaying 256 colors is recommended)
MPC-compatible CD-ROM drive
MPC-compatible audio 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
Editorial Board: Maryanne Curling, Curator, The Mark Twain Memorial; Michael B. Frank, Mark Twain Project (Berkeley); and Mark Woodhouse, The Mark Twain Archives, Elmira College
Marketers: CompUSA (800-266-7872)

Debbie Lopez
U of Texas
(San Antonio)

Joe Towson
Spartanburg, SC

Uncle Mark (Videotape/Filmstrip).

UNCLE MARK is considerably lower-tech than TWAIN'S WORLD; in fact, it's a bit (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 realism of Mark Twain might be the most representative note in America's literary tradition, and that it is streaked with hopelessness and despair speaks not only of the man from Missouri, but also of almost anyone who has ever laughed at his stories. This unit examines Twain's fundamental outlook and attitudes, traces his literary influences, and outlines the major themes of his works, 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 Bisignano. Some of the photographs

are in their original state; some are overlaid on thematic backgrounds. The text was written by Thomas Klise, 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 rather misleading bibliography containing no entry later than 1960 (which gives some idea of when this project must have originated).

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 Klise'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.

Available from Thomas S. Klise Company, Old Chelsea Station, P.O. Box 1877, New York, NY 10113-1877. Phone: 800-937-0092. Current price: \$58 for enhanced video; \$42 for filmstrip and cassette/record.

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 film shows 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.

Perhaps one of your readers will be able to help with this unusual query? All contributions will be gratefully received and acknowledged. Please write to: Stephen Bottomore, 27 Roderick Road, London NW3 2NN, ENGLAND.

Dates to Circle

October 1, 1994. Mark Twain House Annual Fall Twain Symposium: "The Power of Language." Mark Twain Memorial, Hartford, CT. Contact Jennifer Huget: 203-247-0998.

November 10-13, 1994. American Literature Association Symposium on "American Autobiography," Cabo San Lucas, Baja California, Mexico. Conference Director: Michael Kiskis, English Dept., Elmira College, Elmira, New York, 14901.

December 8-11, 1994. ALA Symposium on "American Humor," Cancún, Mexico. Co-sponsored by the American Humor Studies Association and the Mark Twain Circle. Conference Director: David E. E. Sloane, English Dept., University of New Haven, West Haven, CT 06516.

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@jkhbhrc.byu.edu.

ABOUT MARK TWAIN

Abbreviations used in this bibliographical series are listed in the January-March 1992 *Mark Twain Circular*. In addition, a combination of year, letter, and number refers to an entry in my *Mark Twain: A Reference Guide* (Boston: G. K. Hall, 1977), and *ALR* refers to one of its supplements in the journal *American Literary Realism*. 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 title pages to confirm facts of publication. Some editing may 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 *MTC*.

BAETZOLD, HOWARD G. [Review: Carl Dolmetsch, "Our Famous Guest": *Mark Twain in Vienna* (1992).] *American Literature* 66.2 (June 1994): 38-384. "'Our Famous Guest' is a rich book. Dolmetsch, in a graceful 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." *Authority 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. Brady examines three coauthored novels as examples of the monologic 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 coauthored 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. In comparison with *The Whole Family*, 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 separately authored parts 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 examination 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.

HILL, HAMLIN. [Review: Shelley Fisher Fishkin, *Was Huck Black?: Mark Twain and African-American Voices* (1993).] *American Literary Realism* 26.3 (Spring 1994): 90-92. Despite the hyperbole of academic and popu-

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 mingling of black and white cultures 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 exhaustive research "introduces substance into the multiculturalism debate, 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 Collaborative *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 assesses the degree to which they often yield meanings different from those of the written text itself. Inge speculates that Beard often captured elements of

Twain's intention that Twain was not willing to express but was glad to have included with/in the novel. He shows how this dual-medium collaboration raises questions about authorial intention, non-linguistic meaning, and ownership of texts. This is a revised version of the talk given by Inge at 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 known reference to it is a notebook entry "like old Whatshisname Park at Elmira."

THOMASON, 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 (Ralph W.) 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 form Geo. Haiwaith, in 1910, asking for a position running MT's home in Redding, CT. "Top right Twain writes: 'Letter from the pupil of the sonofabitch. How it reflects the master! This person is unquestionably a bad egg. MT.' Top left he writes: '(No notice to be taken of this squalid letter.)'" On a page from a book by Ashcroft MT wrote: "Paine, write this damned pet of Major 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), A6-A8. On Shelley Fisher Fishkin's then-forthcoming book, with quotations by Louis J. Budd, Victor Fisher, Ralph Ellison (who as a child nicknamed his brother "Huck"), Henry Louis Gates, and others. David Bradley observes that academe has been slow to explore the inter-

relationship between black and white cultures: "I think there is going to be blood on the floor, because some people who have made their academic reputations defining a separate black tradition will interpret Shelley's book as very threatening."

WISBEY, 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, "Peerless Professor," by Margaret Nevin Frail, is quoted extensively here.

WONHAM, HENRY B. [Review: Carl Dolmetsch, *"Our Famous Guest": Mark Twain in Vienna* (1992)]. *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.

RECENTLY FOUND!

Mark Twain Speaking

Edited by Paul Fatout

University of Iowa Press - 1976

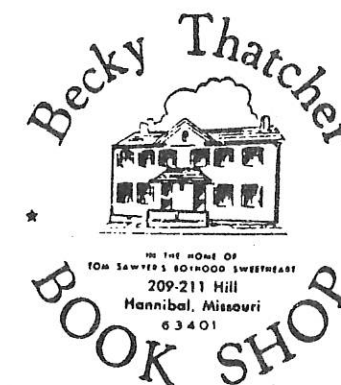
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**1 Authority and Textuality:
Current Views of Collaborative Writing**

Edited by James S. Leonard, Christine E. Wharton, Robert Murray Davis, and Jeanette Harris

What is collaboration? Does it work? If so, how? Does collaborative activity have broad social and/or philosophical implications? This book brings a variety of perspectives to bear on such questions. Its broad-spectrum approach to the subject—including essays by rhetoric and composition specialists, a business and technical writing specialist, a journalist, literary critics, and a political science researcher—looks at problems and benefits that may accrue from collaboration and considers specific applications in scholarly writing, literary writing, business writing, and student writing.

Contents:
James S. Leonard: "Let us not to the marriage of true minds / Admit impediments"
M. Thomas Inge: "The Art of Collaboration"
Michael Schrage: "Writing to Collaborate: Collaborating to Write"
James S. Leonard and Christine E. Wharton: "Breaking the Silence: Collaboration and the Isolationist Paradigm"
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ABOUT THE CIRCLE. The Mark Twain Circle of America was formed at an organizational meeting held at the December 1986 Modern Language Association convention in New York; the membership has since grown to approximately 400. Current officers are: President—Victor Doyno; Vice President—Michael J. Kiskis; Executive Director—Laura Skandera-Trombley; Executive Committee—David E. E. Sloane, Susan K. Harris, and Jennifer Rafferty. Past Presidents: Louis J. Budd, Alan Gribben, Pascal Covici, Jr., David E. E. Sloane. Past Executive Directors: Everett Emerson, James D. Wilson, Michael J. Kiskis. Although many members are academic specialists, the Circle also includes many non-academic Twain enthusiasts. The Circle is in communication with other Mark Twain organizations, including those associated with sites important in his life, and cooperates with them.

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