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Mark Twain's Confidence Men

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ABSTRACT

In Mark Twain's literature the confidence man has special talents, but he is also subject to human failings. Through the characters of Huck Finn and Hank Morgan (A Connecticut Yankee in King Arthur's Court) Twain exposes the traps into which a con artist, as a creative talent, can fall. Twain knows these traps, both from experience and from fears of what the future holds. Hank Morgan becomes an extension of Huckleberry Finn. He is a figure who, as he progresses, leaves the best talent of a con artist behind—the talent of instinct. The natural abilities of insight and judgement fade with the growing contempt for the human race; the con artist's talent becomes hard and bitter, and is used to promote the same violence he despised as a younger man. Twain could be writing to exorcise his own contempts and fears, or he could be warning readers about social traps. A con artist, once he has achieved notoriety, cannot lower his defenses for a minute to worry about others or he will be hit from behind. For the confidence artist, paranoia becomes a necessity rather than an unhealthy affliction.

The con artist must be able to "read" human nature in order to deal with people. Huck understands the truths about human nature (i.e. that there is much violence, hatred and lack of compassion), but this is not implying that he accepts the senselessness of it. With the persistence of a youth he questions this violent nature, and comes to realize that he has no power to change most of society. But realization is enough for him. Hank assumes, rather than understands, the wileness of people, and he also assumes he has the power to change this fact.

Attitudes that are just beginning to form in Huckleberry Finn's
character come full-blown in Hank Morgan's character. Huck dis-
likes, and Hank despises, the audience's stupidity. However, they
both need this audience in order to practice their art--just as
Twain had to write literature for a human race he found contemptible.
They are forced to work for and with what Hank calls the "human muck."

Huck and Hank also find themselves battling charlatans. Although
it appears that Huck allows himself to be duped by these men, he
knows what they really are--frauds. He realizes that the more he
fights the quicker he will be drawn down into the muck; so instead
of being drawn down to their level of con, he survives. Hank puts
up a struggle, and goes down with the charlatan. His art becomes
muddied. Twain's battle with the critics parallels Huck and Hank's
battle with the phony con men. And since most people believe the
charlatan's act and the critic's word, it is not a battle easily won.

Another point that both characters serve to make is that too
often formal education erases common sense. Huck Finn is better
able to manage "real life" situations because his instinct has not
been "educated away,‖ whereas Hank Morgan is more "mechanically"
educated; the more he concentrates on education as a life-line,
the more he misplaces his sense of "street knowledge." Pure theory
cannot stand if it is not considered in light of the raw facts.

Henry Nash Smith notes an important connection between the two
novels:

The ideal of the good life represented by Huck and Jim
alone on the raft was too special, too vulnerable to
sustain his confidence in the possibility of human
happiness; it was threatened by every contact with
society. He was accordingly faced with the question
whether human beings could hope to fulfill themselves within a civilization like that of the United States in his day. A Connecticut Yankee in King Arthur's Court (1889) asks this question, and answers it in the negative.
INTRODUCTION

A con is a masquerade, a charade acted out in the lives of real people. In addition, it lends itself well to the demands of literature. Literary confidence tricks may mask serious statements or purposes with humor, adventure, myth, folklore, or some other intellectual sleight of hand in order to capture the readers’ attention and keep their interest while the artist works his real purpose.

Mark Twain is certainly one of the foremost literary con men. Not only are many of his most significant characters noteworthy as con men of one sort or another, but the very books in which Tom, Huck, Hank, #44, and so on appear are literary cons of the highest order. This thesis examines Huckleberry Finn and A Connecticut Yankee in King Arthur’s Court in light of my three part theory of cons. We see in Huck one kind of confidence man and one level of success and failure in conning which wavers between boyish pranks and self-preservation. We see in Hank another kind of confidence man who reaches more devastating levels of success and failure in conning. And finally we see in Twain’s work a third kind of con—the literary con, which has as its object the changing or bettering of human nature, and the alerting of the reader to the qualities which ought to be expected from a good work of art.

Perhaps "mask" and "masque" are particularly appropriate words for discussion of Twain’s work. There are two parts to the challenge and fun of a masquerade ball: the first is the challenge to design a costume that will fool the others, and the second is to have the
insight to see through the masks worn by others. Mark Twain's books and characters are like a masquerade ball. They are not clear cut. They are not straightforward. They wear—and are—masks. The confidence games in Twain's literature are played in part for challenge and fun, but they also serve a more important purpose. They in some way aim either to correct or to better human nature, the whole human race.

In the protagonists of Huckleberry Finn and A Connecticut Yankee in King Arthur's Court, Mark Twain creates confidence men who at one level represent artists, and these characters mirror Twain's insights about literature and how cons can be an aid in helping the audience or the readers understand various sides of human nature, thus helping them to change the flaws or at least be aware enough not to allow literary charlatans to fool them. Two basic types of con men exist in these novels. One is the charlatan who defrauds and swindles for personal gain, for wealth or power—or both. He does not care whom he hurts because neither the outcome (except as it concerns his profit) nor the existing state of the human race matters to him. The other type of confidence man engages in his masquerades almost innocently, intending only to help himself or others out of bad situations—not to harm anyone. The last type is epitomized in two characters. Huckleberry Finn is the youth—a natural con artist as yet unspoiled by education, while Hank Morgan is experienced—an educated con artist who becomes too trained and thus too narrow-minded. A talented con artist can be successful for only a short time before the people he is trying to help pull him down to their level; caring equals a
blindness that can be fatal for the serious con man. Any flaw in his confidence game, in his art, will be found out and used against him by those who are suspicious or jealous of him.

Sustaining a high standard of conning and masquerading became frustrating for Twain because so few appreciated, or bothered to notice, the carefully designed cons in his novels, the literary, humanistic cons rather than cons purely for profit. Huck and Hank reflect this frustration in the final discovery that even the most talented "art" cannot help them succeed. The goals neither of the young nor of the experienced are finally attained, although for a short time they appear to be. Huck's spontaneous cons, Hank's too-showy cons, and Twain's subtle, literary cons all finally mingle in frustrated attempts to help enlighten people—even whole societies. The cons have grown too large and too morally earnest to survive, and the con-artists fail because they either ignore their original cons and motives, or they become con men only out to protect themselves.

Good literature, as good con artistry, needs substance and form; it not only illustrates human nature, it attempts to better it. Poor literature, like the work of fraudulent artists, is a shell made of superficial and impressive language, but has no meaning or purpose. But because the shoddy product is showy, gets more attention and touches more people, there is a danger of the talented artist's allowing himself to be tempted to the same level. In trying to attain a goal of teaching readers about human nature, the artist's priorities get muddled and confused. We learn that the author and con artist must finally accept their limits; if they retreat totally
or push too far too fast, they become the con man out to dupe the people rather than the con artist trying to teach the people how to help themselves.
The most successful con artists recognize qualities in human nature and work with those qualities, not against them. Rather than attempting to change greed, gullibility, or trust, the con artist builds his game around these characteristics. Successful con man Huckleberry Finn understands this fact, and the more he understands, the easier it is for him to con successfully. Huck feeds on the town's horror and grief at the thought of his murder; he knows they will readily accept superficial evidence without a close investigation of the scene. At a later point Huck hints of smallpox and relies on two men's fear to keep them from discovering the runaway slave, Jim. He cons to help Jim who has proven himself loyal, but Huck makes no attempt to help the Grangerfords with his confidence game because their feud is a moral issue too far removed for him to feel able to judge. As an inescapable part of Jim's friendship, the issue of slavery is forced upon Huck, so he cons to help Jim escape, and meanwhile tries to sort out the rights and wrongs of the situation. Huck, in effect, cons when he has to; he does not aim for unreachable goals or willingly tackle issues that he cannot understand. But if he has to con, he also tries to evaluate the human nature involved. At one point he tries to understand why the Grangerfords feud with the Shepherdsons. By plying Buck Grangerford with questions about the origin of the fight, he finds out that they don't even know what they are fighting about, and he admits the whole affair makes no sense to him. We realize that if only someone could explain it adequately, feuding would be as acceptable to Huck as slavery, but when actually faced with the violence and the senselessness Huck says, "It made me
so sick I most fell out of the tree. I aint a-going to tell all that happened--it would make me sick again if I was to do that."

In the same way, Huck questions slavery only when he sees it from a personal perspective--Jim's. The more Huck learns about human nature the more it bothers him, but he realizes that he is not in a position to change things. As he is escaping, he sees Buck's and another boy's bodies and admits, "[I] found the two bodies laying in the edge of the water, and tugged at them till I got them ashore; then I covered up their faces, and got away as quick as I could." (HF 112)

Covering their faces was all he could do. He was powerless to go back and change the senseless violence, or the human nature that spawned the violence, so as a con artist, Huck accepts his limitations.

In this respect he is more wise than Hank Morgan.

Hank bases his judgement of rights and wrongs for the people of Camelot on his 19th Century knowledge and social and cultural background. Although he sets up his confidence game in order to help the people, he fails to consider or face some of the human elements. His con is based on social and historical ideals rather than on the urgings of his own heart. Huck's decision allows him to move forward; Hank's decision keeps him, finally, running in place. Cons and literature need to "know" bounds. When Huck cannot escape a threatening situation, he can take on responsibilities to change things. He willingly puts his con game into effect. When he realizes the king and duke mean to swindle innocent girls, and he is helping them by remaining silent, he confesses, "I felt so ornery and low down and mean that I says to myself, my mind's made up; I'll hive that money for them or bust." (HF 169)
Before he makes a move he considers the probable reactions of those involved, because he knows if he reacts impulsively there is a good chance he will get caught. The con won't work if Huck does not take into consideration the nature of the people whom he is trying to outwit.

When I got by myself I went to thinking the thing over. I says to myself, shall I go to that doctor, private, and blow on these frauds? No--that won't do. He might tell who told him; then the king and the duke would make it warm for me. Shall I go, private, and tell Mary Jane? No--I d.ans't do it. Her face would give them a hint, sure; they've got the money, and they'd slide right out and get away with it...there ain't no good way but one. I got to steal that money. (HF 169)

Huck analyzes the people and the situation, then he makes his decision to con the king and duke out of the money--and it works. It works because Huck has a realistic understanding of his world, and because he knows better than to over-reach, than to try something which he knows to be beyond his power. Ultimately, too, Huck succeeds because his motives are unselfish.

Hank Morgan, on the other hand, attempts to set the human race straight even before he considers the difference between 6th Century and 19th Century people. Hank never settles on a realistic perspective of the people he encounters in Camelot. He tries to change them, but he gears his confidence game towards changing hundreds of years first, and assumes the people will follow. Suddenly finding himself in a position to unmuck the human race, Hank moves too quickly; he overlooks the important "middle steps," and the consideration of human reaction, that are crucial to the success of a
con. His insight is warped by the time lapse of several centuries, and he underestimates the dangers the people pose (both to himself and his Republic). Instead of being sickened by the violence when he notices that the other prisoners were "maimed, hacked, carved, in a frightful way; and their hair, their faces, their clothing were caked with black and stiffened drenchings of blood. They were suffering sharp physical pain, of course; and weariness, and hunger and thirst," Hank describes the men who caused this pain as if they were lovable teddy bears a little girl might cuddle on a stormy night.

Yet there was something very engaging about these great simple-hearted creatures, something attractive and lovable. There did not seem to be brains enough in the entire nursery, so to speak, to bait a fish-hook with; but you didn't seem to mind that, after a little, because you soon saw that brains were not needed in a society like that, and indeed would have marred it, hindered it, spoiled its symmetry--perhaps rendered its existence impossible. (CY 15)

Huck's insight is fresh, spontaneous and unclouded, but Hank not only misreads the violence of the knights, he ignores a real force that is eventually pitted against his con--his Republic. Hank more and more loses the power of insight (insight that experience is supposed to develop), both into those around him and into himself, so he does not realize that his are the brains not needed in "a society like that"; his are the brains marring it, hindering it, spoiling its symmetry--rendering its existence impossible. The more Hank misunderstands or ignores the people he tries to help, the more he falters as a con artist.

Good confidence men play the game intuitively. There is no
"Jeremy Diddler's School of Diddling" for them to enroll in as apprentices; neither Huck nor Hank follows the teachings of a book or man to learn successful conning. In many ways con artistry parallels Mark Twain's description of a game of billiards on an imperfect set: more fun, challenging, and unpredictable than playing by straight rules and maintaining virtues.

One of the essentials is amusement. Very well, if there is any more amusement to be gotten out of the one outfit than out of the other, the facts are in favor of the bad outfit. The bad outfit will always furnish thirty per cent more fun for the players and for the spectators than will the good outfit. Another essential of the game is that the outfit shall give the players full opportunity to exercise their best skill and display it in a way to compel the admiration of the spectators...It is a difficult matter to estimate correctly the eccentricities of chipped balls and a slanting table and make the right allowance for them and secure a count; the finest kind of skill is required to accomplish the satisfactory result.?

The phony con men have a talent on a perfect table, but are no match for the artists who play the "eccentricities of chipped balls and a slanting table." Intuitive talent works with both form and substance, what can be seen and what cannot. The king and duke from Huckleberry Finn not only cannot gain the "admiration of the spectators," they inspire pockets bulging with "sickly eggs by the barrel, and rotten cabbages, and [Huck says] if I know the signs of a dead cat being around, and I bet I do, there was sixty-four of them went in." (HF 147) The royalty gain money, but they also gain enemies and people determined to ruin them. Huck's cons are creative and harmless enough and fresh enough that spectators do admire him. The king and duke repeat the same "shots" over and
over, but because Huck plays on the slants, he has no set trick shots for the audience to catch on to. Watching royalty's game grows boring, but watching Huck's is never predictable. Unfortunately, Hank Morgan's audience does not distinguish between his intuitive talent and Merlin's practiced tricks. Hank becomes as predictable as Merlin, and plans his cons. Hank says, "it occurred to me all of a sudden that these animals didn't reason; that they never put this and that together; that all their talk showed that they didn't know a discrepancy when they saw it." (CY) Hank relies on people's predictability just as Merlin does. Thus he loses the substance of the good con, the slant that makes it unpredictable. It took a major miracle for Hank to prove that his talent was superior to that of the resident humbug, Merlin's, but when the game was over it meant nothing because his conning had become too polished to handle the "chipped ball" that rolled his way on the slanting surface.

Mark Twain began to feel that way about talent in literature. Readers accept humbugs and literary jargon too long without questioning them, but talented artists have to con their way into the game or be left out altogether. And the more experienced Twain was, the more he competed for the audience's attention--wanting them to realize that his intuitive talent was more substantial than a critic's stylistic tricks. In Twain's autobiography he mentions that one critic charged, "I [Twain] had used my reputation to play a swindle upon the public...and that this conduct of mine was a grave fraud upon the people." Twain remarks that this critic
lacked insight and knowledge of literature, and his "opinion of a book or of any other work of art was of no consequence." What most readers do not realize, and what Twain began saying more loudly in his later works, is that there are those who pose as artists, but like critics they simply live off of good literature; they are not intuitive or creative enough to stand on their own merit.

In *Huckleberry Finn* the Royalty are like the "critics." They are the lesser talents who do not feel threatened by Huck, and satisfy themselves by making a living with his help; they are quite literally supported by his raft. They are two rogues "formed from the nation's scum. They are products of chance and opportunity, drifters...in service of themselves." Huck realizes their lack of talent and their inability to deal in truths, but as a young con artist—that is, a spontaneous and large-hearted one—he still feels compassion for them rather than a need to expose them. Huck sums up his feelings, "what was the use to tell Jim these warn't real kings and dukes? It wouldn't 'a' done no good; and, besides, it was just as I said: you couldn't tell them from the real kind."  

(*HF 150*) Huck does not interfere with their scams until they begin to threaten the happiness of others (even though he tires of their imposing on his life with Jim). Although they come dangerously close, the tricks the king and duke play on Huck never really hurt him, and Huck never falls to their level of "art" in retaliation. He witnesses their pathetic exit from a town after they have been tarred and feathered and look "like a couple of monstrous big soldier-plumes," and says, "I was sorry for them poor pitiful rascals,
it seemed like I couldn't ever feel any hardness against them any more in the world... Human beings can be awful cruel to one another." (HF 222) As an artist and a human being Huck can forgive the king and duke because he has not tried to reform them or their way of life. It is not his failure or personal loss being tarred and feathered and run out of town. When the critics attacked Huckleberry Finn, Twain accepted their criticisms with the same charitable attitude that Huck accepted the king and duke onto his raft; he also acknowledged that their "art" usually had a way of backfiring. Twain comments on the irony of one critical stab by pointing out, "The Committee of the public Library... have given us a rattling tip-top puff which will go into every paper in the country. They have expelled Huck from their library as 'trash & suitable only for the slums.' That will sell 25,000 copies for us sure."11 Good art cannot be tarred and feathered and run out of town because as much as it might be criticized, it has the substance and form to hold its ground. Huck has substance, and he does not depend on others—he depends on his cons. Hank, on the other hand, depends on the people to reform under his cons. Again, Huck is not predictable, and the novel "has offended the amenities of various critical likes."12 Royalty can be pocketed into neat categories because they are so one-dimensional; Huck cannot be easily pigeonholed because there are so many sides to his character and to his conning. At the time he wrote Huckleberry Finn Twain seemed to have a forgiving attitude towards people and literature (particularly bad literature).
But as his later works reveal, this attitude became increasingly bitter; he began screaming in his literature in order to be heard—to make points understood and unavoidable. He began writing less comically and more desperately, more earnestly.13

In *The Connecticut Yankee* Hank makes no room on his "raft" for the "rapscallions." Hank not only dethrones Merlin, he orders him thrown in prison—"the same cell I had occupied myself." *(CY 37)*

Neither artist is willing to share the position of The Boss, so it becomes a fight to the finish. For Hank, the artist who has grown so cynical, it is not enough that he knows Merlin is a "cheap old humbug" and a "maundering old ass;" he has to display the fact to all the people. Hank plans a spectacular miracle to unseat and disgrace Merlin for good, and he does it in a big way by gathering "human masses as far as one could see." *(CY 38)* At this point in his career Hank not only lacks Huck's compassion for another human being, charlatan that Merlin is, he actually uses his cons to do the tar-and-feathering. The persistent use of exaggerated effect in his cons also indicates Hank's loss of control; rather than working his way into the century by attempting to con a few incidents at a time, Hank immediately overloads. Another conflict arises when he tries to compromise his feelings for the people that he simultaneously despises and wants to help. Hank's cons become forced when Merlin continues pressing. Hank says, "Old Merlin was making himself busy on the sly among those people. He was spreading a report that I was a humbug, and that the reason I didn't accommodate the people with a miracle was because I couldn't. I saw that I
must do something." (CY 37) Later in his career Twain, like Hank, felt pressured to "accommodate the people." Twain was forced to produce literature in order to stay financially alive; Hank was forced to produce his cons in order to keep socially and politically alive. In this type of pressure situation there is no winner. Hank and Merlin go down together, each victim of the other's con. Clarence caught Merlin "making curious passes in the air about The Boss's head and face, and wondered what it meant." (CY 304) These "curious passes" would appear to be harmless and childish, for there is never physical contact between the two subjects. Yet they hold a power almost equal to death; they render Hank helpless for centuries. Possibly Twain felt that he was rendered helpless after failing to communicate to the people through his literature. The more he fought, the more bitter he was when the battle was lost. He could not feel sorry for others when his own position was threatened. There is a sort of justice in the end of Connecticut Yankee when Merlin, who believed for a short time that he had won, is killed by part of Hank's con that outlives him. Clarence describes the scene: "then such a delirium of silly laughter overtook him that he reeled about like a drunken man, and presently fetched up against one of our wires. His mouth is spread open yet; apparently he is still laughing. I suppose the face will retain that petrified laugh until the corpse turns to dust." (CY 304) Merlin dies caught in a con, but he never realizes it. Hank, the artist with superior talent, survives barely. The charlatans con with intentional evil purpose; their
cons are often directed at the talent which threatens their own positions. Twain, Huck, and Hank con for the people's good, or at least what they believe to be the people's good; their cons are directed at the purpose of educating and enlightening. Good literature and good conning can succeed only if extremes are balanced, and even the talented artist loses his footing occasionally, but he must regain it or the art fails.

A con artist does not have to graduate Phi Beta Kappa from an Ivy League school to be successful in his art; as a matter of fact, formal education can sometimes get in the way of a common-sense grasp of situations. Huck is, in effect, an empiricist—an uneducated empiricist. He lives with a "proper" woman, a drunken father, a runaway nigger, and other Mississippi types—not in a library; what he learns from experience is worth far more to him than theoretical notions from textbooks or sermons. Huck cannot be taught by the conventional sources of school or church; all he gets from them are big words that don't mean a thing to him, nor do they help him when he is confronted with "real life" situations. He comments on a sermon:

It was pretty ornery preaching—all about brotherly love, and such-like terrorsomeness; but everybody said it was a good sermon, and they all talked it over going home, and had such a powerful lot to say about faith and good works and free grace and preforeordestination, and I don't know what all, that it did seem to me to be one of the roughest Sundays I had run across yet. (HF 106)

Too often education is learning big words and pat phrases, but not learning what the words or phrases mean—or how they help people to understand each other. The Grangerfords can talk about "good
works" and "free grace," then stroll along with their guns over their shoulders waiting for a Shepherdson to walk into range of their buckshot. Huck hears these words too, but he does not make the ironical connection with the black humor of guns in the church; this type of learning does not tie in with life for him. What he learns by trial, however, helps him deal with situations that are similar. Mrs. Loftus catches Huck lying about his name (not to mention his sex), and she warns him to keep track of his lies in the future. He tells her his name is George Peters, and she responds, "'Well, try to remember it, George. Don't forget and tell me it's Alexander before you go, and then get out by saying it's George Alexander when I catch you!'" (HF 60)

This incident does not exactly help Huck con people, but it does teach him he has to watch his step and not underestimate people. So when Huck forgets the name he gave to the Grangerfords he realizes he must do something about it. Huck cons Buck into spelling out the name by daring him "'I bet you can't spell my name.'" He follows this success with an obligatory remark that puffs up Buck's pride. Huck admits, "'Well,...you done it, but I didn't think you could. It ain't no slouch of a name to spell—right off without studying.'" (HF 96) Huck manages the situation quite well without running to his bookshelves for his child psychology text.

Mr. Twain comments on accepted talent as opposed to true talent when he says in his autobiography, "The Golden Era was ostensibly and ostentatiously a literary paper, but its literature
was pretty feeble and sloppy and only exhibited the literary forms, without really being literature.\footnote{16} Hank's cons become "pretty feeble and sloppy" when he begins to devote most of his attention to form rather than substance; Huck is not in the least concerned about form until the substance is worked up.

Hank Morgan's is an education based in mechanics. He reveals that part of his history:

I went over to the great arms factory and learned my real trade; learned all there was to it; learned to make everything: guns, revolvers, cannons, boilers, engines, all sorts of labor-saving machinery. Why, I could make anything a body wanted...and if there wasn't any quick new-fangled way to make a thing, I could invent one--and do it as easy as rolling off a log. I became head superintendent; had a couple of thousand men under me. (CY 4-5)

He learned how to make labor-saving machinery, but he never learns about the people he makes this machinery for, or the people the machinery replaces. Once set in motion, the "machinery" gets away from Hank; he loses control of the factories, the people, and the cons. Hank gets to the top largely because he understands the power of superstition, not the people as they fit (or do not fit) into his Republic. Hank's confidence game begins to take on mechanical momentum and it runs faster and faster until it burns out. He cannot return to the natural, intuitive learning once he is this far beyond it.\footnote{17} A "natural" literary talent can be ruined by too much focus on structure, quantity of material, and accepted stylistic "norms." Good literature can be easily smothered by educated rules. Hank is so wrapped up in technical learning that he does not learn from experience, as Huck can. A man working
under him first sends Hank into the darkness. "He laid me out with a crusher alongside the head that made everything crack,... The world went out in darkness, and I didn't feel anything more, and didn't know anything at all--at least for a while." (CY 5)

Hank is always too concerned about keeping the machinery in motion; he allows the ideal of "education" to become his driving force, and leaves himself wide open from behind--where people can slip in to destroy all that education has built. Hank allows himself to be laid out a second time by Merlin. He has become so focused on the values of formal education and mechanical thinking that he overlooks human circumstances. Education is only half a shield; the ability to understand and use experience is the other half of the shield. Clarence is one of Hank's students, but his education is a combination of writing proper English and understanding the people that he lived with before he was "educated." Just as literature needs to communicate to an audience in order to be effective, so does a con. Hank progressively loses touch with his audience, and he needs Clarence to remind him of its importance. The Boss writes a note to the knights opposing his Republic, and finishes it with this offer: "We offer you this chance, and it is the last: throw down your arms; surrender unconditionally to the Republic, and all will be forgiven."

Clarence "laughed the sarcastic laugh he was born with, and said: 'Somehow it seems impossible for you to ever fully realize what these nobilities are.'" (CY 297) Clarence is educated, but he is still in touch with his natural abilities and common sense.
To prove his point Clarence acts out the reaction of the Commander of the Knights, and only through someone who has not been educated away from his common sense does Hank see the truth. He admits, "How empty is theory in presence of fact!" (CY 298) In fact, it forces Hank to adjust his perspective from the "machinery" of education, from books, if only for a moment. Hank does not want to think about human involvement in his Republic longer than he has to. Education can work only if it is allowed to mingle with common sense. "To see truth clearly is to see that it is not always simple or predictable. So Mark Twain himself recognizes in one of the witticisms of Pudd'nhead Wilson's Calendar...:

'Truth is stranger than Fiction, but it is because Fiction is obliged to stick to the possibilities; Truth isn't."18 People resist artistic deviations; truth can be strange, but literature is not allowed to be. Hank's Republic is a Fiction and it is obliged only to stick to the possibilities which he imagines; his artifact is undermined by truths which are not subject to his Fiction—or his possibilities.19

Just as a man should not depend solely on books, neither should he base a performance on props. A well honed wit is far more effective than even the showiest of sets. When Huck attempts to disguise his con with clothes, he does it in order to test different techniques for audience value—a way for him to "test the water." It is a temporary disguise that he discards as soon as he sees it is a failure. Mrs. Loftus recognizes the fact that his dress is only a prop and he is simply a boy play-
acting, and when she charges him with this truth, Huck says, "it wouldn't be no use to try to play it any longer, and I would just make a clean breast and tell her everything." (HF 59) Huck is able to shed his costume and use his wit to salvage the performance. He still veils the truth (or, put less delicately, he lies), but this time with a material that is not so easily seen through.

Huck does better with ad lib than he does with a rehearsed performance. He describes the dress rehearsal:

So we shortened up one of the calico gowns, and I turned up my trouser-legs to my knee and got into it...I practiced around all day to get the hang of the things, and by and by I could do pretty well in them, only Jim said I didn't walk like a girl; and he said I must quit pulling up my gown to get at my britches-pocket. I took notice, and done better. (HF 53-54)

They're hidden, but Huck still has his trousers on; he cannot forget that the dress is just a prop, and still occasionally lifts it to get at his britches-pocket. Props are risky cover, and make it too easy to be found out. But it is worth a try for a good purpose, and Huck masquerades in order to get information to help keep Jim safe--not for personal glory or satisfaction.20

In the beginning of Connecticut Yankee Hank uses his wit to establish his confidence game, but as the novel progresses his wit gets left behind. When fame demands he put on a good "show," the props become crutches. The more famous he becomes, the showier are his effects, and by the time he restores the fountain he holds nothing back.21 He lights the sky with colored fires: "There they were, all going at once, red, blue, gree, purple!--
four furious volcanoes pouring vast clouds of radiant smoke aloft, and spreading a blinding rainbowed noonday to the furthest confines of that valley." And if that was not sufficient to awe a sixth century audience, he "touched off the hogshead of rockets, and a vast fountain of dazzling lances of fire vomited itself toward the zenith with a hissing rush, and burst in mid-sky into a storm of flashing jewels!" (CY 146) Hank is so caught up in his own props he cons himself too. To him "it was a great night, an immense night. There was reputation in it." (CY 147) The fact that he did restore the waters that were so important to the people (both physically and spiritually) only pleased him because it furthered his reputation as a magician. But if he truly wanted to help the people, he would have laid low with the show and demonstrated the basic mechanics of the pump so the people could help themselves in the future; Hank is as guilty of holding them back as the nobility and the church—he becomes like those he despises most. For practical reasons Hank allows a few monks to see the truth of the restored well. "To those monks that pump was a good deal of a miracle itself, and they were full of wonder over it; and of admiration, too, of the exceeding effectiveness of its performance." (CY 147) Hank did not need the show to be appreciated, because the substance was "a good deal of a miracle itself." Hank begins to take his own props seriously, and the con gets lost in the hoopla. More and more the audience dictates Hank's confidence game, while he overlooks the human nature involved. Early in the novel he says, "My raiment was
of silks and velvets and cloth-of-gold, and by consequence was very showy, also uncomfortable. But habit would soon reconcile me to my clothes; I was aware of that." Hank sells out; he becomes what the people expect him to be—he begins to believe his own props, and he loses touch with the original purpose of his cons. And in the course of Connecticut Yankee he redefines "governing wisely;" he begins to govern an ideal from behind the props rather than people with careful cons. Hank tells us, "I was carried off in one direction and my perilous clothes in another." This statement sets an important precedent for Hank's actions in the novel. Because his actions become too calculated, he completely loses touch with himself; the world becomes distorted for him as he watches the audience through these imposed "props." Hank begins to play the part of the con man for dramatic flair and gets caught up in his own show.

Very often talented artists' works are overlooked because of the apparent ease with which they are created. The subtle artist may be thought to be boring—lacking flair. Huck, still a youth, is impressed with the romanticized version of the creative process. He describes how the duke recreated Hamlet's soliloquy: "He went to marching up and down, thinking, and frowning horrible every now and then; then he would holst up his eyebrows; next he would squeeze his hand on his forehead and stagger back and kind of moan...It was beautiful to see him. By and by he got it." What does all of this creative agonizing produce? A poor reproduction, but one the duke proudly recites.
'To be, or not to be; that is the bare bodkin
That makes calamity of so long life;
For who would fardels bear, till Birnam Wood do come to
Dunsinane,
But that the fear of something after death
Murders the innocent sleep,
Great Nature's second course,
And makes us rather sling the arrows of outrageous fortune
Than fly to others that we know not of.' (HF 132)

The charlatan's cheap shows are praised, and thought intellectually
superior by the "common" people, while substantial literature
is ignored or labeled boring. Twain always believed that we should
sling the cabbages and dead cats at outrageous literature to
run these frauds out of town; we should pay enough attention
to literature to be able to distinguish the good from the bad.
Unfortunately, most readers who are impressed by the literary
"front" (the props) assume that what is behind it is literature--
they do not care to ask questions. The frauds are admired even
though they butcher Shakespeare, and although by the end of the
novel Huck may not understand literature, he does understand the
struggle to create a work that says something--a substantial
piece of art. Huckleberry Finn concludes with a statement for
those who believe they can be successful writers if they fail
at everything else, for those who believe the duke's few minutes
of mental torture on the raft produced beautiful "literature," or
for those who are less absurdly but equally truly mistaken about
what constitutes true art, Huck admits, "so there ain't nothing
more to write about, and I am rotten glad of it, because if I'd
'a' knowed what a trouble it was to make a book I wouldn't 'a'
tackled it, and ain't a-going to no more." (HF 281) True literature
is made of carefully chosen words that say something. It is not pretty language that mimics all great art--language that claims, in the end, to be something it is not. Huck had something to say, so he did not worry about mimicking literary style. The duke had people to con, so he had to mimic a literary style to keep the audience distracted.

Poor literature is promoted by people who praise what everyone else is praising because they do not want to appear ignorant; the irony is that their earnest support of second-rate writing usually proves their ignorance. They are no more in touch with the realities of literature than they are with the realities of human nature or their lives. Twain makes this comment about the person who wants to be a writer, but is ignorant of literature and literary talents: "When it comes to doing literature, his wisdoms vanish all of a sudden and he thinks he finds himself now in the presence of a profession which requires no apprenticeship, no experience, no training--nothing whatever but conscious talent and a lion's courage." Twain lampoons this wrongheaded attitude towards literature and art in a preface statement of *Huckleberry Finn* when he gives notice, "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot--BY ORDER OF THE AUTHOR" (HF 2) In this backhanded way, Twain tries to goad the audience into realizing how properly to examine literature--into understanding literature and making their own decisions about the quality of the material. In an
attempt to stir up some kind of serious interest, he resorts to reverse psychology; tell them not to and they will. That is why the banning of the novel pleased him; he was sure that that alone would increase the number of readers. Sure, Twain wanted his work to be enjoyed, but he also wanted the readers to notice the motive, moral, and plot that he worked in as statements about people, about human nature. Although Huck would like someone—Tom ideally—to recognize and appreciate the artistic details of his staged death, his primary concern is that everyone should believe him to be dead. Hank, on the other hand, is concerned chiefly with the literary "props" and the "neat gift of exaggeration." He says about a sixth-century journalist, "Of course this novice's report lacked whoop and crash and lurid description, and therefore wanted the true ring; but its antique wording was quaint and sweet and simple, and full of the fragrances and flavors of the time, and these little merits made up in a measure for its more important lacks." (CY 47) The problem is that Hank begins to depend more on the effectiveness of the "whoop and crash" level, and on the "true ring" found in "lurid description"—not in actual detail or substantial writing or substantial living. In trying to reach a balance between good literature and an ignorant audience Hank finds that compromising literary standards is easier (and gets better short-term results) than educating the people. Hank is drawn into using props just as a bad artist would. And not only does he turn to props in language, but in his cons as well. Hank begins to use language
in the same way the duke did in *Huckleberry Finn*, he invents awe-inspiring words that lack substance or meaning. The words help his miracle of the fountain to seem more of a feat as Hank says, I "slowly pronounced this ghastly word with a kind of awfulness which caused hundreds to tremble, and many women to faint; 'Constantinopolitanischesdudelsackspfeifenmacherangesellschaft!'" (CY 145) Meaning is not important in light of effect, and Hank further plays the same romantic version of apparent creative torture as the duke did on Huck's raft. He even admits that he is playing for the showiness: "Now was the time to pile in the effects. I lifted my hands and groaned out this word--as it were in agony." (CY 145) At this point, he plays for the audience and he enjoys it. He is operating from an artistic level (both in con and literature) that he once despised. Twain makes a sarcastic point about literature being lowered when he says, "but for us the long delayed resumption of Yellow Journalism in Europe might have been postponed for generations to come. Steadily, continuously, persistently, we are Americanizing Europe, and all in good time we shall get the job perfected."27 Because poor literature often gathers a strong following, it breeds poor literature. Hank is lowered to this level by the end of *Connecticut Yankee*; he steadily, continuously, and persistently Americanizes Camelot and medieval history. Hank forces changes; he works against human nature.

Not being in the "flow" of 19th Century society is to Huck Finn's advantage; he stays in touch with his natural conning
talents by escaping social standards and pressures. These social standards insist on learned educations, no compromises. Rather than allowing Huck to be educated in terms of his past, protectors of social rules insist on starting by trying to flush out everything he knows about life. Mark Twain is not condoning illiterate ignorance; he is trying to find a compromise between natural talents and educated talents. At the beginning of the novel Huck is subject to social rules like wearing new clothes so he "couldn't do nothing but sweat and sweat, and feel all cramped up," living in a house, coming to supper when a bell is rung, and having to wait for the "widow to tuck down her head and grumble a little over the victuals." He is stifled by people and their imposed social conventions physically, emotionally, and artistically. When Huck is in the "lap" of society no one appreciates his natural conning talents; in fact, they are the part of Huck most disliked and disapproved of. Literature imposed by social standards can also be stifling. Huck recalls that the widow "got out her book and learned me about Moses and the Bulrushers, and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people." Good literature (or literature that is taught well) should be pertinent or alive in any century. The Bible can be read out of context of the Church, and to young as well as old readers. But it needs to be related to contemporary examples, to be made clear and interesting to a boy. Another of Huck's
contacts with "educated" language is Miss Watson, who "took a set at me now with a spelling-book. She worked me middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer." (HF 4) Spelling is important, but language also exists outside of a spelling-book. Huck is caught between his father's total illiteracy and Miss Watson's total literacy, and both sides try to draw him into their worlds, their rigid types of education. His opinions are disregarded because he is only a youth; Huck has no educational rights until he takes matters into his own hands and cons his way out of living the social "norms." And even then neither he nor the world recognizes such "educational rights." Through most of the novel Huck uses what he has learned from both of these worlds, and makes some decisions about literature, art and humanity. He truly begins to break all bonds with conventional society when he realizes the value of Jim's friendship. Huck sees a truth in Jim that he finds nowhere else except in his own writing--he sees nothing in Biblical or grammatical drills or Tom Sawyer's fantastic interpretations of adventure literature which seems to lift up niggers as humans or friends.

Huck eventually closes his eyes to the positive qualities in a man that most of society looks down on. He stops trying to help with his cons. Jim is the most admirable, but the least valued type of man; he is judged as most literature, on the basis of form rather than substance. Jim is a black slave, and no one else sees past his skin color and low social rank.
Jim has all the virtues Mark admired. He is kind, staunch, and faithful, a brave man, a friend who risks his life and sacrifices his freedom for a friend. There is greatness in him. 'Dat truck dah is trash; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed.' Here is a tremendous rebuke from the humble to the human race whose cruelty was the strongest pressure in Mark's discontent.29

Earlier in the novel Huck is humbled by Jim's remark, and admits that there is at least one person he regrets conning: "It was fifteen minutes before I could work myself up to go and humble myself to a nigger; but I done it, and I warn't ever sorry for it afterward, neither. I didn't do him no more mean tricks, and I wouldn't done that one if I'd 'a' knowed it would make him feel that way." Huck makes a choice as an individual, and he uses both his mind and his heart. Humans value so little in other human beings that even Huck and Hank eventually allow human lives to be degraded and destroyed.31 Hank is an extension of Huck's character, but neither one is able to keep hope; even the best of confidence games get smothered by the vileness and cruelty of the human race.32

"Even more significant is the fact that the Yankee's denunciation of the mass of the nation as 'human muck' is the climax of a series of episodes revealing in him a deep-seated although unacknowledged contempt for mankind in general."33 Hank does humble himself to the poor, ignorant people in the smallpox hut, but they only threaten his life. He is still willing to destroy masses of people because they dare to oppose and threaten his way of life, his Republic. The brief care he
shows in the smallpox hut in no way balances the violent nature he exhibits later in the novel. Hank sinks into the very "human muck" he condemns, forgetting his original plan to save the people. Instead he revels in the power he feels, and exclaims, "I touched a button, and shook the bones of England loose from her spine! ...As to destruction of life, it was amazing. Moreover, it was beyond estimate. Of course, we could not count the dead, because they did not exist as individuals, but merely as homogeneous protoplasm, with alloys of iron and buttons." (CY 295) Huck walks away from violence; Hank declares war. By the end of Connecticut Yankee all is destroyed, Hank, his Republic, and his confidence game. What begins as cons to help people or societies, is destroyed by the failure to succeed.
CONCLUSION

Huck Finn comes close to being a truly heroic confidence man, but in the end fails. He is forced to forsake his loyalty to Jim and their friendship, and he retreats from the knowledge he gained while "soul searching" on the Mississippi River.

The confrontation of Huck and Tom in the final chapters is not pleasant and the reader who seeks only tranquility in the book will do well to follow Hemingway's advice and "stop where the Nigger Jim is stolen from the boys." He might do well also to follow Hemingway in forgetting that Jim is stolen from Huck alone, not from both boys, and that while Huck's purpose is to free Jim, Tom's is to protract his servitude. But in reality we must read the novel Mark Twain wrote or none at all, and the annoying quality of the Phelps farm episode, the frustration of the scenes in which Huck acquiesces to Tom's cruel foolishness, and the degradation of Jim to which Huck becomes a partial accomplice represent in painful truth the conflict of two inimical impulses in the writer.34

True, the final chapters are not pleasant, but neither were the final chapters in Twain's life and career. Huckleberry Finn exemplifies Twain's optimistic beliefs in youth and the new Century--the betterment of the human race--and also his pessimistic realisms about ideals which cannot exist in the "real world." Huckleberry Finn "accepts democracy not as a journey which will end only at the stars but rather as the terms of arbitration between what is best and what is worst in the damned human race. Mark's heart was with the best but his genius illuminated its handicaps against the worst. He and his book had their doubts, and the rest of his life showed the doubt growing."35 Huck plays a confidence game primarily for protection. Even though
he is optimistic, or at least neutral, his is a doubt-riddled optimism. By conning he avoids exposing his hand too much or too soon, and when his con becomes only a shield against the world rather than an aid in helping others, it fails as an art, even as Hank's late cons failed.

Huck Finn's doubts are answered in *Connecticut Yankee*. Hank Morgan is heroic in intention, but his good intentions get lost in his misdirected confidence game. He gets swallowed up by the characteristics of the "human muck" he despises, and the adult ambitions for power and fame erase the youthful ideals about helping people. One critic quotes Twain,

"The fun which was abounding in the Yankee at Arthur's Court up to three days ago, has slumped into funereal sadness, and this will not answer at all. The very title of the book requires fun, and it must be furnished. But it can't be done, I see, while this cloud hangs over the workshop." The abounding 'fun' never wholly returned. A *Connecticut Yankee* contains episodes as richly comic and satirical as anything he ever wrote, but they are more and more frequently, finally compulsively, presented in terms of havoc. It was apparent to Clemens himself that he was passing through some crisis of ebbing faith in the Great Century, a 'negative conversion' that he could hardly help but dramatize in the final chapter of his book.36

The confidence game that begins as an aid and ends only as a shield, protection from life and the human race, can only fail. For Huck Finn, Hank Morgan, and Mark Twain conning was the last protection--the last place to escape. "For instead of being the 'Divine Amateur' which he has been called, Twain was finally a professional writer; writing was his last protection."37
NOTES

1 Mark Twain, The Adventures of Huckleberry Finn (New York: Harper & Row, Inc., 1965), p. 112. All subsequent references to pages in Huckleberry Finn appear within the text of this paper.

2 Justin Kaplin, Mr. Clemens and Mark Twain: A Biography (New York: Simon & Schuster, 1966), p. 284. "Mark Twain, a passionately believing child of the Great Century, defined his writer's role as that of teacher, entertainer, and moralist for the masses." Huck unconsciously takes on this role as a con man and it proves too much for him to handle.

3 Henry Nash Smith, Mark Twain: The Development of a Writer (Massachusetts: Harvard University Press, 1962), pp. 136-37. Smith comments on Twain and Hank Morgan, "They exhibit certain common traits, more fully developed with the passage of time. They are isolated by their intellectual superiority to the community; they are contemptuous of mankind in general; and they have more than ordinary power...The price of power is the surrender of all human warmth."

4 Allison R. Ensor, A Connecticut Yankee in King Arthur's Court: An Authoritative Text, Backgrounds and Sources, Composition and Publication, Criticism (New York: W.W. Norton & Company, 1982), p. 293. Hank says, "The first thing I want to teach is disloyalty till they get used to disusing that word loyalty as representing virtue. This will beget independence—which is loyalty to one's best self & principles, & this is often disloyalty to the general idols & fetishes."

This quote from Twain himself indicates Hank Morgan's position. "Power, when lodged in the hands of man, means oppression—insures oppression: it means oppression always: not always consciously, deliberately, purposely; not always severely, or heavily, or cruelly, or sweepingly; but oppression, anyway, and always, in one shape or another. One may say it cannot even lift its hand in kindness but it hurts somebody by the same act whereby it delivers a benevolence to his neighbor."


Ibid., pp. 298-99.

Ibid., p. 299.


Bernard Devoto, Mark Twain at Work (Massachusetts: Harvard University Press, 1942), p. 87.

Devoto, Work, p. 87.

Smith, Writer, p. 170. "His later work returns again and again to the themes of the degradation of man in society and the immunity of the detached observer. Whatever may be the merits of these themes as an interpretation of the human condition, they made it impossible for Mark Twain to regain contact with the vernacular affirmations that had sustained his development toward the climax of his achievement in Huckleberry Finn."

Devoto, Work, p. 52. He says of Twain, "improvisation was responsible for the worst and commonest blemishes in his books—and, because he could not long sustain it, for the breaking-off of many
manuscripts. He had little ability to impose structure on his material; he could not think and feel it through to its own implicit form. He got 'ideas' for books, stories, or sketches and jotted them down in his notebooks where they survive by the hundred, promising or fickle but almost always undeveloped. He caught fire easily and when an 'idea' inflamed him, he attacked it with verve and enthusiasm."

15 Smith, Writer, pp. 169-170. "The raw aggression expressed in Mark Twain's description of the slaughter of the knights reveals a massive disillusionment and frustration. He had identified himself with Hank Morgan more and more fully in the course of the story, and there is much autobiographical significance in the fact that the hero who set out to transform society ends up by being transformed himself. Merlin's magic, understood as the force of bigotry and superstition, defeats him by destroying his belief that the common people can be made worthy of governing themselves."

Twain "put his belief to the test by attempting to realize it in fiction."

16 Twain, p. 136.

17 Henry Nash Smith, Mark Twain: A Collection of Critical Essays (New Jersey: Prentice-Hall, Inc., 1963), 119-129. James Cox writes, "Morgan becomes a grotesque caricature of the enlightenment he advocates. He prances and struts through every conceivable burlesque, flaunting himself before the stunned arthurian world into which he bursts until he becomes the real buffoon of his own performance. More mechanical than any of the gadgets in which he specializes, he grinds laboriously through his 'acts,' his only means of attracting attention being to run faster and faster, to do bigger and bigger things, until the mechanism of his character flies apart."

Smith, *Essays*, p. 119. Again Cox points out "for as Morgan assumes power in the Arthurian world the fantasy begins to rout the criticism and progression degenerates into mere sequence. The waste of energy which results is perhaps most manifest in the startling disproportion between Hank Morgan's emotion and his reason. His consuming indignation so outstrips his critical intelligence that his ideas are reduced to clamorous fulminations and noisy prejudices causing him to become an object of curiosity instead of an agent of ideas."

Robert Regan, *Unpromising Heroes: Mark Twain and His Characters* (Los Angeles: University of California, 1966), p. 159. "In an 1882 entry in his notebook Mark Twain had put an important question to himself: 'Is anybody brave who has no audience?' His answer in what he was pleased to regard as his philosophical writings is an unequivocal 'No.' But Huck provides a contrary, affirmative answer. In his decision to help Jim, in his efforts to protect the Wilks girls from the swindles of the King and the Duke, and in such smaller details as his reluctance to abandon three cutthroats on a sinking boat, Huck demonstrates also that it is not cheap, that it is not easy."

Kaplin, p. 297. "To a great extent Hank Morgan is Mark Twain. Both are showmen who love gaudy effects. But this, as Clemens said in criticism of a stage version of the Yankee, is only 'his rude animal side, his circus side.' For the Yankee, like Mark Twain, is also 'a natural gentleman,' with a 'good heart' and 'high intent.' Both combine idealism and nostalgia with shrewd practicality and devotion to profit. Their revolutionary, humanitarian zeal is tempered
and at times defeated by their despairing view of human nature."

22 Smith, Essays, p. 122. Cox says, "Hank Morgan is more than merely an agent of ridicule; he goes beyond burlesque to threaten the whole existence of the past--any past."

23 Bernard Devoto, Mark Twain's America (Boston: Little, Brown & Company, 1932), p. 92. "A few pages earlier he had written the scene in which many readers have found his highest reach, Huck's struggle with the imperatives of his upbringing and his decision to stand for decency against the moral law of slavery with, 'All right, then, I'll go to hell.'" Huck is ashamed of the human race. He is not blind to their faults at all like most youths, but then he is living in a more adult, less sheltered world.

24 Regan, p. 142. "In many ways Hank Morgan was to be merely a Tom Sawyer grown to manhood. Like Tom, Hank would be an inveterate show-off, a stunt-man longing for the applause of an audience. Yet Hank, for all his desire to be approved and celebrated, would, unlike Tom, be an enemy of the authority-structure of his world."

25 Twain, p. 311.


27 Twain, p. 378.

28 Smith, Writer, p. 7. Remarks of Twain, "What he really objected to was the distorting affect of conventional notions of propriety on the individual's responses to experience. He came to see that the habit of conformity is more stifling to human freedom than any physical constraint because it subjects the most inward thoughts and feelings to control from without."

29 Devoto, Work, p. 96.
JO Regan, pp. 158-59. Compared to Tom Sawyer or Hank Morgan, Huck is not at all a showman. "Huck has no need to dream of grand entrances; his decision is 'to light out for the territory ahead of the rest'--to go alone and avoid fanfare."

Kaplin, pp. 300-301. "In a moment of tragic overconfidence he declares, 'We fifty-four'--Clemens' age in 1889--'were masters of England!' But he is actually trapped within three walls of dead men; he is the victim of his own victory. Wounded and apparently dying, he has only one place to go: backward into the cave. He is carried there by his band of boys--Sam Clemens has come back to Hannibal for good. Having already rejected all the values and both the 'contrasts' of the book the Yankee makes a further withdrawal, as Clemens himself was shortly to do, into the dream."

Smith, Writer, p. 163.

Regan, p. 161.

Devoto, America, p. 103.

Kaplin, p. 298.

Smith, Essays, p. 126.

Smith, Essays, p. 128. "The role this stranger comes to assume in Twain's fiction--his act we might say--is one of disturbing the peace. Into quiet, complacent communities he comes disrupting the society by unmasking and turning it upon itself."
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