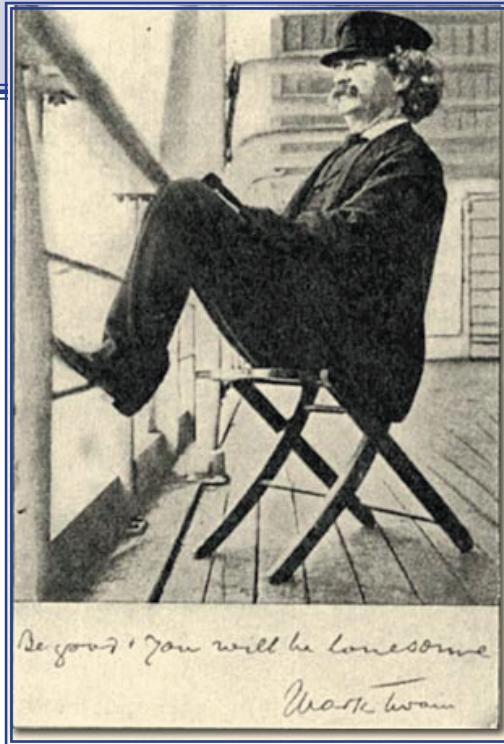


# en route

Mark Twain's Travel Books  
*A Tramp Abroad* and *Following the Equator*



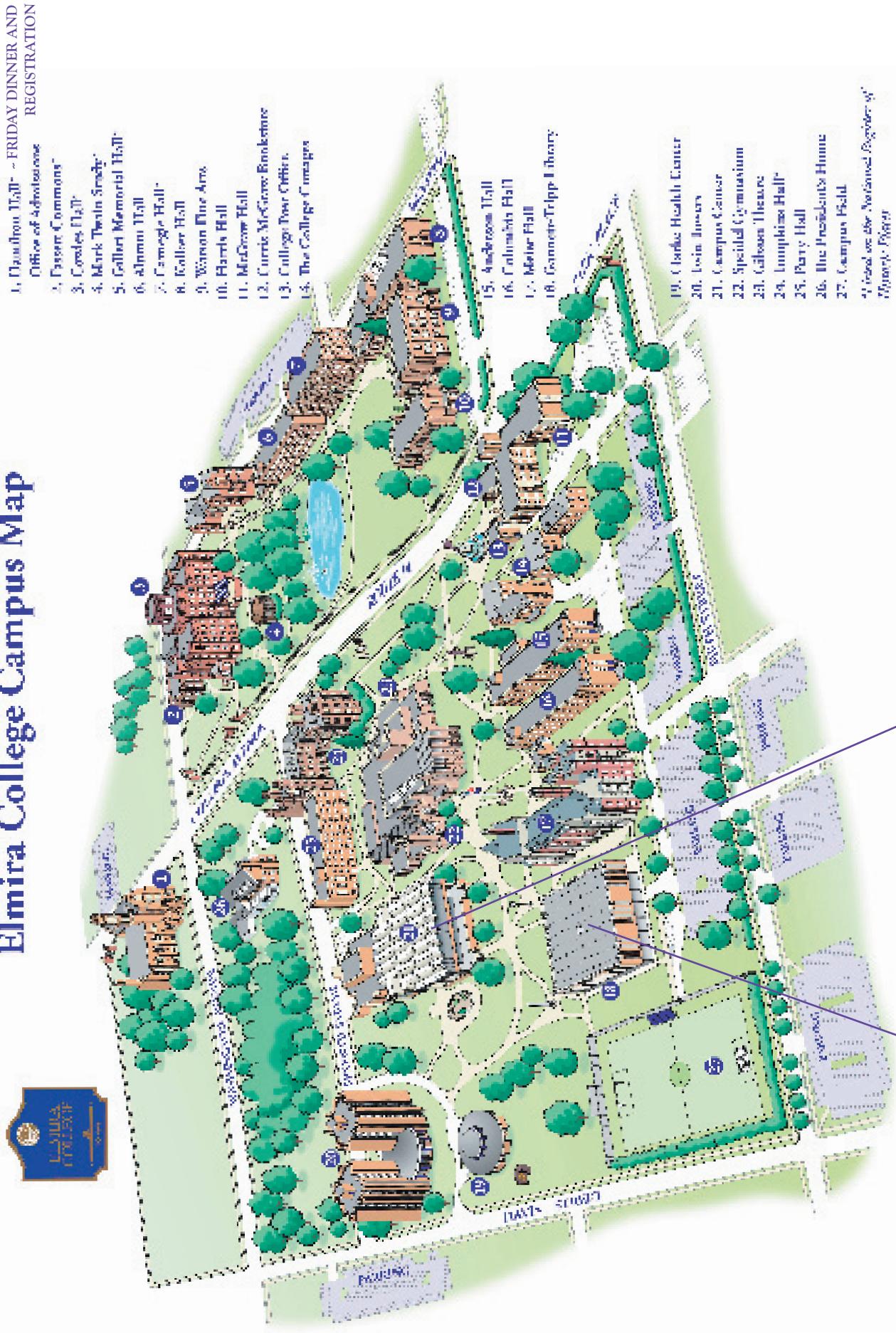
The frontispiece of *Following the Equator* (1897)

## A Weekend Symposium

Elmira College Center for Mark Twain Studies

October 15th and 16th, 2010

# Elmira College Campus Map



**Friday evening, October 15th, 2010**

**6 p.m. in Hamilton Hall**

**6 - 7 p.m.      REGISTRATION AND COCKTAILS**

Symposium registration packets available.  
Campus housing registration available.

Enjoy a sampling of Finger Lakes wine, beer, and hors d'oeuvres.

**7 p.m.      WELCOME**

**Barbara Snedecor**  
Director, Elmira College Center for Mark Twain Studies

**GREETINGS**

**Thomas Meier**  
President, Elmira College

**7:10 p.m.      DINNER**

*Butternut Soup, Roasted Beet Salad, Stuffed Tenderloin of Beef,  
Sautéed Seasonal Greens; Cannoli Napoleon*

**8:00 p.m.      DISMISS FOR ELECTRONIC  
KEYNOTE ADDRESS**

Enjoy a walk across campus to the  
**Gannett-Tripp Library** and the  
**Tripp Lecture Hall** (lower level).

**8:15 p.m.      OPENING REMARKS**

**Terry Oggel**  
Symposium Chair, Virginia Commonwealth University

**Tramping Beyond Innocence, Steamboats, and Sagebrush**

**Louis J. Budd**  
Duke University Emeritus

**Louis J. Budd** received his B.A. from the University of Missouri, where he was elected to Phi Beta Kappa. The following year he received an M.A. at the same institution. After serving from 1942 to 1945 in the Air Force, Lou received his Ph.D. in 1949 from the University of Wisconsin and came to Duke University in 1952, where he has directed some thirty Ph.D. dissertations, was director of Undergraduate Studies for four years and Chair of the English Department for six years.

Lou Budd's chief scholarly subject has been Mark Twain. He is the author of two seminal books on Twain, *Mark Twain: Social Philosopher* (1962) and *Our Mark Twain: The Making of His Public Personality* (1983). His scholarly essays, book chapters, and review-essays on Twain number well over seventy. His *A Listing of and Selection from Newspaper and Magazine Interviews with Samuel L. Clemens, 1974-1910*, was originally published in 1977 by ALR and supplemented in 1996. Budd has also edited two volumes on Twain in the G.K. Hall Critical Essays series; *New Essays on "The Adventures of Huckleberry Finn"* for the Cambridge series; and the Library of America two-volume edition of Twain's *Collected Tales, Sketches, Speeches, and Essays*. For ten years, 1976-1985, Budd wrote the Twain chapter for *American Literary Scholarship*.

Dr. Budd's scholarship is by no means confined to Mark Twain. His Twayne series volume, *Robert Herrick*, was the first full-scale assessment of Herrick as a literary artist; and Budd has done important work on such disparate literary figures as William Dean Howells, Joel Chandler Harris, E.E. Cummings, James Russell Lowell, Sherwood Anderson, Thomas Wolfe, black American poets, E.A. Robinson, Gertrude Atherton, and William Faulkner. Along with Edwin H. Cady, he has been the editor of a series of invaluable books of reprinted essays from American Literature on Twain, Whitman, Melville, Emerson, Faulkner, Dickinson, Hawthorne, James, Frost, Poe, Howells, and American Humor. Budd began almost immediately after he arrived at Duke by serving from 1953-1961 as a member of the committee that compiled the bibliography, "Articles on American Literature Appearing in American Periodicals," which appeared in each quarterly issue of *AL*. From 1979-1986, he served as the Managing Editor of *American Literature* and from 1986-1991, he was the Chairman of the Board of Editors. Among the other projects or journals on whose Editorial or Advisory Boards he has served are *Studies in American Humor*, *South Atlantic Review*, *Mississippi Studies in English*, *American Literary Realism*, *Mark Twain Encyclopedia*, and the *Oxford Reader's Companion to Mark Twain*. The University of Missouri conferred an honorary degree on him in 1988. He also holds an honorary degree from Elmira College, awarded in 1995.

(Text by Jackson R. Bryer; Hubbell Medal Award)

**9:45 p.m.      Depart for housing.**

Saturday morning, October 16th, 2010

8 a.m. in the Gannett-Tripp Library

8:00 - 8:30 a.m.

CONTINENTAL BREAKFAST

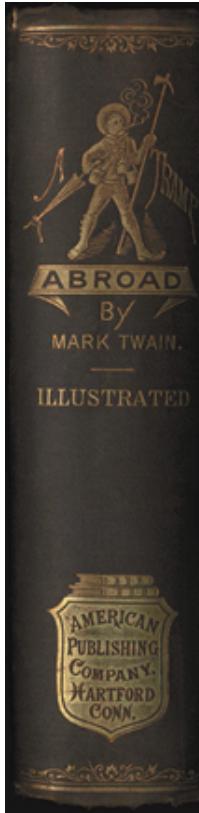
Gannett-Tripp Library, lower level  
Tripp Lecture Hall

8:30 - 10:15 a.m.

SESSION ONE

Ann Ryan Le Moyne College  
Moderator

Tripp Lecture Hall



**"All I wanted was to go somewhere"**

Steve Railton University of Virginia

Sam Clemens traveled thousands of miles during his lifetime, including around the world, but Mark Twain's imagination went even further, in time as well as space. Why? What were they looking for ~ or lighting out from?

**"I am no longer of ye": Mark Twain's Ambivalence about Europe and America in A Tramp Abroad**

Holger Kersten Universitat Magdeburg

A Tramp Abroad, when re-examined in the context of unpublished manuscript materials and journal entries, illuminates Twain's confrontation with the challenges of intercultural encounters during his extended stay in Continental Europe (1878-79), a period when he sought to gain distance from his homeland.

**Mark Twain, An Artist of the Beautiful**

Jeffrey Melton University of Alabama

This presentation will examine Mark Twain's pose as art student in A Tramp Abroad and consider how his satirical eye works in conjunction with his artistic eye by placing his text firmly within the cultural wars of his day.

10:15 - 10:30 a.m.

BREAK

Refreshments available

10:35 - 11:45 a.m.

SESSION TWO

Chad Rohman Dominican University  
Moderator

**Twain, Twichell, and the Butcher Beilstein:  
After the A Tramp Abroad Trip**

Steve Courtney Independent Scholar; Terryville, Connecticut

As the Clemens-Twichell correspondence shows, the intense month-long companionship and collaboration between the two in 1878 that gave rise to some of the richest sections of A Tramp Abroad continued long afterward and reveals key elements of the creative process, both on Clemens part and on Twichell's, that produced the book.

**"Young" Walter F. Brown: Before, During, and After A Tramp Abroad**

Alex Effgen Boston University

An illuminated presentation on the life and work of Mark Twain's illustrator, examining the parallels in subject matter and career path between the artist and author.

11:55 - 12:50 p.m.

LUNCHEON BUFFET in Mackenzie's

Campus Center, main level

# Saturday afternoon, October 16th, 2010

1 p.m. in the Gannett-Tripp Library

1:00 - 2:45 a.m.

## SESSION THREE

Joseph Csicsila *Eastern Michigan University*  
Moderator

Tripp Lecture Hall

### From Afar: Private Reasons and Public Voice in Mark Twain's Travel Writing

Catherine Watson *Independent Travel Writer*

A discussion of the craft of travel writing in general and of Mark Twain's travel writing in particular will provide a context to speculate about the emotional and chronological distances Twain had to traverse to complete *Following the Equator*.

### "So Much for the Aboriginals": The Politics of Selective Racial Sympathy

in *Following the Equator*

Kerry Driscoll *Saint Joseph College*

While on his world lecture tour, Twain sharply criticized the dispossession and mistreatment of Australia's aboriginal population, yet curiously drew no parallels to the remarkably similar effects of colonialism on native peoples in the United States. Why?

### Mark Twain's India: Land "of splendor and rags"

Mary Boewe *Independent Scholar; Fearrington Village, North Carolina*

In *Following the Equator*, the section on India has a rags-and-riches theme which alleviates the tourist-guide tone of the book; its actual writing may even have alleviated Mark Twain's despondency over the recent death of Susy, his talented daughter.



2:45 - 3:00 p.m.

## BREAK

Refreshments available

3:05 - 4:30 p.m.

## SESSION FOUR

Mark Woodhouse *Elmira College*  
Moderator

### Mark Twain's Marginalia in Prime's Tent Life: An Illustrated Presentation

Mark Woodhouse *Elmira College*

### *Following the Equator* to the Horizon-Rim of Consciousness:

Mark Twain en route to India and Beyond

Dwayne Eustey *Independent Scholar; Easton, Maryland*

*Following the Equator* is an important literary-spiritual way station on Twain's journey toward The Mysterious Stranger.

### "I am glad I have traveled so much"

Barbara Snedecor *Elmira College*

The correspondence of Olivia Langdon Clemens reveals her fascinations, worries and grief against a backdrop of exotic nineteenth-century travel.

**Saturday evening, October 16th, 2010**

**5:30 p.m. at Quarry Farm**

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5:30 - 6:30 p.m.

**COCKTAILS**

**On the Porch at Quarry Farm**

Enjoy a sampling of Finger Lakes wine, beer, and hors d'oeuvres.

**Directions to Quarry Farm from the Elmira College Campus:**

From Elmira College, head east on Washington across the Clemens Center Parkway to Sullivan Street. Turn right on Sullivan. Turn left on East Avenue. Turn left on Crane Road. Quarry Farm will appear on your left. Please park on the grassy area behind the Barn. Quarry Farm is a fragile, natural environment. Please exercise care.

If using a GPS, enter: 131 Crane Road, Elmira, NY 14901.

6:30 p.m.

**DINNER**

**In the Barn at Quarry Farm**

Mixed Greens Salad, Brie and Apple Stuffed Chicken Breast, Wild Long Grain Rice, Buttered Baby Carrots and Assorted Dinner Rolls; Apple Dumpling with Rum Caramel Sauce.

Until 10 p.m.

Conversation, wine and beer. Cash bar.

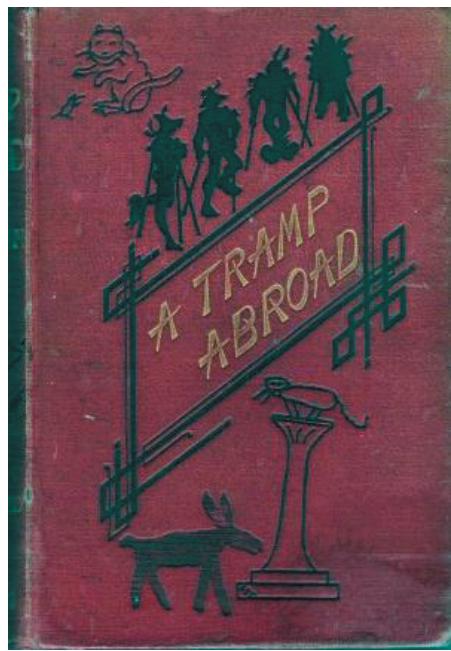
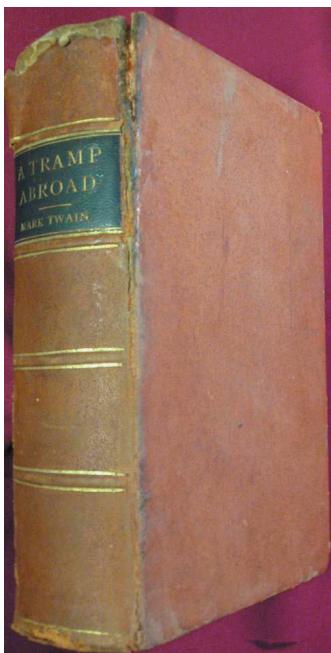
10 p.m.

Departure...and...travelin' on....

Special thanks to **Tim Morgan**, *Quarry Farm Caretaker* for the *Elmira College Center for Mark Twain Studies*, and *en route* symposium DJ and musical archivist, for overseeing the inclusion of travelin' music here and there, now and then...in the background....

A great and priceless thing is a new interest!  
How it takes possession of a man!  
how it clings to him, how it rides him!

*A Tramp Abroad*



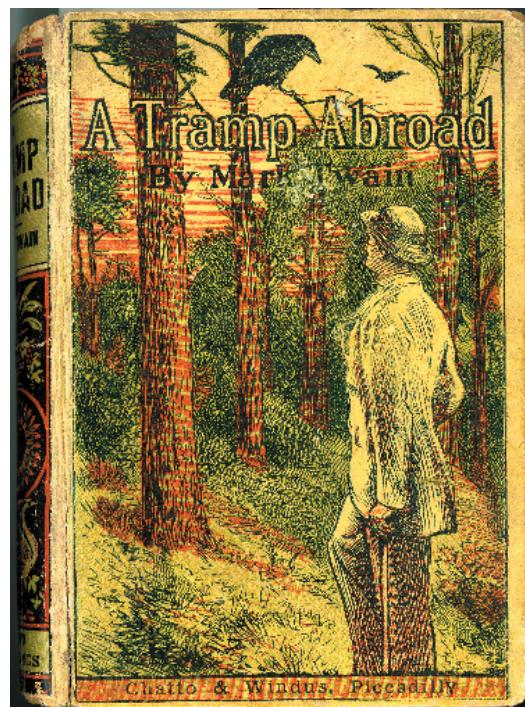
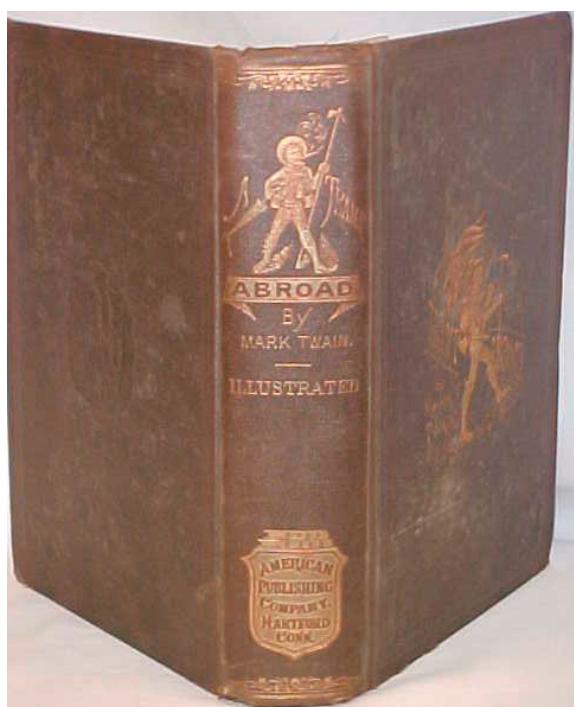
# A Tramp Abroad

**Above Left:** Hartford, The American Publishing Company, 1880. First Edition. The first issue, with frontispiece captioned "Moses" and sheets bulking at 1-5/8 inches. A delightful pastiche of one of the standard genres of Victorian literature, the grand tour of Europe. This is one of the deluxe copies bound by the publisher in full leather. Most people ordered the cheaper cloth edition, making the leather binding much rarer.

**Above Right:** Chatto & Windus, London, 1880. Hardcover. First UK Edition; Second Printing. Illustrated by W. FR. Brown, True Williams, B. Day And Other Artists - With Also Three Or Four Pictures Made By The Author Of This Book Without Outside Help; In All Three Hundred And Fourteen Illustrations. Red cloth boards with black and gilt-stamped decoration. Decorated endpapers.

**Below Left:** American Publishing Company, Hartford, Connecticut, 1880. Hardcover. First edition. 328 illustrations, gold gilt on cover & spine. The words "Titan's Moses" is stated under the frontispiece.

**Below Right:** 1885 English Edition (MTP 001)



## CHAPTER XLIX.

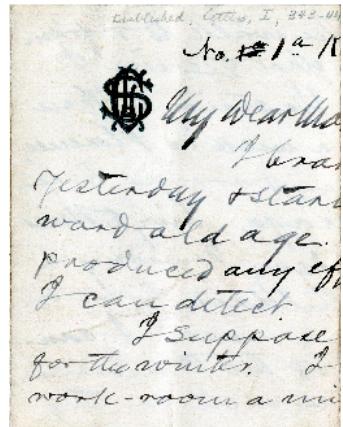
ONE lingers about the Cathedral a good deal, in Venice. There is a strong fascination about it—partly because it is so old, and partly because it is a world's famous building; they are made up of a mixture of the beautiful; this is beauty. One has a sense of uneasiness, why. But one is calm in it, one would be calm only if the details are masterfully done; beauties are intruded and it is a grand harmonious whole. Quilizing, soul-satisfying perfect thing always gives him the surest evidence to him that it was difficult to stand by. To me it soon grew tiresome. Every time its view, I had a despondent feeling; I felt an honest rapture of hours than those I daily spent across the Great Square; low thick-legged columns seemed like a vast warty

1 MTP

I have taken poor luck with a good many Kings, over here, & I am obliged to say that they ~~simply~~  
<sup>really</sup> don't know what a comfortable house is. With them it is all gilding, & massiveness, & state, & damp, drafts, chill, gloom, & a sweeping and comprehensive absence of the thousand & one little things which Americans call "conveniences." In Europe the rich man lives in a manse, or ~~that is about the amount of it,~~

Below Left: A Tramp Abroad, chapter XLIX, 1880.

Above Right: A Tramp Abroad manuscript page omitted from Chapter XLIX. (MTP 001)



**Above Left:** On December 1, 1878, the day after his 43rd birthday, Samuel Clemens writes from Munich, Germany, on Hartford stationery, to his mother and sister in Connecticut, and folds the letter in four. (MS: CU-MARK, UCCL 01610; MTP 002 and 003)

To Jane Lampton Clemens and Pamela A. Moffett  
1 December 1878 • Munich, Germany

No. 1a Karlstrasse, (2e stock) Munich, Dec. 1.  
Farmington Avenue, Hartford.

**slc** My Dear Mother & Sister:

I broke the back of life yesterday & started down-hill toward old age. This fact has not produced any effect upon me that I can detect.

I suppose we are located here for the winter. I have a pleasant work-room a mile from here where I do my writing. The walk to & from that place gives me what exercise I need, & all I take. We staid three weeks in Venice, a week in Florence, a fortnight in Rome, & arrived here a couple of weeks ago. Livy & Miss Spaulding are studying drawing & German, & the children have a German day-governess. I cannot see that but that the children speak German as well as they do English. Susie often translates Livy's orders to the servants. I cannot work & study German at the same time; so I have dropped the latter, & do not even read the language, except in the morning paper to get the news. We have all had pretty good health, latterly, & have seldom had to call the doctor. The children have been in the open air pretty constantly for months, now. In Venice they were on the water in the gondola most of the time, and were great friends with our gondolier; & in Rome & Florence they had long daily tramps, for Rosa is a famous hand to smell out the sights of a strange place. Here they wander less extensively, for Munich is a damp, dark, muddy place. The family all join in love to you all & to Orion & Mollie.

Affly Your Son  
Sam.

**Below Left:** Karlstrasse taken by Albert Bigelow Paine (MTP 007)





**Left:** The Hotel Normandy in Paris, France. Photo taken by Albert Bigelow Paine (MTP 001)

**Below:** On May 14, 1879, during the 1878-79 European trip, Samuel Clemens composed a short note, written in pencil, to Samuel E. Moffett. (CUMARK, UCCL 01654; MTP 001 and 002)

Dear Sam —

Don't tell anybody, but we are going to spend our evenings in my work room (No. 124, fifth floor of this hotel) — where you will be welcome. We are fleeing from these deluges of company.

Yrs

S L C

**Envelope:**

Mr. S. Moffett | 197 Faubourg St. Honoré | E/V.  
[in upper left corner:] For the post. | [rule] [postmarked:] pl. du theatre-français paris 4e 14 mai 79  
(003)



Below Left: Chapter VIII of *A Tramp Abroad* first appeared in the February, 1879 Atlantic Monthly under the title, "The Recent Great French Duel." Below, Mark Twain tries out different words ~ "porguns" and "syringes" ~ and settles on "squirt guns." (Courtesy Elmira College Mark Twain Archive)

Above Right: *A Tramp Abroad*, chapter VIII, 1880.

Below Right: Chapter VIII heading from *A Tramp Abroad* (1880).

18

"Sixty-five yards, —  
with these instruments?  
~~Squirt guns~~<sup>Porguns Syringes</sup> would be  
deadlier at fifty. Consider, my friend,<sup>you & I</sup> we are  
banded together, ~~against~~<sup>^</sup>  
to destroy life, not make  
it eternal."

But with all my persuasions, all my arguments, <sup>I was</sup> only able to get him to reduce the distance to thirty-five paces; and even this concession he made with reluctance, & said with a sigh, "I wash my hands of this <sup>murder</sup> ~~slaughter~~, — on your head be it."

the other. My companion in crime now unrolled a postage-stamp containing several cartridges, and gave me one of them. I asked if he meant to signify by this that our men were to be allowed but one shot apiece. He replied that the French code permitted no more. I then begged him to go on and suggest a distance, for my mind was growing weak and confused under the strain which had been put upon it. He named sixty-five yards. I nearly lost my patience. I said,—

"Sixty-five yards, with these instruments? Squirt-guns would be deadlier at fifty. Consider, my friend, you and I are banded together to destroy life, not make it eternal."

But with all my persuasions, all my arguments, I was only able to get him to reduce the distance to thirty-five yards; and even this concession he made with reluctance, and said with a sigh,—

"I wash my hands of this slaughter; on your head be it."

There was nothing for me but to go home to my old lion-heart and tell my humiliating story. When I entered, M. Gambetta was laying his last lock of hair upon the altar. He sprang toward me, exclaiming,

"You have made the fatal arrangements,—I see it in your eye!"

"I have."

His face paled a trifle, and he leaned upon the table for support. He breathed thick and heavily for a moment or two, so tumultuous were his feelings; then he hoarsely whispered,—

"The weapon, the weapon! Quick! what is the weapon?"

"This!" and I displayed that silver-mounted thing. He cast but one glance at it, then swooned ponderously to the floor.

5



HE SWOONED PONDEROUSLY.

## CHAPTER VIII.

THE GREAT FRENCH DUEL.

is still dolorful, but there  
are hopes. I am able  
to dictate, but there is no  
knowing when I shall  
be able to write.

I have no com-  
plaints to make against  
any one. I acted for  
my self, & I can stand  
the consequences. A  
lesson learned is a  
~~lesson~~

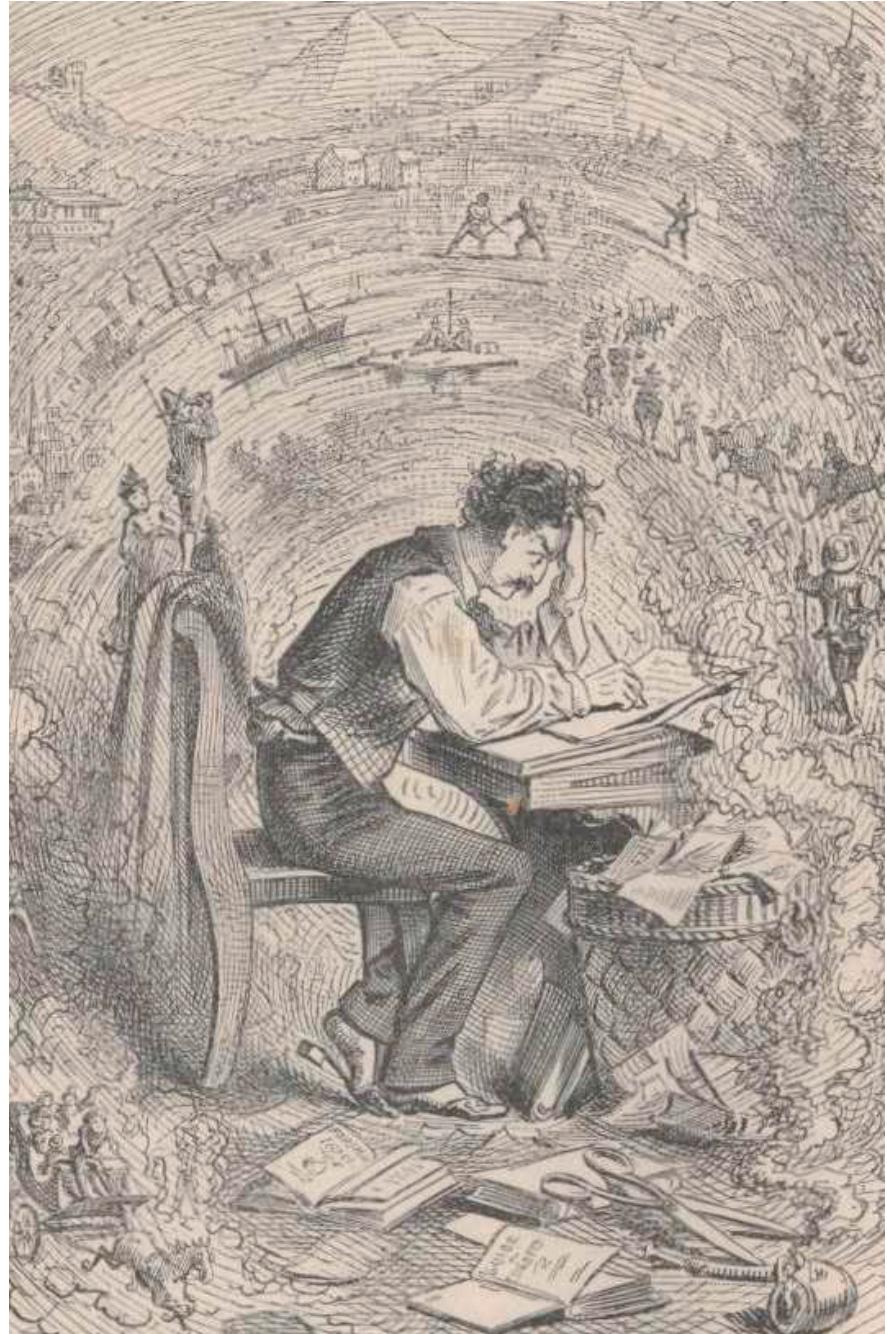
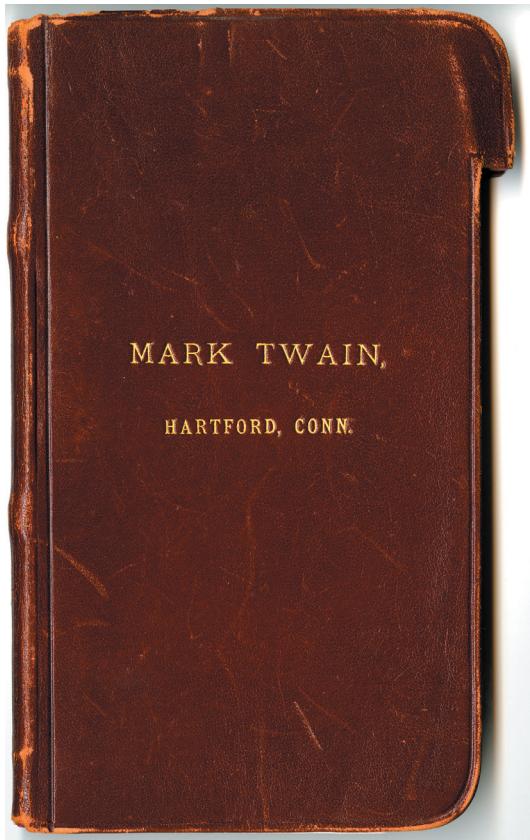
lesson acquired. With-  
out boasting, I think I  
may say I am not  
afraid to stand before

a modern French  
duelist, but may I  
die the death of a dog  
if I ever stand behind  
one again.

Mark Twain

Munich, Bavaria, Nov. '78.

Left and Right: Manuscript pages 49 and 50 of "The Recent Great French Duel" with Mark Twain's signature and the place of composition. (Courtesy Elmira College Mark Twain Archive)



**Left:** Pages from Mark Twain's Notebook 17  
~ October, 1878 - February, 1879; (MTP 001).

**Above:** The Author's Memories, Frontispiece  
from *A Tramp Abroad*, 1880.

## CHAPTER L.

I WONDER why some things are? For instance, Art is allowed as much indecent license to-day as in earlier times—but the privilege has been sharply curtailed in recent years. Fielding and Smollett of their day in the best of foul subjects to deal with, could not approach them very freely in forms of speech. But still deal freely with indelicacy. It makes a go about Rome and Florence has been doing what had stood in innocent now. Yes, every one nakedness before, perhaps now, the fig-leaf makes thing about it all, is, the pallid marble, which without this shain and whereas warm-blooded have in no case been fully clothed.

At the door of the University by statues of a man and

2147

were met at 7 in the evening, & when we reached the place a quarter of an hour later, everybody was already at work. The room was a large & dingy one, up two flights of stairs; some fifty young men, in their ~~shirts~~ shirt sleeves, were packed together in rows, with ~~down~~ down their drawing-boards propped before them at the proper angle. Each student had a lamp which was blinded in such a way that it threw light only on the drawing-board —

Below Left: A Tramp Abroad, Chapter L, 1880.

Above Right: A Tramp Abroad manuscript page omitted from Chapter L. (MTP 001)

# MARK TWAIN'S TOUR AROUND THE WORLD,



BEGINNING IN CLEVELAND,  
OHIO, JULY 15th, 1895,  
CLOSING IN LONDON, MAY, 1896

## ROUTE IN AMERICA.

### JULY.

Mon 15.	Cleveland, Ohio .....	Stillman House
Tues 16.	" "	" "
Wed 17.	<i>Travel on Steamer.</i>	
Thur 18.	Sault Ste. Marie, Mich .....	Hotel Iroquois
Fri 19.	Mackinac .....	Grand Hotel
Sat 20.	Petoskey, Mich .....	Arlington Hotel
SUN 21.	Mackinac .....	Grand Hotel
Mon 22.	Duluth, Minn .....	Spalding Hotel
Tues 23.	Minneapolis, Minn.....	Hotel West
Wed 24.	St. Paul, Minn.....	Hotel Ryan
Thur 25.	<i>Travel.</i>	
Fri 26.	Winnipeg.....	The Manitoba
Sat 27.	" .....	" "
SUN 28.	" .....	" "
Mon 29.	Crookston, Minn .....	Crookston Hotel
Tues 30.	<i>Travel.</i>	
Wed 31.	" .....	

### AUGUST.

Thur 1.	Butte, Montana .....	The Butte Hotel
Fri 2.	Anaconda, Mont .....	The Montana
Sat 3.	Helena, Mont .....	Hotel Helena
SUN 4.	" .....	" "
Mon 5.	Great Falls, Mont .....	Park Hotel
Tues 6.	<i>Travel.</i>	
Wed 7.	Spokane, Wash.....	The Spokane
Thur 8.	<i>Travel.</i>	
Fri 9.	Olympia, Wash .....	The Olympia
Sat 10.	Tacoma, Wash.....	The Tacoma
SUN 11.	" .....	" "
Mon 12.	Portland, Or.....	The Portland
Tues 13.	Seattle, Wash.....	The Rainier
Wed 14.	New Whatcom, Wash .....	
Thur 15.	Vancouver, B. C.....	Hotel Vancouver
Fri 16.	<i>Sails from Vancouver for Australia.</i>	

ADDRESS ALL COMMUNICATIONS TO

MAJOR J. B. POND,

EN ROUTE.

## The North American Lecture Tour, 1895 -1896

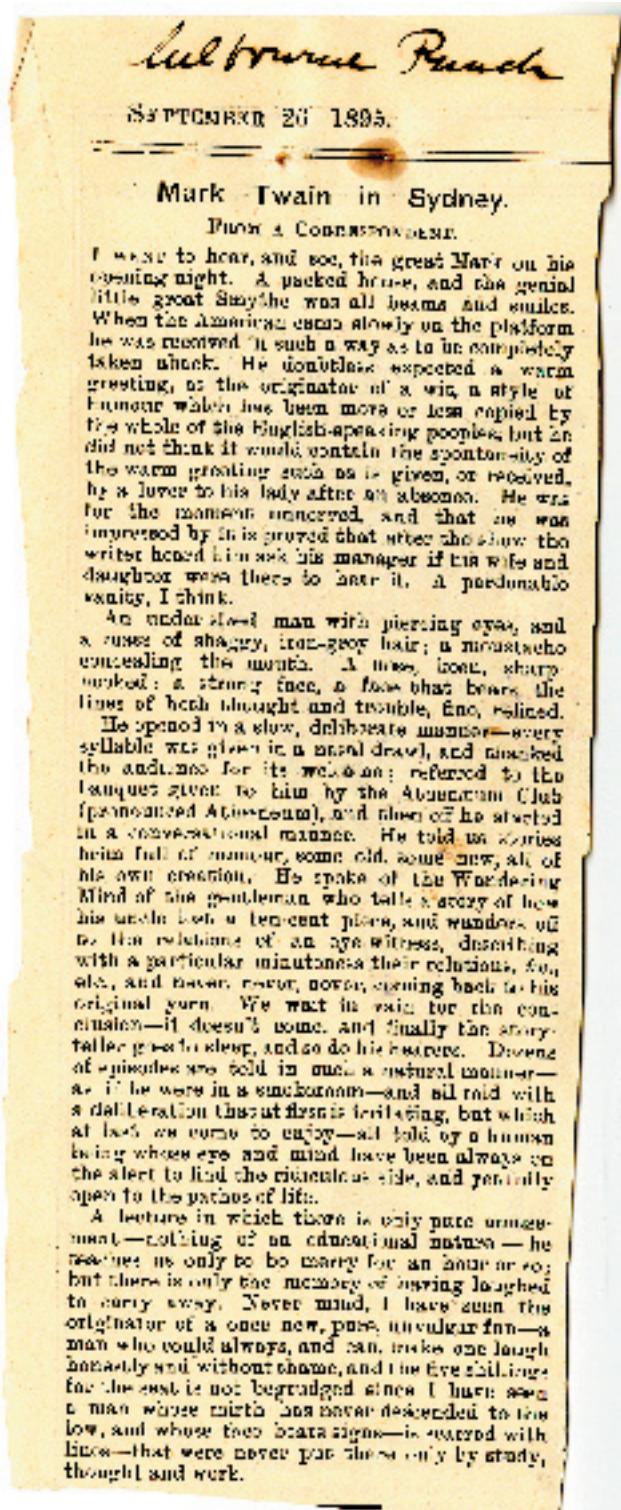


Top Left: The broadside from the first leg of the global lecture tour.

Top Right: The party and others departing Winnipeg.

Bottom Right: Clemens, Clara, and Olivia aboard the S.S. Warimoo. Victoria, British Columbia. August 23. (Photos courtesy of Kevin Mac Donnell; Austin, Texas)

# Following the Equator



Left: "Mark Twain in Sydney," from the Melbourne Punch, September 26, 1895 (MTP 001)

Top Right: "Pickings from the Hindi Punch," March, 1896 (MTP 001)



**THE  
Friend of the Free State  
AND  
Bloemfontein Gazette.**

BLOEMFONTEIN, JUNE 2, 1896.

"Mark Twain."

Mr. Clemens were the biggest Imposter that ever mounted a lecture platform, he would be forgiven for the sake of the pleasure his books have afforded. But we are happy to say that as a lecturer—or as an "At Home"—he fills the ideal formed from his fascinating pages. Our visitor is no mere comic man. Like Artemus Ward, he stands far completely from the mechanical American writers of the Joe Billings type, who rely for effects upon tricks of spelling and similar trifles. When he chooses to be serious few can be more impressive.

Turning to the first lecture on Saturday, which was attended by a large audience, we shall let you a word about the test of courage, the "hosa," the thunderclapping, or clapping-sticks. A Procrustean critic has represented some of Mark's jokes by pointing out that he has used them in other towns, so we will do nothing to help pedants of that kind. It is sufficient to record that the audience (who received Mark Twain enthusiastically) were on the broad grin from beginning to end, and when they left the hall they still cracked continually over the evening's fare. Like Lie friend Riley from Free State Central in America, by the way, and an admirer of Free State diamonds! Mr. Clemens' fire is "as scintillant as the bark of a Lombardino" when he is reciting the liveliest joke, which adds greatly to the fun.

Mr. Clemens made no reference to his books in his lecture, though the hero of the each story—the man with too good and indiscriminate a memory—recalls pifit below, the lyrical of his most autobiographical work, "Life on the Mississippi," when on one occasion he kame down for ill-ning his brother. Our visitor doubtless knows by wide experience a lecturer what pleases his public best, but we fancy that connoisseurs of dene old Artemus and the many other literary men he must have known would prove unacceptable to a large majority. To hear from his own lips the history of the memorable occasion when A. Ward "engaged" him—ending off the most incoherent jumble of scientific and other stuff which his youthful adviser thought a previous drink and his own obsequious prevented him from recognising as brilliant humour!

The second and last "At Home" is to-night, and we cordially recommend all to be present, and thus gain a memory which will often be recalled with keen delight.

Left: "Mark Twain" from the Johannesburg Times, 16 May 1896 (MTP 001)

Right: "Mark Twain," Friend of the Free State and Bloemfontein Gazette, 2 June 1896 (MTP)

1047

10 in line from bottom  
Be in my good "mouth" /  
For you in wedlock or  
not" he must be stricken  
one - I fear.  
You I need and the  
"I fear" you see you are  
using seeplessage now.  
And I was putting it in the  
mouth of the Indian crow -  
not my mouth - & a crow  
has no delicacy.

Left: A page of Olivia's editing notes from Following the Equator. She noted her editing suggestions on 6 separate sheets and Clemens responded to them. The passage in question is from Chapter XXXVIII. [Olivia Clemens]

1047

10th line from bottom

It is very good "whether I was born in wedlock or not" but must be stricken out I fear. [MTP 001]

[Samuel Clemens]

You didn't need to add the "I fear" - you see you are using surplasage now. And I was putting it in the mouth of the Indian crow - not my mouth - & a crow has no delicacy." (MTP 001)

Right: The MS from the Berg Collection indicates that Clemens deleted the phrase after he reacted to Livy's editing note. The canceled passage reads "whether I was born in wedlock or not, &

1047

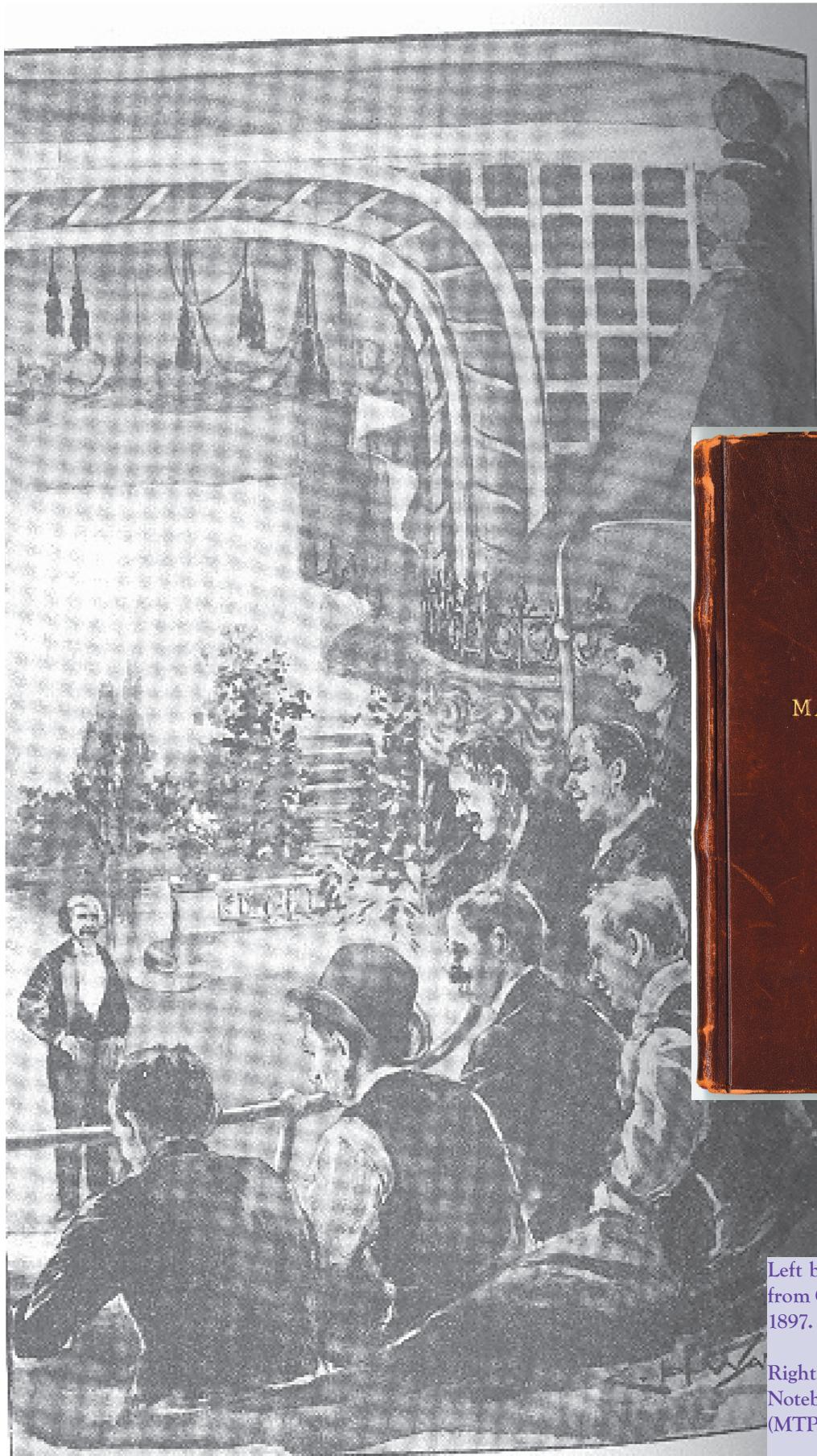
tigers & fleas & rats. If I sat on  
one and of the balcony, the crows  
would gather on the railing at  
the other end & talk about me;  
& edge closer, little by little,  
till I could almost reach them;  
& they would sit there, in the  
most unashamed way, & talk  
about my clothes, & my hair, &  
my complexion, & probable  
character & vocation & politi-  
ties, & ~~providing~~ ~~providing~~ ~~providing~~  
~~what~~ ~~what~~ ~~what~~ ~~what~~ ~~what~~ ~~what~~ how I came  
to be there, & what I had been  
doing, & how many days I had  
got for it, & how I had happened

to go up hanging so long, & when  
I would it probably come off,

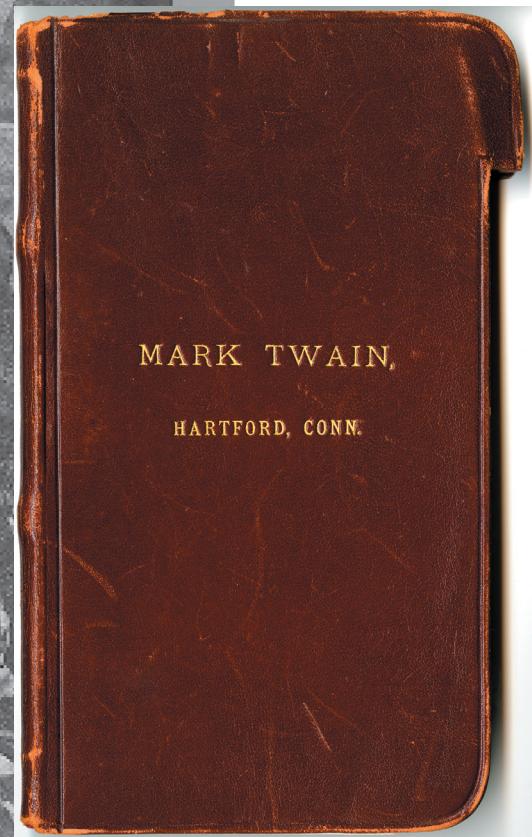
& might there be money ~~left~~  
of my son where I came from;

& when would they be hanged;

- & so on, & so on, until I come



"HELLO, MARK!"



Left below: "Hello Mark!" illustration from Chapter XVI, *Following the Equator*, 1897.

Right Above: Pages from Mark Twain's Notebook 34 ~ May - October 1895 (MTP 001)

# en route

## Mark Twain's Travel Books *A Tramp Abroad and Following the Equator*

### Symposium Abstracts (Alphabetical)

**Boewe, Mary.** *Independent Scholar; Fearrington Village, North Carolina.*

#### **Mark Twain's India: Land "of splendor and rags"**

Afterwards, Mark Twain admitted that he had “loathed” his round-the-world trip ~ “except for the sea-part & India.” In *Following the Equator*, he devoted 24 chapters to this fascinating country. In India he met “a most pleasant and friendly deity” with whom he exchanged autographs. Twain received a book of the swami’s “voluminous comments” on Hindu holy writings. Failing health caused Twain to leave India without completing his planned tour; yet, diary entries ensured an entertaining account which sold 30,000 copies soon after publication. Back in England, he learned his eldest daughter Susy had died. In the writing of *Following the Equator*, he expressed convictions on death and religion influenced by practices he had observed in India, “the Land of Contradictions, the Land of Subtlety and Superstitions, the Land of Wealth and Poverty...all the way to “the Land where All Life is Holy” and “the Land of Multitudinous Gods.” Mark Twain’s India was always in motion: “a streaming blood of brown people clothed in smouchings from the rainbow, a tossing and roiling flood, happy, noisy, a charming and satisfying confusion of strange human and strange animal life.”

**Budd, Louis J.** *Duke University Emeritus.*

#### **En Route: Tramping Beyond Innocence, Steamboats, and Sagebrush.**

Experienced teachers in our secondary schools perceive a decline in the habit and even the skill of reading the conventional book. The pressing challenge for Twainians is to attract more readers to Mark Twain’s books, to ~ making the challenge more pointed ~ to *A Tramp Abroad* and *Following the Equator*. A sound approach could focus on how his humor works. But analysis of the psychic dynamics of humor tends toward both intricate conjecture and owlish dullness. Currently, political approaches, especially to *Following the Equator*, are flourishing though they tend to flatten the actual rounded text. A productive, encompassing approach can focus on the process of self-framing as expounded by social psychologists. This approach allows for emphasis on Twain’s masterly wielding of irony from its broadest to its subtlest ~ from the scattershot forays of *A Tramp Abroad* to the relaxed self-discipline of *Following the Equator*. It also can highlight Mark Twain as an attractive, intriguing personality worth interacting with and, simply, worth reading.

**Courtney, Steve.** *Independent Scholar; Terryville, Connecticut.*

#### **Twain, Twichell and the Butcher Beilstein: After the A Tramp Abroad Trip.**

In 1881, more than a year after *A Tramp Abroad* appeared in print, Clemens expressed to Howells his frustration with their mutual friend Twichell: “There’s a man who can tell such things himself (by word of mouth) ... then why in the nation can’t he report himself with a pen?” Twichell was Clemens’ companion for the summer 1878 portion of the *A Tramp Abroad* trip and served as Clemens’s literary foil in the book. Clemens was right about Twichell’s writing. In many of his deeply self-conscious, overworked sermons, articles and speeches, he had a terrible tendency to pile clause upon clause. But in his un-studied work, particularly letters and some of his more hurried sermons, he produced gems. An example is a letter to Clemens about his return voyage to America. The tale breathes the fresh air of the Alps, where Clemens and Twichell had just been swapping stories, and feels like a continuation of their conversations and their walks together. The well-told story provides insight into the ways Clemens created the most successful and vivid sections of *A Tramp Abroad*.

**Driscoll, Kerry.** Saint Joseph College.

**“So Much for the Aboriginals”: The Politics of Selective Racial Sympathy in *Following the Equator*.**

In recording his impressions of Australia’s topography, culture, history, and people in *Following the Equator*, Mark Twain makes frequent comparisons to the United States, a strategy that renders the distant, exotic land “down under” more concrete and comprehensible to his audience. Curiously, this pattern of cultural comparison breaks down during Twain’s discussion of Australian aborigines, despite the abundant parallels linking their plight with that of American Indians. Within the span of the author’s lifetime, both groups were forcibly dispossessed by the rapid influx of ethnocentric European colonizers and witnessed the precipitous decline of their populations as the result of disease and violence. Moreover, as “savages,” Indians and aborigines alike were widely believed to be fated to extinction. While Twain is outspoken in his critique of the Australian government’s mistreatment of these so-called “blackfellows,” he remains strangely mute on the comparable abuses committed against Native Americans by the United States. An examination of the personal and socio-historical underpinnings of this aversion leads to an understanding of why Twain was either unable or unwilling to accept that the same destructive imperialistic agenda was at work in both contexts.

**Effgen, Alex.** Boston University.

**“Young” Walter F. Brown: Before, During, and After *A Tramp Abroad*.**

“I’ve got an artist, here, to my mind, young Walter F. Brown; you have seen pictures of his occasionally in *St. Nicholas* and *Harper’s Weekly*. He is a pupil of the painter Gérôme, here, and has greatly improved, of late.” Twain’s praise of Brown in May 1879 is used by Beverly David in her *Mark Twain and His Illustrators* (2001) to introduce the relationship between the author and his choice of illustrator for *A Tramp Abroad*. Brown (1853-1929) was twenty-six when he agreed to work for Twain, but beyond the letter very little is known about the artist or his selection by Twain. An examination of Brown’s work from the start of his career to the end, alongside a review of the parallels in subject matter and career paths of both artist and author, reveals a deepening of Brown’s talent under Twain’s influence. Brown and Twain shared a regard for irreverence of expression, even when subject to higher authorities of taste and propriety.

**Dwayne Eutsey.** Independent Scholar; Easton, Maryland.

***Following the Equator* to the Horizon-Rim of Consciousness: Mark Twain en route to India and Beyond.**

The first part of the presentation will briefly trace the role that religious liberalism played in Twain’s life-long impulse to pursue ever-expanding literal and literary horizons. From his childhood in Hannibal and his time out West to his various travels abroad, unorthodox theologies significantly influenced not only how Twain made sense of his life’s journeys, but also contributed to his restless tendency to light out for new territories. The second part will examine specifically how this influence shaped Twain’s three-month visit to India in 1896 – and, in turn, how that visit informed Twain’s ontological struggles during his final decade as he charted a course beyond the horizon-rim of consciousness itself.

**Kersten, Holger.** Universitat Magdeburg.

**“I am no longer of ye”: Mark Twain’s Ambivalence about Europe and America in *A Tramp Abroad*.**

Mark Twain’s *A Tramp Abroad* was the result of a prolonged and difficult writing process: “I wish I could give those sharp satires on European life,” Clemens wrote to Howells, “but of course a man can’t write successful satire except he be in a calm judicial good-humor.” From the very beginning of the trip to Europe, Clemens had little occasion to be in good humor, and it appears that the journey was motivated less by a pleasurable anticipation and excitement for a trip abroad than by a desire to distance himself from those living conditions that complicated his life in America. His thoughts were dominated by feelings of anger and frustration over issues ranging from annoying autograph hunters to the deficiencies of the American political system and his disgust for French morals, all of which manifested itself in his notebooks, letters and manuscripts. In its examination of Clemens’s struggle with the factors that overshadowed his life at this period of his life, this paper discusses why, as he wrote in his notebook, “to go abroad has something of the same sense that death brings.”

**Melton, Jeffrey.** University of Alabama.

**Mark Twain, An Artist of the Beautiful.**

In the opening lines of *A Tramp Abroad*, Mark Twain introduces the three comic poses that provide thematic touchstones for the narrative: the adventurer, the art student, and the German-language student. All are parodies of conventional behaviors and assumptions well established by elite American tourists to Europe in the first half of the nineteenth century. This presentation will focus on his role as an aspiring artist, in particular, and consider how his comic manipulations of the tastes of his age mesh with his narrative descriptions of Alpine landscapes. Examination of his narrative paintings reveals

that, despite his deep capacity for mocking himself and the pretentiousness he saw among aficionados of the art world, Twain was endowed nonetheless with a powerful talent for rendering landscapes in the romantic tradition. To view such narrative flare as ironic or to deem it incidental and thus distracting from the “real” Twain may be missing a vital part of his mastery with language and his relationship with the natural landscape. With this concern in mind, this presentation will argue for an expansion of our appreciation of Mark Twain as an artist of the beautiful.

**Railton, Steve.** *University of Virginia.*

**“All I wanted was to go somewhere”**

While Mark Twain traveled for many reasons, the reason I'll focus on can be called “rhetorical”: the way going to other places and other times, literally and imaginatively, allowed him to be irreverent, ironic and even angry without threatening his relationship with his contemporary American audience. He could make fun of Catholicism in Italy, for example, without offending Protestants in Ohio, or depict slavery in King Arthur's England much more critically than slavery in the U.S. But even as over the course of his career he traveled further and further through time and space, the issues he was repressing provoked an imaginative return to his and his readers' time and place, so that 6th-century England, for example, ends up becoming a mirror in which to reflect critically on 19th-century America. My presentation will discuss both travel books and novels, and maybe a better name for it would be: “wherever Twain takes us, there we are.”

**Snedecor, Barbara.** *Elmira College.*

**“I am glad I have traveled so much”**

The letters of Olivia Langdon Clemens during the journey that produced *Following the Equator* offer fresh insights into the voyage, her world-famous husband, and the breadth of her own nature. As bankruptcy descends, she frets leaving the Hartford House. Onboard the Warimoo, she describes the cholera quarantine in Honolulu harbor. Crossing the equator, she marvels at the eclipse of the moon and the “pretty slender creatures with wings instead of fins.” In Ballarat, Victoria, Australia, she notes the “constant unceasing adulation of papa,” and in Melbourne she tries her own hand at writing dialect: “The Lidy will be down. Would you like to read the piper till she comes?” She marvels at the beauty of New Zealand. She is “truly thankful” that Susy has interest in Mental Science and foreshadows her own deep maternal grief to come: “Why ... are we allowed to love and rear these children and then have to sit by helpless when they are taken away?” From Durban, South Africa, near the end of her travels, she writes, “Youth darling, How many beautiful, beautiful pictures I have in my mind. I can sit here in my chair & travel.... I am glad I have traveled so much....”

**Watson, Catherine.** *Independent Travel Writer.*

**From Afar: Private Reasons and Public Voice in Mark Twain's Travel Writing.**

Travel writing is one of the world's oldest genres, and in its modern form ~ which Mark Twain helped invent ~ it is a hybrid of journalism and memoir, a personal narrative designed to share experience with an audience. The writer speaks to the reader as if to a friend, suggesting ~ as Twain explained in the preface to *The Innocents Abroad* ~ how the reader might see the world “if he looked...with his own eyes.” Twain takes that approach in all his travel books, but nearly 30 years elapse between the first and the last, and by then his passion and patience for traveling had faded. His tight itinerary, his health, his companions, and the social consequences of his fame limited what he could produce. It is agony enough to travel when your heart's not in it, worse still to write from inadequate material, and worst of all to have to write through grief, as Twain did after Susy's death. He reached for every stylistic device in the travel writer's arsenal, but only the India sections really sparkle. Despite its weaknesses, however, *Following the Equator* is monumental proof of Mark Twain's tenacity, his commitment to his audience and his dedication to his craft.

**The secret source of Humor itself is not joy but sorrow.**

*Following the Equator*

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## **en route** Symposium

**Terry Oggel** Virginia Commonwealth University  
Symposium Chair

### **Panel Moderators**

**Joseph Csicsila** Eastern Michigan University  
**Chad Rohman** Dominican University  
**Ann Ryan** Le Moyne College  
**Mark Woodhouse** Elmira College

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Elmira College Mark Twain Archive

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