SOCIAL CRITICISM IN MARK TWAIN'S TRAVEL BOOKS

DISSERTATION SUBMITTED FOR THE AWARD OF THE DEGREE OF

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IN

English

BY

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UNDER THE SUPERVISION OF Prof. Azizuddin Tariq

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This is to certify that
Mr. Mohd Asim Siddiqui has prepared his
M.Phil. dissertation on "Social Criticism
in Mark Twain's Travel Books" under my
supervision. Mr. Siddiqui's dissertation
is a fairly satisfactory and original piece
of work based on his own study of the subject.

( Azizuddin Tariq )
Professor of English
SOCIAL CRITICISM

IN

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MOHD. ASIM SIDDQUI
P R E F A C E

I have essayed in the pages that follow an estimate of Mark Twain as a social critic. The study is based mainly on his travel books but I have also used some of his sketches, letters, notebooks, and novels to substantiate my viewpoint. Basically the nature of this study is textual and I have quoted freely from the various texts whenever it was found necessary.

In the process of completing this study I have received help, encouragement, and cooperation from my teachers and friends - to all of them I owe a deep sense of gratitude. I would particularly like to mention the help and guidance that I received from my teacher and supervisor Prof. A. Tariq whose suggestions were always invaluable. I am also deeply grateful to Prof. Munir Ahmad, Chairman, Department of English, who was always a source of inspiration for me. In the end I must thank my friends Messrs. Rashid, Suhail, Anwar, Javed, Ameer, Rahat, Faiz and Ishtiaq who gave me all the help and encouragement that I needed while working on this dissertation.

(M. A. S.)
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Chapter - I

INTRODUCTION
INTRODUCTION

The picture of Mark Twain, as emerges from his writings is that of a serious social critic who shows a keen interest in analyzing the various issues of his time as well as certain fundamental problems that concern mankind in all ages. These issues and problems include Twain's critical analysis of religion, his scornful commentary on politics, government, and his penetrating criticism of the manners and customs of the society of his times. However, Mark Twain's critics have only lately discovered the serious undercurrents of his work and still many important issues which Mark Twain took up painstakingly in his writings, remain half explored. Infact many of his writings in which he touches upon these issues have received little or no attention of the critics.

Mark Twain's travel books are a case in point. The travel books reflect his social criticism but strangely enough they have been ignored by the critics. Even Bernard De voto and Edward Wagenknecht who represent two separate groups of Twain's critics refer to the travel books only occasionally in their monumental works.1 It is only in

the travel books that the readers are in close contact with the writer's personality. In the travel books Mark Twain's candid comments are without any constraints which art imposes on his fiction. Unlike his fiction, personal reflections always lend charm and grace to his travel books. William Dean Howells calls Mark Twain's travel books his 'personal books'. In Mark Twain's personal books, opines W.H. Howells, "invention, fact, reflection, and philosophy wander after one another in any following that happens, but they are of an immediate and most informal hospitality which admits you at once to the author's confidence, and makes you frankly welcome not only to his thoughts but to his way of thinking." Stressing the importance of a study of Twain's travel books, Gladys Carmen Bellamy also points out: "it is in the travel books particularly that Mark Twain's thought - patterns and mind sets are revealed, for that reason, if no other, these books become required reading for anyone who seeks to understand them."

It is for this reason that his travel books are a must for any study of Mark Twain as a social critic. They contain Mark Twain's views on various subjects. Thus the *Innocents Abroad* contains Mark Twain's criticism of various church practices and the clergymen as also his approval of some of them. The book also presents Twain's critical commentary on the so called 'Romance of the East' and his Art criticism. But no study of Twain's Art criticism can be completed without taking into account his Art criticism, in *A Tramp Abroad*. Finally it is *Following the Equator*, which provides a very clear analysis of Twain's political views, his love for the black and brown races, his understanding of the concept of culture and his disgust for the imperialism.

All his travel books are marked by the rage and impatience of an earnest social critic. Injustice and cruelty whether it is to be found in Italy, or amongst the wretched lot of the 'savages' in Australia, always engaged his attention. Twain had no patience for absurdity and humbug. He never liked the hyperbolic praise of the Old Masters, or the blind and foolish adherence to the letter of the scripture.
These travels books are important not only for Twain's social criticism, but also for tracing his pessimism and determinism. There are a number of passages in the *Innocents Abroad* and *A Tramp Abroad* which show Twain's pre-occupation with death, suffering and disease. *Following the Equator* is particularly marked by his pessimism and determinism.

Not only the travel books, but his early letters of travel have also been written in a satiric vein. Thus Twain's letters from the Far West to his home reflect the satiric intent of the writer. His letters dealing with the life in Honolulu, the first foreign land he visited with an assigned duty, describe the life of the people of Honolulu. His approval of the people of Honolulu is in sharp contrast to his criticism of the American tourists. His 'sandwich island letters' are important in the sense that they contain Twain's criticism of the promiscuity and moral laxity of the people of these islands. These letters anticipate Twain's criticism of Titian's *Venus*. The significance of these letters lies also in the fact that they deal with sex and moral laxity - a subject conspicuously absent from Twain's writings.

In the pages that follow an attempt will be made to review the vogue of writing the travelogue in Twain's time.
The spirit of the age affects a writer unmistakably and Mark Twain was no exception. A special section will be devoted to a discussion of Twain's humour since it is through humour that Twain has directed his criticism against the various evils of society. Finally, an analysis of the various factors which made Twain a social critic will also be attempted.

In the second half of the nineteenth century there was a sudden spurt in the writing of travel books in America. The American writers took a keen interest in the culture and customs of Europe and gave an intensive treatment to the various aspects of life in England, France, Germany and Italy. Occasional voyages into other lands also produced a lot of travel literature. Apart from travel books, a number of articles frequently published in the important magazines of the time, also contributed to the richness of the travel literature.

There were many causes of this sudden vogue of travel writings in America during this period. It was in this period that Americans really discovered Europe through many travellers who went to Europe and came back to record their impressions.
of Europe. A general prosperity of the people, the leisure to undertake journeys, and the increasing facilities of travel worked together to send more and more Americans to undertake trips to Europe. A number of writers availed of these favourable conditions.

Another reason for this spurt of travel literature was the fact that the idea that the American background lacked the rich material to produce great artistic works, persisted in the minds of many writers right from the days of colonial rule in America. A number of writers turned to Europe for the 'rich material' to produce what they considered the works of artistic merit. Thus a writer of Washington Irving's Calibre turned his attention to Europe for its rich material. Fenimore Cooper went even further in bemoaning the "poverty of materials" in his native land, and Hawthorne in making plain the reason for choosing Italy as the setting for The Marble Faun remarked: "no writer, without a trial, can conceive of the difficulty of writing a romance about a country where there is no shadow no antiquity, no mystery, no pictures but or gloomy wrong, nor anything but a commonplace prosperity."...4

Moreover, there was a great demand by the reading public for books about Europe. So most of the important writers of the time wrote books about Europe to cater to the tastes of the reading public. Thus G.S. Hillard's *Six Months in Italy*, published in 1853, became an immediate success. George Greenwood's *Haps and Mishaps of a Tour in Europe*, and Harriet Beecher Stowe's *Sunny Memories of Foreign Lands* both published in 1854, portray the details of European life. James Jackson Jarves's *Art Hints* published an year after, tries to educate the Americans in art. E.C. Benedict's *A Run Through Europe* which appeared in 1860, was also a very popular book of its time. C.C. Fulton's *Europe viewed Through American Spectacles* contains many suggestions for the Americans as to how to visit Europe.

These are but few travel books of the time to name. Infact an account of all the travel books written during this time would be too exhaustive to be presented here. However, what is probably true about most of the books written during this period is the fact that:

The less imaginative of the professional writers soon evolved a sort of standard pattern for the travel book. The author must begin with the excitement of the *Ocean Voyage* itself and devote atleast a portion of a chapter to the thrill,
so long anticipated, of setting foot on foreign soil. From this point on he should mix architecture and scenery with comment on philanthropies skillfully work in little history cribbed from Murray's Guides, taking care to add a touch of sentiment or eloquence when the occasion permitted. If the essay or book required a little padding, it was always possible to recall an old legend or slip in an account of dangers surmounted in crossing the Alps.5

It was Mark Twain who broke away from this standard pattern of travel books. Though he employed certain devices which were also employed by his contemporaries, he enriched his books with his observations, humour and excellent social criticism. While almost all his contemporaries eulogized the old world, Mark Twain was not overawed by it. Mark Twain, the embodiment of American Dream, as he is often referred to, was suspicious of everything in Europe: its culture, customs, morality, or art. The Innocents Abroad shattered many illusions of the Americans about Europe. It is for this reason that the Innocents Abroad was hailed as the 'American Literary Declaration of Independence' from the subservience of Europe.

Humour is the most pervasive element in Twain's writings. His fiction as well as his travel books owe much of their charm to his humour. Strangely, it is the pervasion of humour in the works of Mark Twain that has misled many critics to regard him simply as a 'humorist' and nothing else. Thus Van Wyck Brooks subscribes to the thesis that the humorist in Mark Twain did great harm to Mark Twain, 'the born artist'. Many more critics have opinions like this.

However, this fallacy arises in viewing Mark Twain's humour and his social criticism as two different things. The fact is that early in life Twain, the born reformer, realised the efficacy of laughter as an instrument of social reform. Basically a social critic, he was a genuine artist. He realised that his work should not be too didactic and in order to avoid his work being didactic, he concealed his message in his humour. Franck R. Stockton has rightly pointed out: "His philosophy of course, came in with his humour and although the fact was not always noticed, it often formed part of it."6 Twain realised that laughter was the most

effect weapon mankind is endowed with. Infact Satan, in his speech in the Mysterious Stranger, echoes Mark Twain's ideas. Satan says that the human race in its poverty, has unquestionably one really effective weapon, -- laughter. power, money, persuasion, supplication persecution - these can lift at a colossal humbug - push it a little -- weaken it a little, century by century, but only laughter can blow it to rags and atoms at a blast. Against the onslaught of laughter nothing can stand."7

All Mark Twain's travel books as his other writings, are marked by realism. In this he has inherited some elements from the tradition of South-western humour the characteristics of which are "those of realism in content and in epistemology."8 However Twain rises above this tradition and imparts an international range to his humour. Twain's humour has roots in his thorough understanding of human nature and a profound sympathy for human relationships and human failings."9

His ability to create humour independent of local conditions

distinguishes his writings from others. "Most American humorists have not been widely famous because they have failed to create humour independent of local conditions not found or realised elsewhere."10

In his travel books Mark Twain creates humour by showing a discrepancy between the cherished illusions and the existing reality. Thus his description of the so called Romance of the East in The Innocents Abroad reflects this discrepancy. Talking about Twain's criticism of Europe in The Innocents Abroad, James M. Cox remarks: "yet what makes Mark Twain a powerful writer and what makes the Innocents Abroad genuinely new, is not the attitudes but their coordination into the character of stance, the character of humour."11

Parody and Burlesque are the two devices which Mark Twain especially exploits for his social criticism. The Innocents Abroad is particularly marked by Twain's burlesque in personality. It is, the Innocents Abroad that many things held sacred by the people are burlesqued. And it is in this

10. Ibid., p.103,
book that "Historical legends, governmental propaganda, literature connected with religious worship - lives of the Saints, histories of miracles, and the Bible itself - are all parodied at one time or another."

A probe into the causes of Twain's criticism of religion, Art, tyranny, imperialism and various other subjects necessitates a discussion of certain facts of his life, the conditions of his time, and his temperament. All these factors determined the course of his social criticism.

The following chapters present Twain's views on religion in some detail. But, as the study of Twain's three travel books will suggest, he adopts a skeptical attitude in his description of religion. A close look at his parentage and the circumstances of his life will explain his skepticism.

Most of Twain's critics agree that Twain's environment in Hannibal was that of Calvinist - Puritan - Presbyterianism. His mother, Jane Lampton Clemens, was a Presbyterian though she was not very rigid in religious matters. However, with John Clemens, his father, the case was very

12. Ibid., p. 43.
different. He was a free-thinker and also he rarely talked about religious matters at home. Nevertheless, he had frequent discussions with John Quarles, Twain's uncle, who later became a universalist. This might have influenced young Sam Clemens to a considerable degree.

It is true that Calvinism was the dominant creed in Hannibal of Twain's early life, but there were people who were opposed to its emphasis on Holy Law, Righteousness and a turning-away from what it regarded evil. In fact, there were many people like uncle John Quarles, who believed in universalism. Twain's skepticism might be a result of his early exposure to universalism. "The critics who have dwelt on the repressive forces of the Calvinistic elements in Twain's training have neglected the influence exerted during these very years by the liberal views of his heretical father and uncle."\(^13\)

After Mark Twain left Hannibal in 1853, there was a sea-of-change in his religious views. His exposure to pre-Darwinian, mechanistic, evolutionary theory; a knowledge of Deism; and his meetings with free Masons all changed his religious beliefs enormously. It was the influence of Deistic

ideas that led him to view Christianity as one of the many sects. It is this exposure to Deistic canons that perhaps explains his criticism of all religions in his travel books. At the same time his tolerant attitude towards the religious ideals of other religions should also be viewed in this light.

However, it won't be correct to say that Twain became an infidel. He retained great reverence for the teachings of Jesus Christ as the Innocents Abroad and his later fiction will reveal. It will be true to say that throughout his life he remained a seeker after truth. "He never doubted God and though the spirit that Denies certainly had a hold upon him in some aspects, he was a seeker and a searcher all his life."14 Throughout his life, he was "deeply interested in the relationship of institutionalised religion to man and society, particularly in reconciling christian ethics and the social structure of his own day. Hence, while he indicated the influence of religion and the church when it served to fetter man and society, he also called for a religion and a church which would help man and society."15 These factors explain Twain's satiric

treatment of various church practices and the habits of the so-called devout christians in The Innocents Abroad and A Tramp Abroad. They also throw some light on Twain's critical appraisal of other major religions of the world -- Hinduism, Islam and judaism.

Mark Twain's western period and his days spent in the mining camp shaped his literary consciousness immensely. During the Gold Rush period a completely transformed society came into existence and it left its mark even on the basic human values. Money became the most sought-after thing. People's greed for the acquisition of Gold might have deepened Twain's pessimism about human beings. His canvas of social criticism became broader to see the cruelties, hypocrisies and various other ills which the Gold Rush period brought in its wake.

Moreover, the contradictions inherent in the life of his time also shaped his social consciousness. His main weapon, humour, with which he fought all the injustices of his time, was itself a product of these contradictions. William Dean Howells points out : "It is supposable, if not more than supposable, that the ludicrous incongruity of a slaveholding democracy nurtured upon the Declaration of
Independence, and the comical spectacle of white labor owning black labor, had something to do in quickening the sense of contrast which is the fountain of humor, or is said to be so. 16

It won't be incorrect to say that Twain was inclined to reform the world by his very temperament. And it was especially his mother's temperament which left a great mark on his temperament. From her Mark Twain inherited many specific tastes and tendencies — his love of red, his tenderness towards all animals, especially cats, his quick impulsive emotion, his life long habit of protecting the outcast and unfortunate.... she was capable of great indignation and of dauntless courage.... Like him she was unconventional.... 17

The inheritance of these traits together with the Frontier spirit, which believed in the Free man and the freedom of the individual from all types of tyranny, guided the course of Twain's social criticism to a great extent.

Thus these are the factors which explain Mark Twain's criticism of various evils in his travel books as also in his other writings. Temperamentally inclined towards

the underdogs, he championed their cause in *Following the Equator* in his criticism of the imperialists. The depravity and baseness of the human beings which he noticed during his river years and Western years explain his pessimistic account of the humanity in *The Innocents Abroad* and *The Following the Equator*. The Frontier spirit has much to do with his views on art in *The Innocents Abroad* and *A Tramp Abroad.*
Chapter — II
Twain's Vision of Europe and the East: A Study of the Innocents Abroad
The Innocents Abroad, subtitled "The New pilgrim's progress", is undoubtedly one of the greatest travelogues ever written in English language. Thomas Sergeant Perry calls it "the only true book of travels ever written".¹ During his voyage to Europe and Holy Land on the 'Quaker city' as the correspondent of San Francisco daily Alta California, Mark Twain wrote fifty eight travel letters which after being revised, became the Innocents Abroad. The book immediately after its publication in 1869, became a great success and it established Mark Twain's reputation in America as a writer of great promise. Its impact on the contemporary American mind was deep as it established an American point of view. Another very important reason behind the tremendous reception given to it was the fact that it appeared just after the civil war at a point of time when the industrial era was beginning to set in.

In the Innocents Abroad, Mark Twain touches upon many issues and problems. Besides, it presents Mark Twain's own ideas on a number of subjects. In Maxwell Geisser's opinion "The Innocents Abroad is a diary of what the early Sam Clemens hated and liked."² In this chapter an attempt will be

¹ Quoted by Kenneth S. Lynn in Mark Twain And South-western Humor (Boston : Little Brown and Company, 1959) p.155.
made to analyse critically Twain's likes and dislikes; his whims and fancies and prejudices, if any, and his criticism of the alien culture and customs.

At the very outset the preface of the book makes it very clear that the *Innocents Abroad* is going to deviate from the ordinary books of travels. That Mark Twain is going to look everything with his own irreverent eyes. To quote Bret Harte "the very title - *The Innocents Abroad* - is a suggestive hint of the lawlessness and audacity in which the trip is treated." Mark Twain is not going to approve anything simply because others have approved it. To quote from the preface:

... it has a purpose, which is to suggest the reader how he would be likely to see Europe and the east if he looked at them with his own eyes instead of the eyes of those who travelled in those countries before him. I make small pretense of showing anyone how he ought to look at objects of interest beyond the sea - other books do that, and therefore, even if I were competent to do it, there is no need.

"I offer no apologies for any departures from the usual style of travel writing that may be charged against me - for I think I have seen with impartial eyes, and I am sure I have written at least honesty, whether wisely or not."  

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The range of what Mark Twain looks "With his own eyes" is enormous. The "unsophisticated" and "untutored" Innocent judges Europe's "sophisticated" ways of life and the its so called higher culture. He judges/so called great paintings of "immortal" old Masters. He tears to shreds the romantic attitude towards East as he searches for "Oriental splendour" in the midst of dirt, dust, and degradation. Always a great champion of the downtrodden, Mark Twain bitterly lashes out at the tyranny wherever he sees it. And when he does not see anything outside the "Quaker city" to attack, he sees inside it and finds his fellow pilgrims who care more for the letter of the religion than for its spirit. Thus in a sense the book covers Mark Twain's views on many subjects i.e. religion, politics, art, romance and the whole humanity. His views on these subject, along with certain others, are going to form the substance of this chapter.

In the Innocents Abroad, Mark Twain expresses his views freely on religion. He talks not only about Roman catholics, protestants, christ, Bible, and church pratices but also makes passing references to other religions namely judaism, Islam and the Old Egyptian religion. In his treatment of christianity in the Innocents Abroad, Mark Twain shows an ambiva- lent attitude, praising certain of its features while disapprv-
ving others. Though it is true to say that he is largely irreverent in his portrayal of Christianity, it will be truer to say that there are many passages in the Innocent Abroad which are marked by complete reverence and devotion towards, Bible and Christ. About other religions, Mark Twain seems to conform to many stereotypes.

Mark Twain critically views the ways of his fellow pilgrims and finds them quite unchristian in practice. These pilgrims lack charity and commonsense. They don't want to set out to sea because of a storm and they cannot reconcile themselves to "begin a pleasure excursion on Sunday." The first day was spent amidst "repetitions of church and prayer meetings." Mark Twain also criticises these pilgrims for being very harsh to their horses so as to reach Damascus in two days instead of three. The pilgrims did so because they did not want to travel on the Sabbath day. Thus they care more about the letter of religion than for its spirit. As a matter of fact throughout the book Mark Twain treats the pilgrims with a scornful ridicule. "The pilgrims are the pious fools whose ignorance and piety are burlesqued in the persons of the dialect fools - the Oracle, the poet, and the Interrogation point." For example the Oracle, as the Gibraltar is in sight, comments: "Do you see that there hill out there on that African coast? It's one of them pillows of Herkewls, I should say - and there's the ultimate one alongside of it." Mark Twain wins

5. Ibid., p.17.
6. Ibid., p.17.
7. (Cox James M., Mark Twain i: The Fate of Humor. (Princeton,
the friendship of some boys (Jack, Dan, Youth & others) who also make fun of the pilgrims. Upon seeing a long legged bird with a beak like a powder-horn and close fitting wings like the tails of a dress-coat in the Paris Zoological Garden, Mark Twain and these boys call it "the pilgrim". 9

Mark Twain also ridicules the pilgrims' habit of finding prophecies in the Bible, often where none exist. Thus the pilgrims think that the ruin of Ephesus is the fulfilment of a prophecy. However, Mark Twain knows that no word in the Bible indicates the destruction of the city. He says:

But the cruellest habit the modern prophecy savans have, is that one of the cooly and arbitrarily fitting the prophetic shirt on to the wrong man. They do it without regard to rhyme or reason. Both the cases I have just mentioned are instances in point. Those "prophecies" are distinctly levelled at the 'churches of Ephesus, Smyrna' etc and yet the pilgrims invariably make them refer to the cities instead. 10

The fashion of delving out fulfilment of the prophecy where that prophecy consists of mere "ifs," trenches upon the absurd. 11

9. Ibid., p.67,
10. Ibid., p.255,
11. Ibid., p.256.
Not only the pilgrims, but all christians come under fire in the *Innocents Abroad*. Thus upon seeing the turkish guards on entering the dome of the church of the Holy sepulchre, Mark Twain remarks ".... for christians of different sects will not only quarrel but fight also in this sacred place if allowed to do it."\(^\text{12}\) In this chapter (XLVIII) Mark Twain looks critically all sects of christians for not following the teachings of their common saviour. "It has been proved conclusively that they cannot worship together around the grave of the saviour of the world in peace."\(^\text{13}\)

However, one has to admit that it was Roman Catholicism which was especially singled out by Mark Twain for his bitter criticism. At one place in the book he himself admits his apathy towards Roman catholicism: "I have been educated to enmity toward everything that is Catholic, and sometimes, in consequence of this I find it much easier to discover catholic faults than Catholic merits."\(^\text{14}\) Because of anti-catholic sentiments widespread in his locality in his childhood he took with him a hostility to the Roman Catholicism, priestcraft and the established church which deepened when he reached Europe, especially Italy.\(^\text{15}\) He calls Italy a land

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12. Ibid., p.323.
13. Ibid., p.
which has been groping in the midnight of priestly supersti-
tion for sixteen hundred years. He finds that Italy is a
land 'touDled with' unholy priests and an unnecessarily large
number of churches. Mark Twain presents the riches of the
churches in stark contrast to the poor masses of Italy living
a very wretched life full of poverty, misery and hardships.
Mark Twain holds the church responsible for the pitiable
condition of the people of Italy. That is why he approves the
Italy's government's action of confiscating the domains of
the church to run the administration when it ran out of fina-
nces. Speaking of the riches of the church and its adverse
effect on the lives of the ordinary citizens Twain remarks:

Now what is the use of allowing all those riches
to lie idle while half of that community hardly know,
from day to day, how they are going to keep body and
soul together: And where is the wisdom in permitting
hundreds upon hundreds of millions of francs to be
locked up in the useless trumpery of churches all over
Italy, and the people ground to death with taxation
to uphold a perishing government?

As far as I can see Italy, for fifteen hundred
years, has turned all her energies, all her finances,
and all her industry to the building up of a vast
array of wonderful church edifices and starving half
her citizens to accomplish it. She is today one vast
museum of magnificence and misery. All the churches
in an ordinary American city put together could hardly
buy the jewelled frippery in one of her hundred cathed-
als. And for every beggar in America, Italy can show
a hundred - and rags and vermin to match. It is the
wretcheast, princiliest land on earth." 16

Mark Twain was greatly enraged to see the predominance of beggary in anotherwise 'rich country' and he exhorts the beggars, "Oh, sons of classic Italy, is the spirit of enterprise, of self reliance, of noble endeavour, utterly dead within you? Curse your indolent worthlessness, why don't you rob your church?"\textsuperscript{17}

However, Mark Twain can praise certain features of Christianity with equal gusto. He says, "I feel that after talking so freely about the priest and the churches, justice demands that if I know anything good about either I ought to say it."\textsuperscript{18} And he did pay a tribute to the Dominican Friars for their selfless service for the suffering humanity when the cholera had threatened the very existence of life in Naples, though this angelic deed caused the death of many of them. Mark Twain remarks:

\begin{quote}
I speak of the Dominican friars - men who wear a coarse heavy brown robe and a cowl, in this hot climate, and go barefoot. They live on alms altogether I believe. They must unquestionably love their religion to suffer so much for it. When the cholera was raging in Naples, when the people were dying by hundreds and hundreds every day; when every concern for the public welfare was swallowed up in selfish private interest, and every citizen made the taking care of himself his sole object, these men banded themselves together and went about nursing the sick and burying the dead. Their noble efforts cost many of them their lives. They laid them down cheerfully and well they might. Creeds mathematically precise, and hair-splitting niceties of doctrine are absolutely necessary for the salvation of some kinds of souls, but surely the charity, the purity
\end{quote}

\textsuperscript{17} Ibid., p.167.
\textsuperscript{18} Ibid.; p.169.
the unselfishness that are in the hearts of men like these would save their souls though they were bankrupt in the true religion — which is ours. 19

In the same manner Mark Twain praises the convent Fathers in Palestine:

There doors are always open, and there is always a welcome for any worthy man who comes, whether he comes in rags or clad in purple. The Catholic convents are a priceless blessing to the poor. A pilgrim without money, whether he be a protestant or a catholic can travel the length and breadth of Palestine, and in the midst of her desert wastes find wholesome food and a clean bed every night, in these buildings. Pilgrims in better circumstances are often stricken down by the sun and the fevers of the country and then their saving refuge is the convent. Without these hospitable retreats, travel in Palestine would be a pleasure which none but the strongest men could dare to undertake. Our party, pilgrims and all, will always be ready and always willing, to touch glasses and drink health, prosperity and long life to the convent Fathers of Palestine. 20

If we notice Mark Twain's praise for the Dominican Friars and the convent Fathers of Palestine we will find that he praises certain qualities in them which he valued. In his opinion "the charity, the purity, the unselfishness" are the essence of true religion. Mark Twain believed in the spirit of religion and not in its letter. At one place in the Innocents Abroad, Twain criticises the devotional spirit of the olden times which placed greater emphasis on the outward forms of worship than in the watchful guarding

19. Ibid., pp. 169-70.
20. Ibid., p. 354.
of the heart against sinful thoughts and the hands against
sinful deeds, and which believed in the protecting virtues
of inanimate objects made holy by contact with holy things. "21
"On such a basis", writes Philip Foner, "any man or woman
of good will could work out his or her own salvation, and
to Twain it was unimportant whether this person was presbyt-
erian, catholic, Jewish, or Moslem." 22

There is hardly much to choose between Twain's religion
and his morality. He praises certain virtues very highly and
deplores certain vices with equal vigour. The virtues he extols
are charity, purity, unselfishness, honesty and simplicity.
While the vices he lashes out at are fraud, lie, swindle,
ostentation, ignorance, superstition and sexual vulgarity.
He deplores these vices wherever he meets them. Whosoever
practice these vices, irrespective of any religion or na-tion-
ality, come under his bitter attack. Thus if he admires
the Dominican Friars and the convent Fathers of Palestine
for their exemplary charity, purity, and the unselfishness
he can also eulogise the French as a race for their honesty
when he notices that in the jewellery stores the French jewe-
ellers had some of the articles marked 'gold' and some labelled
'imitation'. "Verily, a wonderful land is France". 23

21. Ibid., p.162.
23. op. cit., p.75.
verdict given by the man who otherwise did not like French and nursed an anti-French sentiment in his later years.

As far as his criticism of the above mentioned vices is concerned, he can criticise some of his fellow tourists for pretending to take home the fragments of a Russian general for a souvern. With the same vigour as he can the Portuguese boatmen for the fraud in their hearts. He is equally strong in looking down upon the bigotry and indifference of Damascans as he is in ridiculing the ignorance and bigotry of the people of Tangier within whose sacred walls "no christian can enter." If he criticises the Turks for lying, he criticises the Greeks far more vehemently for the same vice: "several Americans long resident in Constantinople contend that most Turks are pretty trustworthy, but few claim that the Greeks have any virtues that a man can discover - at least without a fire assay." If he sounds irreverent in most of his descriptions of Christianity, he is equally irreverent in his description of the Muslims' morals. And if he was not impressed by European catholicism he was less so by the followers of Islam: "Mosques are plenty, churches are plenty, graveyards are plenty, but morals and whisky are scarce.

24. Ibid., p.240,
25. Ibid., p.31,
26. Ibid., p.50,
27. Ibid., p.227.
The Koran does not permit Mohammedans to drink. Their natural instincts do not permit them to be moral. They say the sultan has eight hundred wives. This almost amounts to bigamy.  

As for the superstition, if Mark Twain criticises the Turks for superstitiously following the patriarch of the Dervishes, he also pokes fun at the pilgrims for believing that stones could speak. Twain also takes a dig at some of his fellow tourists for attributing the unceasing headwinds to the choir music which Twain also, apart from other tourists, was enjoying.

Quite surprisingly, Mark Twain was very conventional in his views on sex and women. He does not give much space to sex in his writings. He always adopts the stance of a conventional moralist. In the Innocents Abroad also, in his description of petrarch and Laura, and Abelard and Heloise, he is heavily moralistic, always judging the man much more severely than the woman. He is perhaps even more moralistic in judging the French dance Can Can: 'That is the cancan. The idea of it is to dance as wildly, as nosily, as furiously as you can, expose yourself, as much as possible if you are

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28. Ibid., p.226.
29. Ibid., p.225.
30. Ibid., p.334.
31. Ibid., p.27.
a woman, and kick as high as you can no matter which sex
you belong to." 33 Mark Twain is so embarrassed by the vulgarity of the dance that he has to place his hands before his face 'for very shame'. Then in his final comment on it he takes a dig at the French morality: "I suppose French morality is not of that straight-laced description which is shocked at trifles." 34

Beginning the discussion on Mark Twain's views on religion, it was noted that there are certain passages in the Innocents Abroad which have been written largely from the point of view of an orthodox Christian. In these passages Twain expresses his views on Bible, Christ and some Holy places. In one of such passages Mark Twain, expressing his deep admiration for Joseph's story in the Bible, comments: "It is hard to make a choice of the most beautiful passage in a book which is so gemmed with beautiful passages as Bible, but it is certain that not many things within its lids may take rank above the exquisite story of Joseph." 35 Later in the same passage Twain expresses his heart-felt reverence and admiration for the character of Esau.

33. Op.cit., p.90,
34. Ibid., pp. 80-91,
35. Ibid., p.291.
Mark Twain holds Jesus Christ in great reverence. Whenever he talks about Christ in the *Innocents Abroad*, his tone at once reflects the adoration and veneration which a devout Christian feels for the Saviour. Thus Twain feels that the Colosseum in Rome, where thousands of Christians suffered martyrdom in ancient times, is a holy place. He says, "And well it might, for if the chain that bound a saint, and the footprints a saint has left upon a stone he chanced to stand upon, be holy, surely the spot where a man gave up his life for his faith is holy." 36

Then in another impassioned passage Twain mixes his characteristic irony with his reverence for Christ. Talking about the Holy Sepulchre in a very reverent tone, Mark Twain feels pained to realize that the mankind has fought so ruthlessly and shed rivers of blood to gain possession of the Holy Sepulchre. Twain says:

> With all its clap-trap, side shows and unseemly impostures of every kind, it is still grand, reverend, venerable - for a God died there; for fifteen hundred years its shrines have been wet with the tears of pilgrims from the earth's remotest confines; for more than two hundred, the most gallant knights that ever wielded sword wasted their lives away in a struggle to seize it and hold it sacred from infidel pollution. Even in our own day a war, that cost millions of treasure and rivers of blood, was fought because two rival nations claimed the sole right to put a new dome upon it. History is full of this old church of the Holy Sepulchre - full of blood that was shed because of the respect and the veneration in which men held the last resting place of the meek and lowly, the mild and gentle, prince of peace." 37

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36. Ibid., p.178,
37. Ibid., pp.332-33,
The description of many religious sites in the *Innocent Abroad* is also characterised by Mark Twain's reverential attitude. Though he doubts the veracity of the myth and certain holy places associated with Christ's appearance, the place of Christ's crucifixion affects him differently and he expresses his unflinching faith in it. He says, "It is not possible that there can be any mistake about the locality of the crucifixion. Not half a dozen persons knew where they buried the Saviour, perhaps, and a burial is not starting event anyhow, therefore, we can be pardoned for unbelief in the sepulchre but not in the place of the crucifixion." 38 Mark Twain also believes the legend of the three crosses without any doubt. 39

After discussing Twain's views on religion we now turn our attention to another very important subject which caught Mark Twain's attention in the *Innocents Abroad* i.e. the so-called Romance of the East. Mark searches for "oriental splendour" about which he had heard a lot. To his annoyance he finds dirt, dust, decay, degradation and fleas everywhere.

For a proper understanding of Mark Twain's criticism of the East, it is essential to know how the Americans, or English speaking people for that matter, viewed the East in Mark Twain's time. It is essential because of the opinions about the East current in his time had shaped Mark Twain's

38. Ibid., p. 331,
39. Ibid., p. 325.
thinking a great deal. As a matter of fact there were many sources which influenced the portrayal of the East in Twain's time. These included: the scholarly works of learned men, experiences as related by many travellers and soldiers, reports of the undertaking of diplomats; and most important of all the Arabian Nights. Most of the ideas regarding the oriental way of life first reached England from where they reached the United States. The Arabian Nights which enjoyed unprecedented success just after its publication in England, in 1712, in the English language, continued to interest many more generation. It created many myths about the Eastern way of life. "The spell of the Arabian Nights coloured, to a very great extent, western vision of Arabs and of the Middle East." Consequently in the nineteenth century the Orient as a subject held fascination for many writers from Flaubert/inglake and there developed a fairly good number of books based on the personal experiences in the East.

However, as people became aware of the real Orient, they felt the disappointment and disillusionment that the modern orient was not at all like the one portrayed in the fiction and the fairytales. "The fantasy world of the Arabian

40. It must be noted that the term 'East' in this chapter refers to only the Arab world otherwise 'East' is a very inclusive and comprehensive term which includes the whole of Asia, and varied customs & life styles of Asians dumped together.
tales with its genies, magic, flying horses and supernatural birds, which had acquired a sense of reality for Europeans and Americans, was far removed from the reality." For a person who has never seen the orient," Nerval once said to Gautier," a lotus is still a lotus; for me it is only a kind of onion."

It is against this backdrop that one should study Mark Twain's critical commentary on the 'splendour of the East.' After his reading of the books of Oriental travel, reinforced by the myths about the east current in his time, Mark Twain's mind had formed many illusions about the East which were shattered when he visited many places known for their beauty and grandeur, and many practices and customs known for their novelty. At one place he writes: "When I think how I have been swindled by books of oriental travel, I want a tourist for breakfast." For years Mark Twain had dreamed of the romance and novelty associated with the Turkish bath. He had imagined himself breathing the 'slumbrous fragrances of Eastern spices' filling the air, and passing through a 'weird system of pulling and hauling, gazing at the 'rich hangerings of the apartment', the soft carpets, the sumptuous furniture, the pictures and drinking delicious coffee and smoking the soothing Narghili.

43. As quoted by said, Edward, Ibid., p.101.
44. Innocents Abroad, ed.cit., p.223.
45. Ibid., p.233.
However, this illusion about the Turkish bath received a rude shock when Mark Twain actually had the ordeal of going through it. "That was the picture, just as I got it from the incendiary books of travel. It was a poor, miserable imposture. The reality is no more like it than the Five points are like the Garden of Eden." As for the Narghili, Mark Twain's one blast at it shattered his romance as he started smoking at every pore, so offensive was its taste. However, "it was the famous "Narghili" of the east - the thing the Grand Turk smokes in the pictures," remarks Twain ironically. His experience of the Turkish coffee was not different. Thus comments Twain, "then he brought the world renowned Turkish coffee that poets have sung so rapturously for many generations, and I seized upon it as the last hope that was left of my old dreams of Eastern luxury. It was another fraud. Of all the unchristian beverages that ever passed my lips Turkish coffee is the worst."\(^{48}\)

Thus, utterly disillusioned, and disgusted with his experience of the celebrated Turkish bath Twain comments: "The man who enjoys it is qualified to enjoy anything that is repulsive to sight or sense, and he that

\(^{46}\) Ibid., p.233,
\(^{47}\) Ibid., p.234,
\(^{48}\) Ibid., p.236,
can invest it with a charm of poetry is able to do the same with anything else in the world that is tedious, and wretched, and dismal and nasty." 49

Elsewhere, in the book Mark Twain tells that he had long cherished an oriental picture showing many Arabs carrying water in the watersacks. But when he actually sees one, he is disgusted to notice the dust, dirt, rags and fleas around these Arabs which were not there in the engravings. The engravings also had no ugly features, no sore eyes; no feasting flies, no besotted ignorance in the countenances; no raw places on the donkey's backs; no disagreeable jabbering in unknown tongues; no stench of camels.... 50 Infact a tinge of cynicism can unmistakably be noticed in his views on the oriental scenes:

Oriental scenes look best in steel engravings. I cannot be imposed upon anymore by that picture of the Queen of Sheba visiting Soloman. I shall say to myself, you look fine, Madam, but your feet are not clear, and you smell like a camel. 51

Mark Twain's strong worded disapproval of orientalism also includes his criticism of the people of the East, their life styles, customs, culture and religion. As one reads

49. Ibid., p.236,
50. Ibid., p.314,
51. Ibid., p.314.
the *Innocents Abroad* the idea crosses one's mind that Mark Twain is taking a very jaundiced view of the Arab world and Muslims. His description leans border on cynicism. Despite the general irreverent tone which he adopts towards Christianity, he does not fail to see the faultless character of Christ and some of his devout followers. He praises the old Egyptian religion which had the concept of future eternal rewards and punishment in it. However, wherever he talks about the Arabs and the Muslims, he takes a very cynical view of them. He dwells only on dirt, dust, decay and degradation. This is not to deny the presence of dirt, dust, decay and degradation in the Arab world which must have been there; we are only trying to point out the hostile attitude of Mark Twain.

It seems that in his treatment of the Arabs and Muslims, Mark Twain is guided by certain stereotypes current in his time. As noted earlier the romantic colouring given to the way of Eastern life by certain writers helped in establishing these stereotypes. Thus the *Arabian Nights* projected the Arabs as exotic with erotic overtones. Certain Christian prejudices also persisted in the writings of his time and even a renowned writer like Edward Gibbon, whose book *Decline and Fall of Roman Empire* had far-reaching impact on his generation as well as on the succeeding ones helped in creating a myth
about the prophet of Arabia. Thus in his opinion the prophet of Arabia, with sword in one hand and Koran in the other, spread Islam taking advantage of the decline of Christianity. As a matter of fact these stereotypes still persist in the west. A survey entitled "The Arabs in American Textbooks" reveals that even now the image of the Arabs is grossly distorted one in America and that these textbooks include many crude ideas. These crude ideas are supported not contradicted by the academic whose business is the study of the Arab near East. The fact that these ideas are popular in our time when the whole world has become a global village due to any absence of communication gap unlike the time when Twain was writing, is all the more astonishing. And a very important reason why Mark Twain conforms to the stereotypes about Arabs' religion might be his lack of understanding of Arabs' religion. Throughout the book Mark Twain shows an unwillingness to praise what passes his comprehension. Thus to quote Henry Harland who finds in Mark Twain "a total inability, namely to respect what he cannot understand, an instant conviction that what he cannot see does not exist, and those who profess

52. ed. by Bury, 1.B (London : Methuen, 1909-14),
54. Thus one book asserts that Arabs' hatred and hostility towards the Jews and the nation of Israel is the reason which links the people of the Middle East together. According to another book the Muslim religion called Islam began in the seventh century, started by a healthy businessman who claimed himself prophet and found many followers among them. Just after his death a book called the Koran recorded his teachings and come to be known as the holy book of Islam.
to see it are hypocrites — that what he does not believe is inevitably false and that who profess to believe it are either hypocrites or fools." So it is his ethnocentrism which reflects itself in his description of the Arabs.

The Innocents Abroad, abounds in passages showing Mark Twain's contempt for Arabs. Thus emphasizing the dirt, fleas, and lean and broken hearted dogs in syrma, Mark Twain comments:

... all manner of sounds assail the ear, and over them all rings out the muezzin's cry from some tall minarat, calling the faithful vagabond to prayer, and superior to the call to prayer, the noises in the streets, the interest of the costumes — superior to everything, and claiming the bulk of attention first last and all the time — is a combination of Mohammadan, stenches to which the smell of even a chinese quarter would be as pleasant as the roasting odours of the fatted calf to the nostrils of the returning prodigal, such is oriented luxury — such is oriental splendour.

At another place, talking about the Golden Gate in jerusalem, Mark Twain tells that Moslems care a great deal about the Golden Gate for "they have an honoured tradition

57. Clemens, Samuel Langhorne (Mark Twain), The Innocents Abroad ed.cit. p.254.
that when it falls, Islamism will fall, and with it the ottoman Empire. It did not grieve me any to notice that the Old gate was getting a little shaky. "58 At yet another place referring to the Moslems, Twain says: "the most of them that I have seen ought to stay with the damned." 59

Not only Twain's criticism of the mechanised religion and Orientalism, though somewhat prejudiced at times, but Art criticism also forms the very corpus of the Innocents Abroad. During his excursion Mark Twains sees many Old paintings and pictures by the Old Masters. Twain is taken in neither by what the guides say about these paintings nor by what his fellow tourists opine. He judges everything on his own and comes out with his very original evaluation of these 'great works of art.' Most of the paintings of Old Masters fail to evoke Twain's admiration. Thus he finds himself unable to appreciate the beauty of "the last supper," a painting by Da Vinci. He regrets the fact that no arist ever thinks to paint the "Last supper" differently and

58. Ibid., pp. 341-342.
59. Ibid., p. 337.
the artists after artists "go on copying it as long as any of the original is left visible to the eye." And Twain finds the copies much superior to the original."

Wherever you find a Raphael, a Rubens, a Michael Angelo, a caracci, or a Da Vinci (and we see them every day,) you find artists copying them, and the copies are always the handsomest."61 But what irks Mark Twain is the hyperbolic praise of his fellow tourists for the paintings. How can they see the faultless drawing, delicacy of touch, sublimity of conception, grace of attitude and a vision in a painting the colours of which have faded with the age? How can they sing the praises of a painting the face of which is so scaled and marred as to render the painting almost invisible." Mark Twain gives his final verdict on "the Last supper": "After reading so much about it I am satisfied that "the Last supper" was a very miracle of art once. But it was three hundred years ago."62

Similarly Mark Twain does not feel any admiration for the paintings portraying the martyres. He writes: "I may therefore as well acknowledge with such apologies as may be

60. Ibid., p.124.
61. Ibid.,
62. Ibid., p.126.
due, that to me it seemed that when I had seen one of these martyrs I had seen them all. 63 Bored with the monotony of these paintings, he does not find anything sublime or tangible in these paintings. Actually Mark Twain wishes that there were some paintings depicting historical figures instead of those martyrs. The historical figures hold some meaning for any generation; they will interest posterity more than the monotonous paintings of the martyrs. In Mark Twain’s opinion the posterity could have spared one more martyr for the sake of a great historical picture of Titian’s time and painted by his brush—such as Columbus returning in chains from the discovery of a world, for instance. 64 Quite naturally, Twain liked the Venetian historical pictures painted by these very old Masters. He was never tired looking at these pictures. It is for this reason that Mark Twain liked the Renaissance pictures better than the ones done by the Old Masters though these Renaissance pictures were dubbed as manifestations of inferior art. He says: “The Renaissance pictures suit me very well, though sooth to say its school were too much given to painting real men and did not indulge enough in martyrs.” 65 Again Mark Twain contrasts

63. Ibid., p. 152.
64. Ibid., p. 152.
65. Ibid., p. 154.
his admiration for the pictures of Pompeii, eighteen or nineteen centuries old, to his dislike for the paintings of the Old Masters. He comments: "They were well up in art. From the creation of these works of the first, clear up to the eleventh century, art seems hardly to have existed at all; at least no remnants of it are left - and it was curious to see how far (in some things at any rate) these old time pagans excelled the remote generations of masters that came after them."^{66}

What angers Mark Twain most about the old Masters is their cringing and grovelling spirit. A great artist like Andrea del Sarto has immortalised certain tyrannical princes. The pictures of Raphael glorifying such abominable and despicable figures like Catherine and Marie de Medicis are other examples of an artist prostituting his art. The old Master's "nauseous adulation of princely patrons" arrests Mark Twain's attention more readily than the beauty of the painting.^{67}

He keeps on protesting against the grovelling spirit that could persuade those masters to prostitute their noble talents to the adulation of such monsters as the French, Venetian, and Florentine Princes of two hundred years ago, all

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66. Ibid., p. 200.
67. Ibid., p. 91.
the same." 68 Mark Twain does not accept the justification that the Old Masters had to glorify these damnable tyrants to express their gratitude and kindness towards them because the princes being the only patrons of art. He opines: "if a grandly gifted man may drag his pride and his manhood in the dirt for bread rather than starve with the nobility that is in him untainted, the excuse is a valid one. It would excuse theft in Washingtons and wellingtons, and unchastity in women as well." 69

Mark Twain's strong criticism of the European art has its genesis in his Frontier spirit. "The Frontier," says V.F. Calverton, "with its petty bourgeois psychology believed in the free man, the freedom of the individual man from the tyranny of the aristocrats as well as plutocrats. It believed in itself... it believed in its own principles and potentialities." 70 Calverton's view is also echoed by Grnville Hicks: "self reliance, the great frontier virtue, always stood at the top of Mark Twain's hierarchy of values - when he wrote Innocents Abroad, the cringing spirit" of the great painters

68. Ibid., p.168,
69. Ibid., p.169,
seemed to him contemptible." Another reason for Mark Twain's dislike of these paintings may be their Roman Catholic content. Frank Baldanza points out: "Twain is also exasperated with the predominantly Roman Catholic content of the pictures with the monotonously conventional poses, and with the representational inaccuracy that he repeatedly finds in these painters." 72

In the Innocents Abroad Mark Twain also touches upon many issues concerning government and politics. The government which makes efforts for the welfare of the people and for the alleviation of misery, poverty and corruption is the best government in his eyes. Perhaps Mark Twain was influenced by the spirit of his times in stressing the materialistic progress. In Twain's opinion the materialistic progress and the elimination of misery, poverty, and corruption is possible only under democracy. However, if a monarch can do it, he is ready to praise monarchial rule as well.

Mark Twain could not stand tyranny and criticised it wherever he saw it. The king of Morocco is condemned by Twain for his ruthless taxation policy. "The emperor of Morocco is a soulless despot, and the great officers under him are despots on a smaller scale. There is no regular system of

taxation but when the emperor or the Bashaw want money, they levy on some rich man and he has to furnish the cash or go to prison. As a result nobody in Morocco dares to become rich for fear of being persecuted by the tyrannical ruler. Mark Twain also lashes out at the Moorish system of punishment which does not savour of civilization, a. The punishment for murder is death. When a man steals cattle, they cut off his right hand and left leg, and nail them up in the market place as a warning to everybody. Their surgery is not artistic. They slice around the bone a little; then break off the limb. Sometimes the patient gets well, but as a general thing, he don't. 

Like the sultan of Morocco, Mark Twain also censures the tyrannical ruler of Greece for misusing his revenue thereby doing immense harm to the state at the cost of the innocent masses:

Under King Otho the revenues of the state were five million of dollars - raised from a tax of one-tenth of all the agricultural products of the land (which tenth the farmer had to bring to the royal granaries on pack mules any distance not exceeding six leagues) and from extravagant taxes on trade and commerce. Out of that five millions the small tyrant tried to keep an army of ten thousand men, pay all the hundreds of useless Grand

74. Ibid., p.55.
Equerries in waiting, First Grooms of the Red Chamber, Lord High Chancellors of the exploded exchequer, and all the other absurdities which these puppy kingdoms indulge in, in imitation of the great monarchies; and in addition he set about building a white marble palace to cost about five millions itself. The result was simply: ten into five go no times and none over. All these things could not be done with five millions, and Otto fell into trouble. 75

In this passage Mark Twain provides critical insight into the functioning of a "puppy government". The defective planning and wrong priorities, a subject much discussed in the developing countries in our time as well, are very well treated by Mark Twain. Mark Twain is also very vocal in his denunciation of the tyrannical rule of the Council of Three in venice of old days. Mark Twain is pained to observe that in their rule the size of the individual was cut to pieces as is the case in most of the dictatorial government. In that age 'any man, though he may be innocent, could be tortured to death by the cruel government." Masked judges and masked executioners, with unlimited power, and no appeal from their judgements, in that hard, Cruel age, were not likely to be lenient with men they suspected yet

could not convict." And their system of punishment was inhuman. Mark Twain feels pity for the poor prisoners and contempt for the rulers to see how many a proud patrician's life was eaten away by the long-drawn miseries of solitary imprisonment without light, air, books; naked, unshaven, uncombed, covered with vermin." They were deprived of any society of human beings which was the cruellest punishment. They were denied the four basic wishes known to mankind - the wish for response, the wish for recognition, the wish for security, and the wish for new experience. Mark Twain feels disgusted to know about the torture which was inflicted on the accused. They had the "villainous machines for crushing thumbs; the stocks where a prisoner sat immovable while water fell drop by drop upon his head till the torture was more than humanity could bear; and a devilish contrivance of steel, which enclosed a prisoner's head like a shell, and crushed it slowly by means of a screw." A totalitarian government cannot give any freedom of expression to its citizens. Mark Twain, always a great champion

76. Ibid., p.143,
77. Ibid., p.144,
78. The four wishes were introduced into the literature by W. I. Thomas and Florian znaniecki, in their monumental work, The polish peasant in Europe and America, Richard Badgar, Boston, 1918.
79. op.cit., p.145.
of democracy, looks with disfavour at the suppression of newspapers under the despotic rule of the Turkish Sultan. In Turky "the newspaper is a mysterious and rascally institution. They know what a pestilence is, because they have one occasionally that thins the people out at the rate of two thousand a day, and they regard a newspaper as a mild form of pestilence when it goes astray, they suppress it - pounce upon it without warning, and throttle it. When it don't go astray for a long time, they get suspicious and throttle it anyhow, because they think it is hatching devilry." In the same vein Mark Twain talks about the suppression of newspapers in Naples.

Though the above-quoted passages show Mark Twain's contempt for Monarchy, nevertheless there are examples of Mark Twain praising the constructive work done by certain monarchs. His praise of Napoelan III under whose rule France made a notable material progress is a case in point. Mark Twain hails Napoelan as a great builder, an able administrator and one who takes genuine interest in the welfare of the masses. In France, Mark Twain notes the administration is such that the ordinary life is very smooth, very comfortable. Everybody does his work honestly. Criticising the rail road conductor of America for his unimaginative and

80. Ibid., pp. 230-231.
tactless administration, Mark Twain finds that in France, "you are in the hands of officials who zealously study your welfare and your interest, instead of turning their talents to the invention of new methods of discommoding and snubbing you, as is very often the main employment of that exceedingly self satisfied monarch, the rail road conductor of America." 81 In case of accidents, the punishment in France is just and impartial, and speedy. Twain comments on this: "No blame attached to the officers - that lying and disaster breeding verdict so common to our soft-hearted juries, is seldom rendered in France." 82 And the credit for this type of able and efficient administration goes to Napoleon III, "the genius of energy, persistence, enterprise." Mark Twain pays a very rich tribute to Napoleon III and his France in these words: "But above all things he has taken the sole control of the empire of France into his hands, and made it a tolerably free land for people who will not attempt to go too far in meddling with government affairs. No country offers greater security to life and property than France, and one has all the freedom he wants, but no licence - no license to interfere with anybody, and make anyone uncomfortable." 83

81. Ibid., p.73,
82. Ibid., p.73,
83. Ibid., p.85.
However, Mark Twain's praise of Napoleon III, the great monarch of France, should not be taken to mean that he had great faith in monarchy as a form of government. As a matter of fact, "his admiration for royalty was always fleeting. It was usually a tribute to a monarch whom he assumed to be exceptional." He had great faith in democracy, that too in a democracy after the American model. He hails American democracy because its basis is the equality of all men. In his opinion there is no discrimination in American democracy on the basis of sex, caste, creed and colour. Nobody is slave and nobody is owner. Later Mark Twain, the great democrat, was to develop the great theme of slavery in his novels to show that negro is not an inferior creature. But in the Innocents Abroad itself he makes a passing reference to the fact that negro is as good as any other man and that he does not enjoy the respect & dignity which the American constitution confers upon him. Mark Twain introduces a guide in Venice who, born in South Carolina of slave parents, is well versed in English, Italian, Spanish, and French. Mark Twain says that "He dresses better than any of us, I think, and is daintily polite. Negroes are deemed as good as white people in Venice, and so this man feels no desire to go back to his native land. His judgement is correct." 

84. Foner, Philips, Mark Twain: Social critic, ed.cit, p.102.
The reaction of critics to the criticism in the *Innocents Abroad* has been a mixed one. Mark Twain has been accused of vulgarity, inaccuracy, irreverence, illiteracy and provincialism by some critics. Others have praised the author of the *Innocents Abroad* for his "earnest purpose," and for the presentation of what life was actually like in Europe and the Holy Land toward the close of the 1860's. Perhaps the *Literary History of the United States* takes a correct view of the *Innocents Abroad*: "In these satiric attacks on the easy un-American acceptance of what is esteemed to be culture we find the Mark Twain we know in his other books: The hater of pretense, resentful of all forms of tyranny, defender of the Jews and other oppressed minorities, tender towards women, the extravagant admirer of what is new and progressive." 

Chapter - III

Art Criticism and Skepticism in A Tramp Abroad.
ART CRITICISM AND SKEPTICISM IN A TRAMP ABROAD

Mark Twain’s trip to Europe with the mere purpose of collecting material for a book yielded *A Tramp Abroad* in 1880. Apparently Mark Twain was not in a very good humour at the time of writing this book. He felt happy when he lost one of his notebooks containing material to be used in writing this book. But when he found his notebook back he was forced to write *A Tramp Abroad*. A letter written to William Dean Howells records his mood during the composition of *A Tramp Abroad*. Twain wrote:

> I wish I could give those sharp satires on European life which you mention, but of course a man can’t write successful satire except he be in a calm judicial good-humour — whereas I hate travel, and I hate hotels and I hate the opera, and I hate the old Masters — in truth I don’t ever seem to be in a good enough humour with anything to satirize it, no I want to stand up before it and curse it, and foam at the mouth — or take a club and pound it to rags and pulp.\(^1\)

This is perhaps a candid admission of Mark Twain which explains the lack of zest in *A Tramp Abroad*. In James M. Cox’s opinion *A Tramp Abroad* is “surely the dreariest of all his travel books.”\(^2\) However, it will be true to say that it is surely the most neglected of all his travel books. True, while

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reading *A Tramp Abroad* one feels like going through an excellent guide book replete with characteristic Twainian wit and humour. But it is also true that the book will lose much of its charm and strength if any criticism of the book does not take into account the serious passages which characterize the book, and merely harps at its being an excellent 'guide book' or 'funny book'. A proper study of the book will suggest that the serious and satiric Mark Twain is very much present in *A Tramp Abroad*. Subjects like Art, Music and religion which captivated Mark Twain's attention throughout his life, are treated in some detail in this book too. Moreover, Mark Twain, the serious writer endowed with a questioning mind cannot help touching upon the serious issues of life. As in *The Innocents Abroad*, here too, Mark Twain is not overawed by Europe and its culture but remains a thorough American in his outlook.

In the present chapter an attempt will be made to judge Mark Twain's criticism of life in *A Tramp Abroad*. An exploration of the serious undercurrents of the book will also be attempted.

Twain's Art criticism in *A Tramp Abroad* is the most distinguishing feature of the book. As a comprehensive term art includes drawing, painting, sculpture, architecture, music and ballet. Twain, though not trained in art professionally,
very sensitive to beauty nevertheless, has so much to offer on Art ranging from paintings to architecture from German Opera to classical music. A reading of A Tramp Abroad, suggest that there is a notable charge in Twain's understanding of various pictures and paintings since his "Quaker city" tour. Now he can appreciate the beauty in certain pictures which he would never have done before. He himself points out in A Tramp Abroad that twelve years ago, he could not have appreciated the pictures like Tintoretto's three-acre picture. However, his study of art in Heidelberg has enabled him to see the worth of great paintings as he himself admits: "All that I am today in art I owe to that." Now Mark Twain takes a more balanced view of Old Masters. However, it must be mentioned that the pleasure he derives in contemplating the Old Masters is a calm pleasure and there is nothing overheated about it. He accepts the excellence of old paintings but not without discrimination. He says:

When I wrote about the old Masters before, I said the copies were better than the originals. That was a mistake of large dimensions. The Old Masters were still unpleasing to me but they were truly divine contrasted with the copies. The copy is to the original as the pallid, smart, inane new waxwork group is to the vigorous earnest, dignified group of living men and women whom it professes.

to duplicate. There is a mellow richness, a subdued colour, in the old pictures, which is to the eye what muffled and mellowed sound is to the ear. That is the merit which is most loudly praised in the old picture, and is the one which the copy most conspicuously lacks, and which the copyist must not hope to compass. It was generally conceded by the artists with whom I talked, that subdued splendour, that mellow richness, is imparted to the picture by age. Then why should we worship the Old Master for it, who didn't impart it, instead of worshipping Old Time, who did? Perhaps the picture was a clanging bell until Times muffled it and sweetened it.  

Still it is a far cry from his earlier view of the old Masters. He notes that there is something divine and unapproachable in the Old Master and that reasoning without technical knowledge cannot lead to a true evaluation of the excellence of the Old Masters.

Of all the pictures Mark Twain sees in Venice, he likes Tintoretto's three acre picture and Bassano's immortal Hair Trunk the best. He daily goes to visit Tintoretto's three acre picture in the Great Council Chamber and never feels weary. He finds the movement of the picture unimaginably vigorous and its suggestion of the noise pleasingly vivid. "None but the supremely great in art can produce effects like these with the silent brush."

4. Ibid, pp. 363-64.
Mark Twain's praise of Bassano's immortal Hair Trunk is couched in the most poetic prose. He notes with delight the various details in the picture which have a purpose about them. The 'artful artlessness of the plan' in the painting is beyond praise. In his opinion even the most dull-witted and casual spectator can catch a glimpse of the beauty of this masterpiece. And finally he pays a very rich tribute to this great work of art:

There is a feeling about this part of the work which lifts it to the highest altitude of art; the sense of sordid realism vanished away — one recognizes that there is soul here. View this trunk as you will, it is a gem, it is a marvel, it is a miracle. Some of the effects are very daring, approaching even to the boldest flights of the ro coco, the sirocco, and the Byzantine schools — yet the master's hand never falters — it moves on, calm, majestic, confident — and with that art which conceals art, it finally casts over the tout ensemble, by mysterious methods of its own, a subtle something which refines, subdues etherelises the arid components and endues them with the deep charm and gracious witchery of poesy.  

The cathedral of ST Mark also evokes Mark Twain's admiration notwithstanding its ugliness. Now this needs some explanation. As a matter of fact the concept of beautiful and ugly is central to art, but what actually is beautiful is a matter of controversy. But without any doubt

the perception of something beautiful produces a harmonious effect in the mind, a soul satisfying emotional response. This means that even an apparently ugly object can be called beautiful -- a work of art -- if it produces a harmonious effect in the mind. Like Jim Jakes, Mark Twain's intuitive perception leads him to discover beauty in the ugliness. As in the Grecian Urn, beauty is truth in the St Mark Cathedral precisely because Mark Twain's imagination has perceived a truth that is the harmonious effect which its ugliness produces in the mind. Thus the feeling of harmony which the ugliness of St Mark produces becomes a means through which beauty is cast into form. And Mark Twain's imagination is the means through which beauty and truth are identified.

Some of Mark Twain's critics support the theory that Mark Twain is confusing art and morals in A Tramp Abroad. Thus Edward Wagenknecht points out that in his appraisal of Turner's Slave ship, Mark Twain is confusing the art with the morals and creating a moral issue where none exists. This confusion of art and morals suggests itself in his statement: "The most of the picture is a manifest impossibility -- that is to say, a lie and only rigid cultivation can enable a man to find truth in a lie." 8

8. Twain, Mark A Tramp Abroad ed. cit., p.159.
Mark Twain's railings against Titian's venus are also largely on moralistic grounds. To his mind it is "the foulest, the vilest, the obscenelest picture the world possesses." However, it is not the nakedness of the picture that offends Twain, rather it is the attitude of one of its arms and legs that is revolting to Twain's ideas of morality. He thinks that the whole picture has a corrupting influence on the spectators. He notes with disfavour the responses this which/salacious picture evokes in spectators:

I saw girls stealing furtive glances at her;
I saw young men gaze long and absorbedly at her;
I saw aged, infirm men hang upon her charms with a pathetic interest. How I should like to describe her - just to see what a holy indignation I could stir up in the world - just to hear the unreflecting average man deliver himself about my grossness and coarseness, and all that.

continuing his criticism of Titian's venus Twain ironically comments that the picture "was painted for a bagine, and it was probably refused because it was a trifle too strong. In truth it is too strong for any place but a public Gallery."
Mark Twain also inveighs against the double standards that obtained between painting and literature in his time. In his time the description of Titian's Venus by a writer would be strongly disapproved because the "privileges of literature in this respect have been sharply curtailed." He cannot deal freely with any of the foul subjects of his time though the age of Fielding and Smollet could accept the grossness and obscenity of their works. But Venus as a work of art has a right to lie there in this manner because "Art retains her privileges Literature has lost hers." But Twain does not rest content simply by fuming against the double standards obtaining between art and literature, he goes a step further and hints at the double standards the people follow in their attitude towards these salacious pictures. He comments:" The world says that no worded description of a moving spectacle is a hundredth part as moving as the same spectacle seen with one's own eyes; yet the world is willing to let its son and its daughter and itself look at Titian's beast but won't stand a description of it in words, which shows that the world is not as consistent as it might be.  

12. Ibid., p.379,  
13. Ibid., p.381,  
Twain also takes a very critical view of the hypocrisy of the people who have fig-leaved certain pictures. Edward Wagenknecht has rightly pointed out that Mark Twain, never a nudist, makes a distinction between innocent nakedness and guilty nakedness, "that is between unveiling which is free of shame because it is free of guilt and that is which is undertaken deliberately." Mark Twain thinks that these fig-leaved pictures rouse people's lust much more blatantly. Moreover, the warm-blooded pictures which really deserve to be fig-leaved are not fig-leaved like Titian's 'Venus' while the pictures portraying creatures which hardly suggest human beings and which barely arouse any lecherous feelings are foolishly fig-leaved by the fastidious generation. Expressing his indignation over the whole business of fig-leafing, Mark Twain remarks:

These works which had stood in innocent nakedness for ages are all figleaved now. Yet, everyone of them. Nobody noticed their nakedness before, perhaps; nobody can help noticing it now, the fig-leaf makes it so conspicuous. But the comical thing about it all is, that the fig-leaf is confined to cold and pallid marble, which would be still cold and unsuggestive without this sham and ostentatious symbol of modesty, whereas warm blooded paintings which do", really need it have in no case been furnished with it.16

Twain's critical commentary on music in *A Tramp Abroad* is a very subdued one. He greatly relished the band play the 'Fremersberg'. But the extreme delight and enjoyment that he got from attending it, made him skeptical about its true class. It seemed to him that "nothing but the very lowest of low-grade music could be so divinely beautiful. The great crowd which the Fremersberg had called out was another evidence that it was low grade music; for only the few are educated up to a point where high-grade music gives pleasure. I have never heard enough classic music to be able to enjoy it. I dislike the opera because I want to love it and can't." 17

This is a very frank and humble confession on the part of Mark Twain. He knows that a higher faculty assisted and developed by teaching is necessary to appreciate the true classical music. He himself wants to cultivate a taste for this type of music because the higher and better like it." 18 However Twain reacts differently to certain operas. At one place Twain had written: "I have attended operas, whenever, I could not help it, for fourteen years now, I am sure I know of no agony comparable to the listening to an unfamiliar opera. I am enchanted with the airs of "Travatore" and other old

17. Ibid., p.158.
18. Ibid., p.158.
operas which the hand organ and the music-box have made entirely familiar to my ear.\textsuperscript{19} It is for this reason that in Mannheim, Mark Twain felt tortured by the 'banging, slamming, booming and crashing' of an unfamiliar opera called 'Lohengrin'. Twain remembers with pain the 'howlings and wailings and shriekings of the singers, and the ragings and roarings and explosions of the vast orchestra.'\textsuperscript{20} But Twain does admit that with habit and education one can like this very opera.

There are also passages in \textit{A Tramp Abroad}, showing Mark Twain's interest in philology. "Syntax and grammar structure and word order -- these things always fascinated him."\textsuperscript{21} He was equally interested in mastering certain foreign languages. Infact, he tried hard to learn German and tried speaking it in his public meetings. His very interesting discussion of the different declensions and cases and spelling and pronunciation of the German language in the appendix to \textit{A Tramp Abroad} confirms his interest in this fascinating language. In Germany, he was enchanted by a folksong" the Lorelei" and made a successful attempt of translating it into English. However, Mark Twain does not like

\textsuperscript{19} Paine, Albert Bigelow. \textit{Mark Twain, a Biography} 3 vols (New York : Harper and Brother, 1912) p.624. \\
\textsuperscript{20} Op.cit., p.47. \\
\textsuperscript{21} Wagenknecht, Edward. \textit{Mark Twain : The Man And His Work} ed.cit., p.102.
the writers who print many things in foreign language without illustrating them. He says: I have a prejudice against people who print things in a foreign language and add no translation. When I am the reader, and the author considers me able to do the translating myself, he pays me quite a nice compliment... but if he would do the translating for me I would try to get along without the compliment." At another place in A Tramp Abroad, Mark Twain shows his disgust with the writers who deliberately make their writings abstruse by using many foreign expressions. Twain believes that "a man who writes a book for the general public to read is not justified in disfiguring his pages with untranslated foreign expressions. It is an insolence toward the majority of the purchasers for it is a very frank and impudent way of saying," get the translation made yourself if you want them, this book is not written for the ignorant classes". In Mark Twain's opinion, the foreign words and phrases intrude into English in two ways. On the one hand there are writers who think that the subtlety of their meaning cannot be conveyed into English. But Twain does not approve of their justification because out of ten, nine will not understand their text. But it is the second category of writers whom Twain takes to task in a more scathing manner for their criminal use of foreign expressions. These

23. Ibid. p.214.
writers simply have a smattering of a foreign language with the help of a dictionary and they do their best to show off their feigned erudition by using foreign words even when the exact equivalent of a foreign word readily suggests itself. "And yet they think they" adorn their page "when they say strasse for street, and Bahnhof for railway-station and so on -- flaunting those fluttering rags of poverty in the reader's face and imagining he will be ass enough to take them for the sign of untold riches held in reserve." 24

Mark Twain used to feel great delight in exercising his mind on various matters, serious, or light. Often he came up with many interesting conclusions about the nature of various things. Throughout his life, he strove for discovery -- the experience of discovery was extremely valuable for him. His spirit of inquiry and his striving for discovery were closely linked. Once he said: "I am not playing with Christian science and its founder, I am examining them, and I am doing it because of the interest I feel in the inquiry. My results may seem inadequate to the reader, but they have for me clarified a muddle and brought a sort of order out of chaos and so I value them." 25

In *A Tramp Abroad* Twain's spirit of inquiry is at work not only in passages dealing with Christianity, Christian science and its founder but also in his reassessment of various such as popular opinions/the intellect of ant, the Swiss Chamois, or the suffering of the prisoner of Chillon. The remarkable thing about his observation is that most of his findings are borne out by scientific discoveries.

Thus, Mark Twain's reasoning about Sabbath makes a very interesting reading in *A Tramp Abroad*. Sunday is the rest day for all Christians. "But" as Twain observes, "in the definition of the word "rest" lies all the difference. with us, its Sunday meaning is stay in the house and keep still; with the Germans its Sunday and week-day meaning seems to be the same - rest the tired part, and never mind the other parts of the frame, rest the tired part, and use the means best calculated to rest that particular part."26 Thus if somebody's job has kept him busy in reading serious books all the week, the reading of light books will be an ideal rest for him. By the same token, for a person fatigued with inanition exertion will be the best rest. Taking a dig at the American tendency to encourage the preachers, the editors and the printers to work on Sunday at the same time.

believing that no sin is being committed by them, Twain notes": I donot know how we are going to get around the fact that if it is wrong for the printer to work at his trade on sunday, it must be equally wrong for the preacher to work at his since the commandment has made no exception in his favour. We buy Monday morning's paper and read it and thus encourage Sunday printing. But I shall never do it again."27

His criticism of the anachronistic features of church in A Tramp Abroad also results from his spirit of inquiry. He notes that most of the church-bells in the world are of very poor quality, producing very harsh and rasping sounds. However, Mark Twain, a great champion of the poor, can condone the persistence of such type of church-bells in poor communities where the ordinary citizens cannot afford a clock, but not in an affluent country like America. He says that "there cannot be any excuse for our church-bells at home, for there is no family in America without a clock, and consequently there is no fair pretext for the usual sunday medley of dreadful sounds that issues from our steeples."28 He thinks that the ringing of bell to remind the people that it is church time is a ridiculous and out of place practice in a country like America. The another anchronistic feature of church which becomes (..contd. next page)

27. Ibid., p.155.
target of Mark Twain's ridicule is the reading from the pulpit of a boring list of notices, which have already been brought to people's notice through the newspapers. Moreover, the public reading is no longer required because the hymn books, so scarce and costly in ancient time, can now be acquired with ridiculous ease, and everybody does have them. Further, Twain is offended by the clergymen's poor articulation and their inability to appreciate the exceeding value of pauses in reading out from the pulpit. "It is not merely unnecessary, it is generally painful, for the average clergyman could not fire into his congregation with a shot-gun and hit a worse reader than himself unless the weapon scattered shamefully."29 Talking about the anachronistic features of church, Mark Twain unconsciously, touches upon the sociological concept of cultural survival, i.e., he observes how certain culture traits, items, or complexes survive in a society long after their original function has disappeared and sometimes even after the initial reason for their establishment is not known to anybody. In fact so resentful is Mark Twain of certain church practices that he suggests, "The church is always trying to get other people to reform, it might not be a bad idea to reform itself a little, by way of example."30

29. Ibid, p.262.
The critical commentary on certain catholic practices in the *Innocents Abroad*, and *A Tramp Abroad*, should not be taken to mean that Twain could not view protestants critically. As mentioned earlier in the chapter, his was not a fixed mind. He can lash out at the extreme type of protestantism with the same vigour because it fails to measure up to his expectations. In *A Tramp Abroad*, he holds a friend of his, a protestant, up to ridicule for finding faults with anything catholic. Twain wanted to dispel the misconceptions of his friend by arguing with him but he realised that it was a waste of breath to argue with a bigot.\(^{32}\)

Twain's questioning spirit also manifests itself in his reevaluation of certain myths. Thus, he challenges the established opinions about Santa Claus, or St. Nicholas. In his opinion, the Saint's reputation as a great friend of children is unaccountable. The Saint's desertion of his own children in order that he might reflect upon pious themes hardly appeals to Mark Twain's idea of charity. Mark Twain disapproves his act of "conferring kindness on other people's children, to make up for deserting his own."\(^{33}\) Similarly, Mark Twain feels that history has unnecessarily been gentle with the failings

\(^{31}\) For a detailed discussion of Twain's criticism of catholic practices, see chapter two.

\(^{32}\) Op.cit., p.264,

\(^{33}\) Ibid., p.218.
of Louis XVI, the emperor of France. The glorification of the meekness, modesty, and saintliness of Louis XVI is sheer, absurdity. "Taken together they make a character which would have fared harshly at the hands of history if its owner had had the ill luck to miss martyrdom. With the best intentions to do the right thing, he always managed to do the wrong one".\(^{34}\) To Twain's mind, Louis XVI was a person with a wrong head as all monarchs were. This shows that his criticism of Louis XVI results also from his apathy for monarchs. In the same manner, Mark Twain, comes out with a reinterpretation of Bonivard's sufferings whose story Byron has narrated in a very moving verse in his the "prisoner of chillon". After watching his dungeon which, he surprisingly found to be a nice, cool, and roomy place, Twain concluded: "I think Bonivard's sufferings have been overrated."\(^{35}\)

Mark Twain erodes the myth that accords the ant many qualities such as high intellect, industry and prudence. Mark Twain feels that in matters of intellect, the ant must be a strangely overrated creature. He says that he has not yet come across "a living ant that seemed to have any more sense than a dead one."\(^{36}\) The world praises his judgement but he has not judgement enough to know what is good to eat from

\(^{34}\) Ibid., p.173.
\(^{35}\) Ibid., p.320.
\(^{36}\) Ibid., p.142.
what isn't. This amounts to ignorance, and will impair the
world's respect for him. He cannot stroll around a stump and
find his way home again. This amounts to idiocy. . . ."37 Litera-
ture has rhapsodised about the ant's industry. But to Twain's
mind his vaunted industry is but a vanity and of no effect
since he never gets home with anything he starts with. 38

In his description of the Swiss Chamois, Twain uses the
techniques he used in the Innocents Abroad. Twain had read a
lot of things about the Swiss chamois but when he actually saw
one, he realised the falsity of literature dealing with it.
"A great deal of romantic nonsense has been written about the
Swiss Chamois and the perils of hunting it, whereas the truth
is that even women and children hunt it and fearlessly ...."39
The literature on chamois also gives a false account of the
scarcity of the chamois. In fact, "the creature is a humbug
in everyway, and everything which has been written about it is
sentimental exaggeration."40

It must be noted that in his satiric description of
the ant and the swiss chamois Twain's satire is directed as
much towards the credulity of the people as towards the ant
and the swiss chamois themselves. The people who don't apply

37. Ibid., p.144).
38. Ibid., p.144.
39. Ibid., p.160;
40. Ibid., p.161.
their reason in such ordinary matters, and are swept away by what others say, or by their own romantic and sentimental notions, become target of Mark Twain's satire. Mark Twain, endowed with an inquiring mind, expected others too to shed their romantic illusions in judging things.

One thing which strikes a reader's mind after finishing A Tramp Abroad is the fact that Mark Twain's attitude in the book towards various ills is a very tolerant one. His "damned human race" attitude is hardly visible in this book. Unlike the Innocents Abroad, Mark Twain does not dwell on crime, dirt, decay, and degradation in this book. As John Nichol has also pointed out that unlike the Innocents Abroad, its irreverences are less jarring. His attitude towards Europe in A Tramp Abroad is also very tolerant one. A writer who had taken a crusade against Italian way of life in the Innocents Abroad, does not sound so bitter in describing them in this book. Anybody who matches A Tramp Abroad against the Quaker city letters must conclude that Italian manners and self-respect had improved with breathtaking speed.

However, it is Twain's favourable account of the German life that needs some discussion here because Twain has devoted a large part of the book in very enthusiastically portraying

42. Budd, Louis L., Mark Twain : Social philosopher (Bloomington: Indiana University press, 1962) p. 73.
the life style of the Germans. There is a historical reason for Twain's praise of Germans. Twain was moving with the Anglo-American current of sympathy for the Germans as the stable yet energetic force on the continent.

The praise of the German manners, life-style and of their national character taken as a whole, is evident in many passages of A Tramp Abroad. Mark Twain does not believe that the "German are a stolid phlegmatic race." Mark Twain seems to realise that race is not a biological or anthropological concept but a sociological concept. He seems to imply that race does not determine the mentality of the people but traditional culture influences the mentality of the people. Contrary to the popular opinion, Mark Twain finds that the Germans are "warm-hearted emotional, impulsive, enthusiastic, their fears come out at the mildest touch, and it is not hard to move them to laughter.

43. Twain's praise for Germany should be viewed together with his fast-grown apathy towards the French. The historical reason behind it is that Bismarck had excited the European opinion against France. He published the written proposals of Napoleon III, embodying his demand for compensations in order to convince Europe that a new Era of French aggression was likely to begin. The result was that France came to be looked upon as an aggressor and public opinion became universally anti-French. In particular the English people became positively angry when they learnt that Napoleon sought to secure Belgium whose integrity it was the traditional policy of England to maintain. The reaction of America was also the same.

44. Op.cit.,
They are the very children of impulse." Mark Twain finds the latter much more warm-hearted: "We are cold and self-contained, compared with the Germans, they hug and kiss and cry and shout and dance and sing; and where we use one loving, petting expression, they pour out a score. Their language is full of endearing diminutives, nothing that they love escapes the application of a petting diminutive neither the house, nor the dog, nor the horse nor the grandmother, nor any other creature, animate or inanimate." Mark Twain finds the German very friendly and helpful. There is a friendly something about the German character which is very winning." Mark Twain is equally impressed by their civility:

If one asks a German a civil question, he will be quite sure to get a civil answer. If you stop a German in the street and ask him to direct you to a certain place, he shows no signs of feeling offended. If the place be difficult to find ten to one the man will drop his own matters and go with you and show you. In London too, many a time strangers have walked several blocks with me to show me the way. There is something very real about this sort of politeness. Quite often, in Germany, shopkeepers who could not furnish me the article I wanted, have sent one of their employes (sic) with me to show me a place where it could be had. 49

46. Ibid., p.53.
47. Ibid., p.53.
48. Ibid., p.108.
49. Ibid., p.110.
The German conscientiousness also evokes Mark Twain's admiration.\textsuperscript{50}

The question arises/why Mark Twain adopts such a tolerant attitude in portraying even the smallest details of European life in general and German life in particular. Historical factor as discussed above cannot alone account for this tolerance. There must be some serious reasons behind it. Gladly Carmen Dellomy puts forward the theory that Mark Twain's frequent rages ... seem to have arisen from some obscure sense of guilt; he felt himself somehow responsible, simply because he was a part of the social structure permitting the wrongs he raged it. He was as aware as Thoreau or Albert Schweitzer that responsibility must be, in the final analysis individual -- not civic, not national but individual.\textsuperscript{51} But Mark Twain freed himself from this responsibility on the trip which produced \textit{A Tramp Abroad}, as Bellamy further observes:

It was early in the \textit{Tramp Abroad} tour, it should be remembered, that Mark Twain celebrated in an exultant letter to Howells his new-found feeling of freedom to enjoy the scene about him: "And I am so happy for I am responsible for none of it." Freed of the weight of guilt-inducing responsibility, he was able to free his imagination to the point where he could achieve the aesthetic attitude, looking on the people about him as part of the spectacle of life, writing

\textsuperscript{50} Ibid., p.121.
\textsuperscript{51} Mark Twain As a Literary Artist, (Norman: University of Oklahoma press, 1950) pp.239-40.
about them from a distance sufficient to insure detachment. 52

The classic example of Twain's sense of detachment is to be found in his treatment of a pretentious, vociferous and boastful American for whom he does not feel contempt or indignation but only compassion. It is because "one cannot keep up a grudge against a vacuum." 53

However, this mild criticism of Americans should not blind one to the fact that *A Tramp Abroad* has been written basically from the point of view of an American. "... considering the mood in which he had boarded ship, *A Tramp Abroad* was surprisingly gentle towards the New world too." 54 A closer acquaintance with Europe confirmed Mark Twain's opinion about the superiority of American manners especially about the chivalry of American Males: "Even the most degraded women can walk our streets unmolested, her sex and her weakness being her sufficient protection. She will encounter less polish than she would in the old world, but she will run across enough humanity to make up for it." 55 Though Twain enjoyed many pleasures abroad, they don't compare with the satisfaction he felt in

52. Ibid., p.246.
seeing the New York harbour again. Acknowledging the many that advantages Europe has, Twain feels that "they donot compen­sate ones which exist nowhere but in our own country." For example, Twain feels, the food habits of American are entirely different from the food habits of Europeans and this is a cause of a great difficulty for Americans in Europe. However, without sounding ethnocentric, Twain notes that "foreigners cannot enjoy our food, I suppose, any more than we can enjoy theirs. It is not strange, for tastes are made not born." Then the European manner of living does not appeal Mark Twain: "They live in dark and chilly vast tombs, costly enough, may be, but without conveniences. To be condemned to live as the average European family lives would make life a pretty heavy burden to the average American family."

Ending the book, Mark Twain suggests the Americans to pay short and not long visits to Europe because "the former preserve us from becoming Europeanised, they keep our pride of country intact, and at the same time they intensify our affection for our country and our people, whereas long visits have the effect of dulling those feelings at least in the majority of cases." Here, Mark Twain certainly views things in their

56. Ibid., p.382,
57. Ibid., p.377,
58. Ibid., p.382,
59. Ibid., p.382.
totality, taking into account the psychological factors. Howells has rightly pointed out that "A Tramp Abroad would confirm an American's patriotism without feeding his "vanity". 60

60. As quoted by Budd, Louis J. in Mark Twain: Social Philosopher, ed. cit., p.75.
Chapter - IV

A Critical Analysis of Following the Equator.
In 1895, during his world-wide lecture tour, undertaken mainly to clear his debts, Mark Twain got an opportunity to see the life led in various countries, mostly under British possession of South Pacific, Asia and Africa. Following the Equator, his last travel book, published in 1897, is the record of his observations on the life of the people of these countries. Though not very enthusiastically received by the critics, this work remains a "key-book in the literary development of Mark Twain, a transitional book, a crucial book setting off the two great periods of work in a writer who is conventionally supposed to have ended his career at the midway point." The reasons for calling this book a key-book are not far to seek. Perhaps, nowhere does Mark Twain show a greater understanding of the true nature of imperialism and colonialism as in this book, a theme which continues to hold an appeal for Mark Twain's readers even in the later half of the twentieth century which has not got out of the clutches of imperialistic forces, though the political imperialism of Twain's times has been replaced by an equally

1. Geismar, Maxwell, Mark Twain: An American Prophet (Boston: Houghton Mifflin Company, 1909) p.159-60,
deadly economic imperialism. Nowhere the sociologist in
Mark Twain comes to mind so readily as in his analysis
of the attempts of the white race at civilizing the 'savages'
in *Following the Equator*. Finally, it is in the *Following
the Equator*, that Mark Twain lashes out at the whole white
race for adopting a superior attitude towards the natives,
an issue still not outdated as the policy of apartheid prac­tised in South Africa of the present times would testify.
Besides these issues the book is also remarkable for Twain's
vivid description of the colourful Indian life though not
without a shade of skepticism. Another factor which makes
this book singularly important in the literary development
of Twain is the streak of determinism and pessimism which
is evident throughout this work. It also airs his beliefs
which he later published in *What is Man*.

In the present chapter, an attempt will be made to
analyse Twain's attitude towards imperialistic forces and his
reaction to the evil effects of imperialism on the lives of
the people. Twain's description of Indian life and his
leanings towards determinism and pessimism will also be
attempted apart from many other issues enumerated above.
In Australia Twain saw the true nature of imperialism. Though mostly he visited the British colonies, he does not spare other European countries for their imperialistic lust. As he himself puts it ironically that "in statesmanship get the formalities right, never mind about the moralities," he finds that most of the European countries have put aside the moralities and they don't mind robbing each other's territories. India was robbed by England for a hundred and fifty years. His own country could not be exonerated from this charge because of the possessions of other territories by it. However, all these misdeeds, and crimes are forgotten over the years. The law of custom which is decidedly the strongest, inures everybody to these crimes because: "A crime persevered in a thousand centuries ceases to become a crime, and becomes a virtue. This is the law of custom, and custom supersides all other forms of law. Christian governments are as frank today, as open and above-board in discussing projects for raiding each other's clothes-lines as they were before the Golden Rule came smiling into this inhospitable world and could not get a night's lodging anywhere."  

3. Ibid., p.322.
Twain notes the inhuman practice of slave-trading in Australia, New Caledonia and other islands of the South Pacific Ocean. Thus Twain writes about the recruiting of Kanakas in Queensland in a very scathing manner. He rails against the Queensland government for forcing the Kanakas to leave their profitable plantation in Hawaii and to work for them in their fields. The Queensland government exploits the cheap labour of the Kanakas. Mark Twain is enraged to notice that a Kanaka has to work from dawn to dusk in very inhuman conditions for a petty four shillings a week. Thus all the profit of this business goes to the white masters of the Kanaka who call themselves civilized. Twain is full of sympathy for these Kanakas.

The same sympathy extends to the Maoris, the natives of New Zealand, who fought very valiantly against their English Masters. However, he is critical of the Maoris who sided with the British in these battles. Twain also criticises the British for glorifying these traitors by erecting many monuments to commemorate them.

Twain's journey around the world takes him to South Africa also where he has so much to offer about the Boer war. Twain's heart was with the Boer in their war of independence against the British. He is pained to see the inhuman treatment of the Boers by the British. He especially singles out
Cecil Rhodes as the chief culprit in perpetuating many crimes against them. Satirizing Cecil Rhodes, Twain comments: "There he stands, upon his dizzy summit ... the marvel of the time, the mystery of the age, an Archangel with wings to half of the world, Satan with a tail to the other half.

I admire him, I frankly confess it; and when his time comes I shall buy a piece of the rope for a Keepsake."  

With a sociologist's insight, Mark Twain notes the disastrous results of the imperialist ruler's policies on the social structure and the cultural patterns of the natives. The white rulers' attempts at civilizing the Kanakas, Tasmanians and Maoris have resulted in the breaking down of many of their institutions and customs. Twain feels that the close contact of the natives with their economically and militarily superior rulers has changed their simple society into a stratified society and the unfortunate natives themselves make distinction between the superior white rulers and the inferior natives. The imperialist master and his entire way of life is looked upon as something of immense value and he becomes a reference group for these natives. Their feeling

4. Ibid., p.404.
of awe towards their White masters in further strengthened and deepened by the ethnocentric behaviour of the latter. Moreover, Twain feels that the willing adoption of many new ways by these natives means the abandoning of many accepted customs. This has not been acceptable to everybody and hence there has come about a socio-cultural schism in the society of these natives. Moreover the adoption of new ways resulted in the creation of new problems, the solution of which could not be perceived by the natives within their culture.

Another very disastrous effect of white man's civilization on the natives' life is the terrible rise in the native mortality rate. In the case of Kanakas as Twain proves by citing the death statistics, war, pestilence and famine are not so fatal as their migration to Queensland i.e. to white man's civilization. Inhuman working conditions, merciless treatment by the white masters and the rigours of new climate take their toll on these poor natives.

Mark Twain doubts the intentions of these masters. He was appalled to see the cruelties and brutalities practised by them. "Mark Iwam," Observed Philip Foner, "perceived that masked behind highsounding motives like the
desire "to spread the blessings of their civilization in distant dependencies" was a sheer lust for profits. He saw that the imperialists would stop at nothing and that unless the voices of the truly civilized people were heard in opposition," all savage and semi civilised countries are going to be grabbed." Going a step further in his denunciation of the cruel imperialists, Mark Twain comments: "there are many humorous things in the world : among them the white man's notion that he is less savage than the other savages." The Volume II of the Following the Equator, largely devoted to a description of India, is perhaps better written than the first volume. According to Frank Baldanza "Volume II is far more colourful and lively, with all the brilliant hues and exotic lore of Ceylon and India .... He responds to India with much of the old verve and dash that distinguish The Innocents Abroad." However, on his trip to India too, Twain does not "miss the poverty and misery, the degrading social system of starvation, misery, famine and disease which lay under this glorious social spectacle . . ."
His description of the sway that religion has on the life of the Indians and India's religions institutions, is marked by his characteristic skepticism. He notes that India is the only country that:

... has a monopoly of grand and imposing specialities. When another country has a remarkable thing, it cannot have it all to itself - some other country has a duplicate. But India -- that is different. Its marvels are its own ...

India has 2,000,000 Gods, and worships them all. In religion all other countries are paupers; India is the only millionaire.

With her everything is on grand scale -- even her poverty; no other country can show anything to compare with it ...

India has eighty languages and more custom houses than cats.

In India Mark Twain also visited the city of Benaras which is "in effect just a big church, a religious hive, whose every cell is a temple, a shrine or a mosque, and whose every conceivable earthly and heavenly good is procurable under one roof, so to speak -- a sort of Army and Navy stores, theologically stocked."10 It is in Benaras

10. Ibid., p.179.
that Mark Twain is particularly struck by the power of faith. What is superstition and inexplicable belief to him, is a matter of religious faith for Indians. The inhuman and barbaric institution of suttee which requires a widow to burn herself alive on the funeral pyre of her husband, could be termed as an honoured tradition only in India where the power of faith supersedes all powers. Mark Twain is equally surprised to see the pilgrims having a bath in the foul and dirty water of the river Ganges:

A crowd of (Hindoo) men, women, and comely young maidens (were standing) waist deep in the water (of the Ganges river) ... scooping it up in their hands and drinking it .... According to their creed, the Ganges water makes everything pure that it touches - instantly and utterly pure. The sewer water was not an offence to them, (a floating) corpse did not revolt them; the sacred water had touched both, and both were now snow-pure, and could defile no one. The memory of that sight will always stay by me; but not by request. 11

Mark Twain views all the regular features of Indian life. He notices that the Indian society was highly stratified where ascribed statuses exceeded the number of achieved statuses. He found that Caste was the basis of many professions in India, and untouchability a regular feature of Indian life. He therefore observes with some asperity:

11. Ibid., p.192.
It appears from Sleeman that in India the occupation of elephant-driver is confined to Mohammedans. I wonder why that is. The water-carrier (bheestie) is a Mohammedan, but it is said that the reason of that is, that the Hindoo's religion does not allow him to touch the skin of dead kine, and that is what the water-sack is made of; it would defile him. And it doesn't allow him to eat meat; the animal that furnished the meat was murdered, and to take any creature's life is a sin. It is a good and gentle religion, but inconvenient.

He is struck by the contrasting features of Indian life. In India alone, Twain fully realises that good and evil exist side by side. Gladys Carmen Bellamy has dealt with this aspect in detail and has proved that in Following the Equator, Twain realized the two-fold aspect of life. In one paragraph, "Mark Twain gives a very comprehensive vision of the contradictory features of Indian life. To quote him again:

India has many names, and they are correctly descriptive. It is the land of contradictions the land of subtility and superstition, the Land of wealth and Poverty, the Land of Splendour and Desolation the Land of Plague and Famine, the Land of the Thug and the Poisoner, and of the Meek and the Patient, the Land of the Suttee, the Land of the unreinstatable widow, the Land where all life is Holy, the Land of

cremation, the Land where the vulture is a Grave and a Monument, the Land of the Multitudinous Gods, and if signs go for anything, it is the Land of the private carriage.\textsuperscript{14}

However, despite, these contradictions which characterize the Indian Life, Twain approved of the people of India. Though India's religious beliefs might not be to his liking, he adopted a tolerant attitude towards them. It was after observing the influence of religion on the life of the Indians that Twain said: "True irreverence is disrespect for another man's God."\textsuperscript{15} However, one thing which cannot be explained easily is the fact that despite his view of Indians as very interesting and almost incomprehensible people in the world, Twain remains pro-British in his description of India throughout the book. "He could not quite attack either the Indian ruling classes or their English masters. Here, strangely, was no mention of the write man's imperialism and exploitation which Clemens was so sensitive to everywhere else in South Pacific islands and Asiatic continent .... Clemens infact became almost sentimental in his Anglophilia rationalizations."\textsuperscript{16} Thus subscribing the view that British rule had been better for India, he praises Warren Hastings and

\begin{footnotesize}
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\item[15.] Following the Equator, II. collected, p.203.
\item[16.] Geismer, Maxwell. Mark Twain: An American Prophet ed.cit. pp.177-78.
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Clive. In his description of the Mutiny of 1857 also, he is on the side of the British not the Indians, the underdogs. He infact praises the British for their stubborness in suppressing this Mutiny successfully: "The military history of England is old and great but I think it must be granted that the crushing of Mutiny is the greatest chapter in it .... It would take months to inform England and get help, but they did not falter or stop to count the odds but with English resolution and English devotion they took up their task, and went stubbornly on with it ... and won it thoroughly."

Following the Equator is also a very important book in tracing the development of Twain's 'damned human race' attitude. The book reflects the determinism and pessimism of Twain's later years. His preoccupation with death, violence, and suffering in this book is too obvious to be missed. Frank Baldanza notes that "in Following the Equator, he is obsessed by the Australian savages who cauterize their own wounds or amputate their own wounded members. In India he lingers over the Towers of silence, where the Parsee dead are exposed to the merciless efficiency of vultures.

and sunlight; the suttee; the operations of Thuggee murders; the bloodshed and agony at the Black Hole of Calcutta and the sieges of Cawnpore, and Lucknow; and world statistics on death rates."\(^{18}\)

The reformer in Mark Twain wants to reform the whole world. His determinism on the other hand leads him to think that no reform is possible because there is something wrong with the human nature itself. His heart dwells on the depravity, perversity and meanness of human race. Emphasizing the pettiness of human race, Mark Twain remarks in the *Following the Equator*: "When people do not respect us we are sharply offended; yet deep down in his private heart, no man much respects himself."\(^{19}\) It is not that Twain inveighs only against the white race for its perversities, but the brown and black-skinned people disappoint him equally as human beings. Thus he associates the cult of Thuggee in India with the depravity of human nature. To his mind, the cold-blooded murders committed by these Thuggs have their roots in the 'joy of killing' a man feels. At another place he philosophises: "If the desire to kill and the opportunity to kill came always together, who would escape hanging?"\(^{20}\)

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20. *ibid.*, 1, p. 111.
Twain's determinism made him deeply pessimistic about the human race. It led him to think that "every one is a moon, and has a dark side which he never shows to anybody." It is this pessimism which explains his preoccupation with death in the Following the Equator. It is this pessimism which makes him welcome death as a type of 'releaser' from the perversities and depravities which engulf life: "Pity is for the living, envy is for the dead." Infact this pity for the living leads him to conclude that "everything human is pathetic". Yet, Twain is amused to notice, man fools himself into thinking that nature is very generous to him. Emphasizing the malignant traits of nature, Twain comes to think that nature is very cruel towards man:

It is strange and fine-Nature's lavish generosities to her creatures. At least to all of them except man. For those that fly she has provided a home that is nobly spacious - a home which is forty miles deep and envelopes the whole globe, and has not an obstruction in it. For those that swim she has provided a more than imperial domain - a domain which is miles deep and covers four-fifths of the globe. But as far man, she has cut him off with the mere odds and ends of the creation. She has given him the thin, meager skin which is stretched over the remaining one-fifth - the naked bones stick up through it in most places. On the one-half of this domain he can raise snow, ice, sand, rocks and nothing else. So the valuable part of his inheritance

21. Ibid., 11, p. 350,
22. Ibid., 1, p. 189,
23. Ibid., p. 119.
really consists of but a single fifths of the family estate; and out of it he has grub hard to get enough to keep him alive and provide kings and soldiers and powder to extend the blessings of civilization with. Yet man, in his simplicity and complacency and inability to cipher, thinks nature regards him as the important member of the family. In fact, her favorite. Surely it must occur to even his dull head, sometimes, that she has a curious way of showing it.24

It is perhaps Twain's unwillingness to entertain his readers with his humour in the Following the Equator, that critics have failed to see the true worth of this serious book. Of all the travel books of Mark Twain, Following the Equator touches the serious subjects most effectively. A clearer picture of Mark Twain, the man, the thinker, and a mature literary artist emerges from this book. Bellamy aptly sums up the significance of this book: "When a writer can transcend illness and age and personal grief to make his work embody qualities of universal significance beyond the scope of ordinary travel-writing, he has at last attained a literary maturity. He has even attained what may be fairly labeled a great style."25

24. Ibid., 11, p.311.
25. Mark Twain As a Literary Artist, ed. cit., p.265.
Chapter - V

Conclusion
CONCLUSION

In the preceding chapters an attempt was made to critically analyse Twain's social criticism in his travel books. Twain's travel books, strangely ignored by the critics, present his ideas and thought-patterns more explicitly than his fiction. His likes and dislikes, his whims and prejudices, his beliefs and convictions find expression in his travel books. Through his travel books he showed his hatred for affection and hypocrisy, his disgust for meanness and pettiness, and his contempt for cruelty and blind adherence to various beliefs. He lashed out at these vices with his own weapon - his humour. He parodied and burlesqued them and by doing so evoked people's laughter. He did so because he believed that nothing could stand the onslaught of laughter and it could be used effectively to reform the world.

Not overawed by the grandeur of the Old world, Twain established an American point of view with the publication of the Innocents Abroad. In this book he revealed his love for liberty, equality, commonsense, and practical improvement. In his criticism of the societies of some of the European countries, he showed that he always judged society
from the condition of the common people. His ideas made him the representative of the democratic America in his lifetime.

Twain's critical analysis of religion in his travel books supports the view that he was a seeker after truth. He expressed his admiration for the Bible and Christ in many passages in *The Innocents Abroad*. But the organised church, as he thought, was not conforming to the teachings of Christ. He held the Catholic Church responsible for the untold miseries of the people of Italy. However, he could also criticize a 'rabid protestant' in *A Tramp Abroad*. In fact, he wanted to purge the church of its anachronistic features as he showed in his criticism of the clergymen's practice of reading aloud from the pulpit in *A Tramp Abroad*. Not only Christianity, he also viewed other religions with the same interest. Thus he made some passing references to Islam and Judaism in *The Innocents Abroad* and in *Following the Equator*, he dwells on Hinduism.

Art criticism is one of the most distinguishing features of both *The Innocents Abroad* and *A Tramp Abroad*. Applying his own critical mind and not paying any heed to what others say, Twain found that most of the pictures of Old Masters
were badly marred and so their merit could not be judged. However, twelve years later in *A Tramp Abroad*, he changed his opinion about the Old Masters and praised highly some of their pictures. However, Twain could never excuse the Old Masters for their grovelling spirit which was abhorrent to his idea of self-reliance.

The travel books also contain Twain’s views on politics and government. *Following the Equator* may be called a satire on imperialism. In this book, he treated various problems such as culture conflict, and cultural disintegration which often a rise from imperialism. He could never stand tyranny and fought it wherever he saw it. Thus he criticized the tyrannical ruler of Morocco in *The Innocents Abroad* with the same vigour as he did the tyranny of the imperialist rulers in *Following the Equator*.

His travel-books also reflect his pessimism. *The Innocents Abroad*, portraying death, disease, and moral decay in marked by Twain’s rage and impatience. In *Following the Equator* his pessimism is more obvious. However, despite his pessimism, he never gave up his crusade against corruption, oppression, tyranny and various other evils. *Following the Equator* proves this point.
It is for these reasons that Twain's travel books shall continue to occupy a central position in his writings. A true evaluation of Mark Twain as a social critic can never be made without an analysis of his travel books. Twain inherited an indigenous tradition of humour which was an amalgam of the Indian legend, New England dryness and Frontier extravagance. He successfully combined these elements and tore the mask from the face of life to sum up "the mangy human race."
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