CHAPTER TWO
SOCIAL REALISM

Twain was an exponent of realism and attacked surviving sentimentalism.

He disliked Fenimore Cooper for historical romances. He took much interest in the surroundings around him and in life. He spent his childhood in Hannibal, Missouri and immortalized them through his short-stories and novels.

The social environment in which Twain lived, gave rise to the need for realism. His personal experiences as a river pilot in the Mississippi and as a miner and as the prospector in the West were the factors which contributed to his realism. After the civil war life was changed in the North which was now not the part of South and 'it was experiencing a new sense of the past and of the value of regional differences.' All these regional problems captured the interest of Mark Twain.

His novels are basically picaresque novels. In a picaresque novel adventures of a rogue or a vagabond are narrated and its structure is generally loose. "Picaresque" has been defined by the "Oxford Dictionary"
as "belonging or relating to rogues or knaves." It is applied especially to a style of literary fiction dealing with the adventures of rogues chiefly of Spanish Origin. There is little plot.

Picaresque novels originated in Spain with the work of Cervantes in the form of Don Quixote. But ‘the picaresque novel is often badly executed because an author fails to realize its stringent limitations’ 1 Mark Twain who had the strange notion that "he could assemble a book by free association, putting down whatever came into his head and printing the result in the order in which it was written," is a case in point; Twain was at once a devotee of the picaresque style and a victim of it.

In his novels there is always one central character whose adventures are presented against realistic social background. Such a central character is both a part of and apart from the contemporary society. Being a part he knows the society; being apart his adventures highlight the absurd, and the ugly truths of society. Thus, his novels are written in a satirical strain. Twain found picaresque style an instrument with which he could attack social-dogmas and absurdities. Like the traditional picaresque novels Twain takes a central character in the person of a child. He is not a romantic hero, nor is he a rogue; he is an innocent child in his teens. He is a part of the contemporary
culture but he develops hatred and contempt for the priggish and hypocritical ethical codes of civil conduct and behaviour and refuses to be 'civilized'.

In farcical literature (which is typified by the picaresque tale) the plot makes the characters subject to the circumstances, while in serious literature the plot will be adhered to by the actions of the characters, in the latter case, the central figure will have the ability to choose, act, develop, 'push the moment to its crisis' This characteristic is demonstrated in Twain's Huckleberry Finn and Tom Sawyer; Huck defies his "conscience" and refuses to disclose Jim, his intimate friend of solitude and his torment finally culminating in an agonized decision:

"But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I was the best friend old Jim ever had in the world, and the only one he's got now; and then I happened to look around and see that paper betraying Jim. It was a close piece, I took it up and held it in my hand I was a trembling, because I'd got to decide, forever, betwixt two things; and I knowned it. I studied a minute sort of holding my breath and then says to myself- "All right, then, I'll go to hell- and torn it up"^2
At this juncture, one notes with satisfaction that Huck Finn has become a character who possesses a definite design; he is in control of the events now and no longer a wandering picaro. Unfortunately, however, the stature and dimension which Huck's decisions confers upon him, are merely short lived; it is sad and regrettable that Mark Twain is compelled by the structure of doctrine rather than perception in the world. Twain is far more successful in "Roughing it" and "Life on the Mississippi" for these books do contain very direct social criticism that is the white man's treatment of the Indian; the despotism of the desperadoes, the ceaselessly proselytizing missionaries, failures and the jury system in particular and religion and government in general and these novels avoid bludgeoning the reader with dogma.

"Roughing It", "Life on the Mississippi" and "Tom Sawyer" are really pleasant, entertaining, light-reading. In "The Connecticut Yankee" Twain achieved a neat balance of comic, satiric, pathetic scenes through careful juxtaposition of the episodes; still basically picaresque in architecture.

Twain was very inventive so his works had great generative impact upon the direction and momentum of American fiction. In nineteenth century American literature there is the border marking the separation not merely between differing strata of a single world but also between separate and distinct often metaphysically distinct worlds-
"Hawthorne's created settlement and uncreated forest, Melville's known shore and unknown sea, Twain's formed East and unformed West, Howells rooted traditional town and rootless modern city, James' innocent America and decadent Europe, and Poe's variously delimited psychic realms of apparent and real"³

In such settings the main action will usually be a hazardous but necessary crossing of these borders from a known to an unknown world.

Twain's fictional world is different from that of his immediate regional predecessors because it was organized around zeal, and not a contrived discrepancy between reality and appearance. He was a great national artist who was whole heartedly a zealous American. He understood the common man and the traits of his race and age and integrated them quite fairly, honestly and accurately.

Twain's works are an unbroken view and a complete survey of the West in all its forms. He has perceived everything: landscapes, environment, physical characteristics of the inhabitants, and ways of life, customs, tradition, beliefs, and superstitions. He has described the
atmosphere of Nevada and California quite differently: there a harsh reality must be faced, Men live alone, miserably, in boredom and despair, a prey to disease, with faculty straining toward a specific but elusive goal: the precious metal, gold or silver. Men work and speculate: here the dream can be measured, it is expressed in dollars. There is little in the way of social life; everyone is a fierce individualist with raw nerves, and there is little comradeship even in the camps.

"If men must laugh together in order to forget their hardships,

the laughter is loud, rough and nervous, with overtones of disillusionment and bitterness."\(^4\)

Thus, Twain is remarkable for giving a new ideal style to American fiction from which all later fiction flows. Attacking on the imagination, dominating on literature, when Whitman looked at the failure of literature, he put up a question with great annoyance 'What is the reason in our time, our lands, that we see no fresh local courage, sanity of our own-the Mississippi, stalwart Western man, real mental and physical facts, Southerners etc. in the body of our literatures?' In 1870, Twain came forward with an answer. he was an authentic American, a native writer thinking his own thoughts, using his own eyes, speaking his own dialect-
everything European fallen away, the last shred of feudal culture gone, local and western yet continental.

**Clemens** himself was responsible for some of the popular beliefs concerning his cultural impoverishment. He made depreciatory remarks about his reading and promoted the special value of knowledge acquired through experience. He never cared about fiction but liked facts and statistics. He had the opinion that the writer should not rely on books for his materials but on live experiences, on *'absorbing'* and on devoted service to his craft. Making notes in 1888 for an (ultimately unwritten) article for the *'New Princeton Review'*', he decried building on totally imaginary incidents or situations. The writer should base his work on a *'fact'* in his personal experience and expand on that. This recommendation implies strong position on art and reality. Once Twain wrote to one of his correspondents,

*I surely have the equipment, a wide culture; and all of it real, none of it artificial, for I don't know anything about books.*

He is an immensely significant American document, a mirror reflecting the muddy cross currents of American life as the frontier spirit washed in, submerging the old aristocratic land-marks. To know him better is to know the strange and puzzling contradictions of *The Gilded Age*. In any society
prestige tends to gravitate towards and cluster around certain educated standards of taste: this can be called the official culture of the time. The official culture in America in the second half of the nineteenth century was one which regulated itself by self-consciously adopted and imitated principles: it was dominated by ideals of propriety, elegance refinement and it prescribed certain literary feelings. By the time Clemens came to regard himself as a writer it was the culture of forms, frozen on the surface, hollow within, prohibitive rather than enabling; a series of habits adhered to by the unimaginative. Clemens oscillated between a desire to emulate the official standards (the elevated attitude, the endorsed perspective, the sublime rhetoric), and felt a need to find a new point of view and a new language to transmit his insight and formulate his feelings.

The span of Twain's work provides an interesting spectacle of a gifted man, a conscious artist quite capable of writing in the style prescribed by the official culture, choosing to adopt the narrative mask, first of a buffoon, then of an uncivilized child and finally deciding to write a complete book in the current sub-social vernacular. Clemens owes the significance of his position in American literature to this paradoxical fact; that he found himself unable to speak to his own satisfaction until he had rid himself of the decorous volubility enjoyed by the official culture of his age.
The syndrome of attitudes exists in a state of hostile intimacy with the aspirations to sublimity. Mark Twain’s was in fact a realism- though it blends with much that is fictitious and purely imaginary and romantic-so much so that he has been called a social chronicler, a pointer of the manners and customs of the America of his day. As Maurice Le Breton observes:

'Twain's works are a panorama of the West in all its variety. He has observed everything... Through him we know the little Missouri town asleep on the banks of the river with its houses rising in steps from the level surrounded by its circle of wooded hills, terminating near the Mississippi in sheer cliffs pierced by caves.'

American landscape assumed for readers, native and foreign, a vividness and reality that is rarely seen in others. For example the depiction of Arkansas in Huckleberry Finn has been described very minutely. Of the three American novelists - Mark Twain, William Dean Howells and Henry James - lumped together under a single convenient label of realism, Twain is the most complex in the treatment of his milieu, a complexity arising out of the peculiar conditions of his growth and development as a writer. His varied experiences in life and his first hand knowledge of his country from California to Connecticut shaped his vision as a novelist, a vision which got
sharper as he grew older and more mature in sensibility. His perception of reality prevalent in mid nineteenth century America was essentially ironic. His treatment of the psychological journey of his protagonist into the heart of American darkness, a darkness caused by the prevailing mood of uncertainty and chaos of contending ideologies, is very effective.

In "Pudd'n Head Wilson", "The Extraordinary Twins" and the early sections of "The Gilded Age" Clemens gives us a picture in depth of small town Missouri life before the civil war, full of political rallies, temperance meetings, gossip and social functions. His works are a beautiful blend of the ideal and the real, the humorous and melancholy. This is something that makes a 'scene of duality' about him and in this respect he is really a man in character, a psychologically authentic man. He always remained an advocate of realism and a critic of romance. He opposed the sentimentality and set a vogue for the realistic fiction. Twain in this respect was much more influenced by the European tide of realism which can really be determined as the prominent feature of the nineteenth century literature. Scientific inventions, the evolutionary philosophy of Darwin and Spencer and the wave of the Victorian intellectualism in Europe generated a strong interest of realism which has its impact upon Twain. He escaped from a dead sophisticated way of writing by evolving an alive, naive way of talking, the
very quality of which was that it never seemed to know what it was going to say next. With Twain, humour is not a condition of being far off the absurdities of life, nor it is essentially a quiet laughter over the absurdities of others.

His humour consists of worthy decisions. His humour increases suddenly and powerfully from the 'depths of despair' and it can be depicted paradoxically as 'tragic laughter'. It can never be separated from seriousness. It is the evidence of a surprising juxtaposition of strange incongruities in frightening deliberate exaggerations which quickly measure the focusing characteristics of comedy and tragedy. Very nearly all the events, after having comic details, calmly verge on tragedy e.g. the people smear the Duke and the Dauphin with tar and then cover them with feathers as a punishment and then make them ride in a procession of torches, drums, banging tin-pins, and blowing horns in Huckleberry Finn. The people appear to derive a special kind of pleasure out of the tortures they inflict on their victims and all these acts do not appear to be followed by any concept of justice or punishment. For Twain humour is a device through which he conceals tragic reality. He attacks the ideals of a well-defined way of cultural expression. He laughed when he commented bitterly on 'this plodding sad pilgrimage, this pathetic drift between the eternities'. His
source of humour is not joy but sorrow for he thought there is no humour in heaven. His personal tragedies developed in him seriousness, gloom and forbidding nature and he became bitter towards life. His vision was 'bifocal' at it was comic and grimly mocking at the same time. Though, comedy was dominating, his seriousness was representative of his mood and of the mood of contemporary average and sensitive Americans.

It appears, as if, Twain was moving slowly between the two worlds. One was the aristocracy of the South and the other was the liberal humanism of the North. Between these two worlds, a dark vision was spreading "that had a deterministic Puritanism having a forceful emphasis on the innate depravity of man. Though, these forces are quite different and contradictory to each other, there developed in Twain a mixed response to life. He realised that under the comic facade there is a hidden darkness during the course of life. Twain also felt in the same way about life. During his journey to a mature writer he completely understood that humour was tinged with pathos and comic situations are only an enticement for plunging deeper into darker aspects of life.

In a disarmingly friendly way, he moves easily into his works that were to range from comedy to tragedy, from gentle humour to pathos.
He mingles humorous incidents before a tragedy, behind this the reason is that Twain may have meant to spring a kind of trap upon the reader and misleading him with an amiably chatty narrative that included a number of comic elements only to bring him finally to a tragic outcome. This tendency of Twain resembles the comic relief of Shakespeare. Twain writes:

'I think I can carry the reader a long way Before he suspects that I am laying a tragedy trap.' 

His characters speak naturally in a native language. If he does not have the balance of pathos which is essential to complete his humour, he had to find some other technique like serious eloquence. His deterministic philosophy and his severe pessimism and misanthropy were to some extent counter balanced by his delighted fascination with the mysteries of identity and multiple personality and even by a readiness to believe in an immortal self. Howells assumed that under the fun there was an impassioned study of human conscience. That openness was combined with a good deal of self-mockery and appears to be permanently attractive. The art of characterization is the one most important to a novelist, and Twain's characters are his greatest literary achievement. Something of his method in characterization may be learned from a passage he wrote in 1907:
"Everyone is in his own person the whole human race, with not a detail lacking. I am the whole human race without a detail lacking; I have studied the human race with diligence and strong interest all these years in my own person; in myself I find in big or little proportion every quality and every defect that is findable in the mass of the race."\(^8\)

Skill in characterization is the supreme test of a novelist's success, and in this field Twain is eminently successful. He created a lot of living, breathing, real human beings who are among the immortals of literature. His portrait gallery is a crowded one and includes such unforgettable characters as Tom Sawyer, Huckleberry Finn and the runaway Negro Jim, Colonel Sellers and Roxy. A careful study of *The Adventures of Huckleberry Finn* makes it clear that it is its characters and their interrelationship which is the basis of the novel. More or less anti-social figures appear in his works from the start. And just as important as their freedom of action is their freedom of speech.

"Human character is to this paganism as the rapidly decomposing corpse under the knife and microscope."\(^9\)

Twain gives an authentic analysis of his characters. **Tom Sawyer** proves his "phenomenal understanding of the American small boy, and of
those aspects of human nature which expand in small, wide-settled villages of inland America."\textsuperscript{10}

The tramp, the loafer, the peddler, all the local characters that might have significance in the eyes of the small boy, are represented with fascinating realism, as well as the more respectable but less interesting domestic characters, but all of them are viewed at all times through the eyes of the boy Tom.

As for Huck Finn' he wanders into immortality, swinging a dead cat.' (p. 29) This romantic young outcast is one of the most real figures of fiction. This lovable boy with his' moral improvisation' as W.H. Auden wrote, is indeed immortal, Jim with his superstitions and his inherent goodness-he refuses to leave Tom Sawyer till a doctor is called to attend to his leg-sore stays in our imagination forever. Aunt Polly, widow Douglas, Aunt Sally, Uncle Silas are all vividly drawn characters. Even more interesting are the humbug and frauds who, get on board Huck's and Jim's canoe and pretend to be "the late Dauphin son of Louis Sixteen and Mary Antoinette" and the rightful Duke of Bridgewater.

His portrait gallery is realistic and he has drawn his characters from the strange and motley world between the Mississippi valley and the Pacific
Ocean. The contemporary society is reflected in his writings. **Aunt Sally, Widow Douglas, Miss Watson** and **Mrs. Judith Loftus** represent the domestic and sentimental aspects of American rural society. In the same way rural male characters are **Uncle Silas** and **Colonel Grangerford**. Very often his women characters are devoid of life and enthusiasm. But he was adept in creating women characters of a certain class and type. He never created young, vivacious girls of marriageable age. Widow Douglas and Aunt Sally never came to life.

The wide range of characters include the town drunkard, kindly old widows, starry-eyed maidens, gambling wastrels, river and steamboat characters, and ex-Virginia aristocrats are presented in his works. As one moves on in time, one may find in the bulk of "The Gilded Age" an indictment of Reconstruction government in Washington, full of fantastic hypocrisy and corruption. In the portrait of the Bolton family Twain has shown how the upper middle class suffered from speculation and the boom and bust economy.

He draws characters, living a free life, away from socially accepted behaviour, with the future open before them, they are given to dreams. They are real and realism takes many shapes among them. Dreamers and sober
men, postmasters, coach drivers, innkeepers and bandits complete the list of Twain's real characters. Speaking about his characters Maurice Le Breton writes:

"Each (character) has his own individuality and acts in his own way, no one is like another and yet Mark Twain is able to distinguish certain common traits in the crowd. These diverse characters have in common the fact that two strong contradictory tendencies attract them by turns. They are not new tendencies, they are as old as mankind, but they take a peculiar character in the West, a unique sharpness."  

All his characters have their own individuality and they lead an emancipated life, far from social conventions. They are given to imagination and meanwhile they are violent, practical and materialistic. Twain's characters mirror those of the regions he had come to know at first hand. But it is in the depiction of regional speech, above all, that his writing made its singular contribution to the 'local color' within the Realist Movement.

His emigrant characters who have set out to conquer new lands or yet unexploited wealth are greedy realists who demand a tangible reward for their efforts. With Roxy and Aunt Rachael, Thomas a' Beckett Driscoll and
Valet de Chambre Twain presents admirable portraits of slave experience in Virginia, Arkansas and Missouri, along with the complicated problems of these regions. He takes his readers to mining camps in the West and catch glimpses of the opulence and culture of San Francisco. As a visionary, he himself excels his own characters very easily. He was an idealist and imaginative by birth. His immortal character Huckleberry Finn has been modeled on one Tom Blankenship.

As Twain writes in his autobiography:

"In Huckleberry Finn I have drawn Tom Blankenship exactly as he was. He was ignorant, unwashed, insufficiently fed, but he had as good a heart as ever anybody had. His liberties were totally unrestricted. He was the only really independent person—boy or man—in the community and by consequence he was tranquilly and continuously happy and was envied by all the rest of us. We liked him, we enjoyed his society. And as his society was forbidden to us by our parents, the prohibition trebled and quadrupled its value, and therefore, we sought and got more of his society than of any other boy."

All of his characters observe life minutely. Their minds are equally serious as their senses, having a ready insight and mischievous. Their excellent
practical commonsense helps them in resolving difficulties. They have materialistic outlook in all aspects of life. They often live in their own castles in the air. A critical study of his characters clears the fact that the characters and their relationship is not as easy as it appears. Their juxtaposition ascertains the plot of the novel.

**Clemens** was always at his best while portraying the picaresque outlaw elements from *the vast bottom stratum of society* when he allows himself to reminisce about various characters from his past, his works catch fire and there is a notable influx of vitality into the writing. Each of his character is so lively that he reflects life in its true colours. They are selfish, poor, practical and full of life. **Tom** is clever for he helps to clear Muff **Potter** of the murder as he sees the man as an opportunity for school boy heroics. On the contrary, **Huck** is aware of **Potter** as a living suffering being who is weak but generous and worthy of sympathy. Thus, **Twain** has drawn both the characters in quite a different way. **Huck** has a clear humble alert vision of the reality of the external world where as his friend **Tom's** eyes are filled with romance and imagination.

**Twain's** realism does not halt at externals. He knows very well how to convey the special atmosphere of each characteristic environment.'

Man
always struggles against the odds of life in his novels everywhere either on
the river or in the pilot's cabin. Man is confronted with the power of sudden
and changing nature. In the sleepy villages, different social forces work:
society shows a tendency to organize itself into rigid classes, spirits are
blunted, dogmas are struck severely, religion is restricted, and men have
become narrow minded and have ‘lost the drive of the pioneers’.\footnote{14}

His study of characters is as true as life itself strong, tender,
sentimental and most movingly pathetic in its complete loyalty to the tragic
fact. His Huckleberry Finn and Tom Sawyer are the best characters and quite
memorable in the wide range of fiction. They are the most natural, genuine
and convincing who belonged to their own soil, but they are no truer locally
than universally. Twain was loved and admired by his family and people. He
was the 'marked darling of the gods' and 'one of the great men of this earth'\footnote{15}
He never took himself seriously mean while he explored matters of
permanent human concern. He gives us

\begin{quote}
\textit{the companionship of a spirit that is at once delightfully open
and deliciously shrewd}.\footnote{16}
\end{quote}

He had a deterministic outlook towards life. He was of the view that human
beings always have a fight with inexorable environment and man is not free
to do anything at his will and plays a cowardly petty and justified role throughout his life. Man is quite a helpless creature. Behind his fate environment plays an important role and circumstances of life should be blamed for everything. Everything is preplanned and determined.

His meeting with Scotsman named McFarlane at his boarding house changed his outlook. His ideas on evolution inspired Twain with the germ of deterministic pessimism to which he held more and more staunchly as he aged. McFarlane said that the tiniest of seemingly inconsequential happenings was determined by an inescapable chain of causes leading back to the first energies of the primal atom. Twain felt this deeply and illuminated his conviction by vivid description and elaboration.

He was equally firm in his defense of a crude kind of psychological determinism based on the assumption that none has ever held any original idea that did not come to him from some environmental source. Later, he read Darwin and this undoubtedly confirmed many of these beliefs. His perception or determinism is maintained with the kind of tenacity and profundity that may indicate that the belief is a psychic necessity. There is little doubt that his highly sensitive conscience demanded this release from responsibility, and his renunciation of an eschatology of reward and
punishment would conveniently lead to a renunciation of personal accountability of course in the moments of grief, when he heaped recriminatory coals on his own head for the death of Henry and Langdon, he did not invoke this determinism.

The pessimism, then, is an easy derivative from this position although it apparently co-existed in his temperament from an early date. If life is totally meaningless as this vision suggests, the bitter aphorisms find in 'Pudd'nhead Wilson' are totally justified and death is the inestimable boon that he calls it. Twain's dim view of religion still has the power to antagonize even when it is funny. It was his genius to transcend the barriers which people built between each other. For him

'Pleasure, Love, Fame, Riches are but temporary disguises for lasting realities-Pain, Grief, Shame, Poverty'.

During the last years of his life, he hated life and the human race which he said consisted of 'the damned and ought-to be damned. I am full of malice, saturated with malignity.'

These were the bitter experiences of his life which made him quite detached to life. As a sentimentalist, he viewed life as a sequence of such exquisitely
moving experience that it could be communicated only in the most rhapsodic
terms. He confessed that:

'It is my conviction that the human race is no proper target for
harsh words and bitter criticisms. It did not invent itself'. He
added, 'and it had nothing to do with the planning of its weak and
foolish character'.

Meanwhile he admitted that all men were morally alike, all men were caught
in a single web of destiny in which evil predominated, preventing real moral
progress. His humour was always balanced by his perception that 'the real
life that you live is a life of interior sin' and 'God' is the ultimate 'chairman'
to find them out. Though, man has surface virtue, good material, but he is
quite sinful at bottom.

He retorted that man has 'proceeded from unreasoned
selfishness to reasoned selfishness'. Mark Twain expressed and confessed
that he had trouble with modern 'high' culture and in doing so, he earned the
enduring affection of his countrymen. Echoing his country's split-level
mood, Twain began his cultural' career' as a brassy young Innocent Abroad,
who preferred the' shiny' reproduction of the famous old world painting to
the originals and echoing the sentiments of a good many Americans, he said
that he preferred Browning to Shakespeare, nigger minstrels to opera and no art at all to 'high' art.\textsuperscript{20} In a letter of 1934 De Voto claimed that Mark Twain's America challenged the most important critical idea about American life that his generation produced. In another letter of May 24, 1943 Twain wrote that his career in letters has been \textit{in absolute opposition to the main literary current} of his time. He had set himself against' the ideas, concepts, theories, sentiments and superstitions of the official literature of the United states between two wars'. \textsuperscript{21} According to him every rational being should take it as his sacred duty to rebel against sham, to deny the divinity of clothes, to thrust out quack kings and priests and lords, to refuse a witless loyalty to things. The spirit of rebel is found all through Twain's later works, edging his satire and lending an Emersonian note to his individualism. In the following passage it emerges sharply:

'We see my kind of loyalty was loyalty to one's country, not to its institutions or its office-holders. The country is the real thing, the substantial thing, the eternal thing; it is the thing to watch over, and care for, and be loyal to; institutions are extraneous, they are its mere clothing and clothing can wear out, become ragged, cease to be comfortable, cease to protect the body from winter, disease, death... I was from Connecticut, whose constitution declares 'that all' political power is inherent in the people, and all free governments
are founded on their authority and instituted for their benefit; and that they
have at all times an undeniable and indefeasible right to alter their form of
government in such manner as they may think expedient'.

He believed that civilization was due to perish and be followed by a 'New
Dark Age'. For him riches and education are not permanent possessions, they
will soon pass away like Rome and Greece and Egypt and Babylon.

Similarly, his views about religion were also cynical:

'There had been millions of gods before ours was invented
swarms of them are dead and forgotten long ago... .. 1

think that Christianity and its God, must follow the rule.

They must pass on, in their turn and make room for

another God and stupider religion. '23

He always thought that in the matter of religion, people progress backward
for there were thousands upon thousands of Americans of average
intelligence who fully believed in 'Science and Health'. Twain was a
revolutionist. He himself confessed:

'I am said to be a revolutionist in my sympathies, by birth, by
breeding and by principle. I am always on the side of the
revolutionists because there never was a revolution unless there
were some oppressive and intolerable conditions against which to revolt.  

Twain disliked all the conventional and literature; he has rejected the popular fiction with its gentlemen pirates, its hidden treasures and its simple turns of plots. He ridiculed Jane Austen's and Walter Scott's works. He condemns human conventions, too, as being too painful to endure. Human laws are absurd for him for they violate the more compelling laws of nature. Twain set himself to oppose the vices and corruption. It was his task to refine the aim of his countrymen and to widen their outlook.

Mark Twain is, in fact a self-indulgent and demands greatly either to be zealous or annoyed. He is quite against to the ideas of abuses, the idea of privileges, tyranny and suppression with the futility of unrefined civilization, and he found every tradition quite absurd or funny that never conformed with the standard of United States. Clemens was never a consistent social rebel; it is quite evident but like the most middle class person, he delighted in money and high thinking. He exaggerated when he said that he spent the larger part of his life in his knees making apologies for having offended against social conventions, but, there was no need to apologize, to anyone in his life. His jokes express an exceptional rebelliousness against persons and institutions.
The rebel in Twain received 'several professional' favours of his own in the publishing world. He endorsed labour unions and supported the Russian Revolution. In essential attitude he felt that slavery was a barbarously inhumane crime and treated his slave characters sympathetically, honestly, and directly. He did not soft pedal the ignorance, superstition or moral shortcomings of his Negro characters but he puts the blame for these shortcomings to where it belongs on the crime of slavery.

Twain never intended to preach or to teach. But his works have moral instructions in particular as an ulterior motive. He like a teacher tried to improve the attitude of his society to which he, too, belonged. Fiction was his medium for this because he always thought that fiction could improve society by revealing the experiences of real people of different classes and regions to the larger American reading public. His literature points out the gross error to assume that surface differences among men such as language, manners, skin colour and dialect should serve as a justification for categorizing those people who are 'different' as being inhuman or of a different species. Twain repeatedly pointed out that the training, a person receives in their formative years and the social construction and social conditions that a person receives as a child establishes attitudes that are very difficult to change. He was fascinated by the nature versus nurture debates
sparked by Darwinism, and often explored their issue of training in his works. But Twain waits, as only a prisoner in an imprisoned society can, and hopes for change.

He had only an aim to establish the rational standard of conduct in morals, manners, art and literature. He was quite dissatisfied with the intellectual dishonesty and moral depravity of his own times. He always felt regret over the loss of sound values. So, he set his literature against the various ills of his age. His purpose behind this was only to reform the public by inculcating among the ideals of decency, integrity and intellectual liberty. He keeps harping on these moral ideals and insists on their being followed in order to remove various social and political ills. He recognized goodness as a compulsory condition for pleasure. He was not immune to the cultural habit of trying to fashion consistent philosophical systems, and again like the professional moral philosophers around him, when he felt sure of his 'truths', he grew quite numbingly didactic. He was not a moralist, nor a psychologist. In fact, he is an artist whose aim was to remove vice and ignorance from America. And thus improve the moral tone and standard of his country. His vitality as an artist and finally as a thinker, depended on his ready ability to shift sides in spite of his desire to find absolutely unshakeable moral truths.
His recollections show that he always preached and if it bothered him that he could do nothing ‘fine’, he also felt obliged to give his audiences what they paid for. In his works the observation on the moral problems involves an astute understanding of the value of slave labour to the national economy of America and the debt the society owed to Africans were they to be fairly compensated for their works.\textsuperscript{25} His impulse even in joking was to preach. In his ‘Autobiography’ years later he declared:

\begin{quote}
I have always preached that is the reason that I have lasted thirty years. If the humour came of its own accord and uninvited I have allowed it a place in my sermon, but was not writing the sermon for the sake of humour I should have written the sermon just the same, whether any humour applied for admission or not. ’ (Neider 298)
\end{quote}

\textbf{Huckleberry Finn} can be taken as his own mouth-piece. Through, his medium \textbf{Twain} rejects the hypocrisy of the adherents of organized religions and instead worships the truth and beauty of Nature that he finds in the river god, returning to its peace after each encounter with the corruption, brutality and deception of ‘civilization’ and paying homage for the refuge and nourishment it gives him. \textbf{Huck} also functions as the ‘Everyman’, the ordinary citizen of American democracy. \textbf{Twain} developed a relationship
between **Huck** and Jim through which he showed 'the kinship of distinct mind and the sympathy between the boy cast from society and the Negro fugitive from injustice of society'. The validity of his point about the distinct value of human life and the universal bond uniting all of mankind in a common humanity is driven home when **Huck** tries to convince **Jim** that it is only to be expected that Frenchman and Englishman should not be able to understand each other. For him people of different nations are just animals of different species, he asks **Jim**

' *does a cat talk like a cow, ora cow talk like a cat?* ' (p. 59)

**Twain** concentrated on the current issues-morally and ethically. It kept his mind seriously engaged. It was never his aim to reform a man outwardly, he desired the inner soul to be reformed. His fiction always supported personal morality rather than institutional or the conventional one. He violently attacked the hypocrisy and priggishness of those who exploited the downtrodden and helpless under the honorific garb of civilization. In his works he had slavery of the blacks at home and subjection of the colonial people all over the world as a subject with the hope that it may be step to reformation. Though, his works were criticized abundantly from religious-minded critics throughout his corpus, it is vitally important to note much of
his greatest achievement in religious and moral terms. It would be quite appropriate to take that achievement in much the same way that he once called himself as a 'moralist in disguise'.\textsuperscript{26} The greatest moral concern that practical thinking neglects is honesty. His home and hearth provided him the best moral force for worldly success by providing an ideal and a practical balance against idealistic excess in the demands of earning a living. The association of these ideals was self sacrifice for others. He employed this technique equally to his male and female characters, too. In 'Pudd'nhead Wilson' defines morality in these words:-

\begin{quote}
'\textit{There is Moral Sense, and there is an Immoral Sense. History shows us that the Moral Sense enables us to perceive morality and how to avoid it, and that the Immoral Sense enable us to perceive immorality and how to enjoy it.}' (Mark Twain, 'Pudd'nhead Wilson', epigraph, Ch.16)
\end{quote}

Twain was hailed as 'one who has borne great burdens with manliness and courage'.\textsuperscript{27} After the publication of 'The Man That Corrupted the Hadleyburg' he was welcomed as a critic who had' become more philosophical' and more dedicated to 'justice, absolute democracy and humanity'.\textsuperscript{28} He had in fact developed a strong interest in justice, democracy and humanity over the world. In a sense like Lewis Carroll, Twain made a
peace with his tensions that permitted him not to live essentially as a child in the world of adults, but that encouraged exploitation of these very child-like impulses and reactions—even if the literary expression of these impulses was remarkably quite different. When he was mature, a complete frontiersman, with immense potential, he hewed and hacked at his genius, working the easiest veins, exploiting the most accessible resources, wasting much to cash in on a little. Twain had a firm belief that man must build inwardly by giving his dreams a freedom to create for him a shelter against the frightening external world.

He was constantly rebelling against a view of the universe in which an arbitrary and capricious deity bungled unutterably. He always saw that ‘Damned human race’ as primary evidence of God's failure; he wrote to Howells, one of his dearest friends,

'I suspect that to you there is still dignity in human life and that Man is not a joke—a poor joke—the poorest that was ever contrived—an April fool joke, played by a malicious Creator with nothing better to waste his time upon’. 29
Mark Twain was the noblest literary artist who ever set pen to paper on the American soil and also one of the most profound and sagacious philosophers. From the beginning of his maturity down to his old age he dealt constantly and earnestly with the deepest problems of life. He was a deep thinker and philosopher without giving any Systematic philosophy. Twain considered himself as a philosopher. Once, he wrote about his work:

‘I believe many a person have examined man with a microscope in every age of the world; has found that he did not even resemble the creature he was pretending to be; has perceived that a civilization, not proper matter for derision has always been must always remain impossible to him and has put away the microscope... ...perhaps because the microscopist was built like the rest of the human race-99 parts of him being moral cowardice. I am such a person myself.’

For Twain, man is moved, directed, Commanded, by exterior influences only. Everything he does is done in order to secure his own approval and that of his neighbours and the public. In his autobiography:

‘What is Man’ he writes' diligently train your ideals upward and still upward toward a summit where you will find your chiepest pleasure in
conduct, which while contenting you, will be sure to confer benefits upon neighbor and the community'. (Chapter 4)

The deterministic side of his philosophy has often been ascribed to his need not to be relieved of responsibility for his failures. His deterministic philosophy was to some extent counter-balanced by his delighted fascination with the mysteries of identity and multiple personality and even by a readiness to believe in an immortal self. For him a person who is sitting in darkness must have seen a great light.

He always thought that human beings, born with no innate ideas, learn their world almost exclusively through the agency of their external senses. Sense impressions leave their marks in the mind in the form of simple ideas, with a perfect correspondence to the reality of the sensory impressions. By combining these simple ideas into complex ones, human beings come to know the world but also find the ability to misconstrue reality. The problem of mediation between reality and sensation and between sensation and understanding call into question the possibilities of really knowing the external world empirically. He never had faith in the distinctive attribute of man as never failing and high moral standards. The idea that living beings have been fashioned by and are at the disposal of a God that
does not wish them well is possibly the most unsettling one that can be entertained and it would be useless to pretend that Twain was merely joking when he expressed his philosophy of life like this. In his ‘Autobiographical Dictation’ of June 25th, 1906 Mark Twain said:

'Man is not to blame for what he is. He didn't make himself. He has no control over himself. All the control is vested in his temperament which he did not create and in the circumstances which hedge him round, from the cradle to the grave and which he didn't devise and can't change... He is a subject for pity, not blame and not contempt'.  

Twain was an embodiment of genial reason. It surfaced most sharply in the titles of 'sage' and 'philosopher'. Times Union headed its editorial with 'The Greatest American Philosopher'. Tragedies in the life of Clemens became the source of his works and he produced personal tragedies into his memorable novels. If one attempts to examine the clearly visible terms of his hopelessness-a large open area of violent and aggressive denunciation and darkly menacing, extreme pessimism-one is influenced to find out further a field for the prime sources. Such a methodical search discloses that his pessimism is a series of development from his earlier works, and that it is finally hatched by the growing discords, conflicts and problems of the age.
'It is not a despair of personal bereavement but of country ultimately of man.'

There was inner regret, despair and bitterness but Twain never forced a point nor overwrote. According to Carlyle Smythe, who was a companion during a part of Twain's tour around the world in 1895-96,

'he had a gluttonous appetite for books, but his taste is the despair of his family and friends.'

The tragedies in his life and family darkened his later years; this is clearly visible in his writings and his posthumously published 'Autobiography' (1924). The effect of all these tragedies on him was that he lost his beliefs in God as he has stated in 'The Mysterious Stranger' (1916) through Satan about the village of Eselddorf:

'If men neglected 'God's poor' and God's stricken and helpless ones' as He does, what would become of them? The answer is to be found in those dark lands where man follows his example and turns his indifference back upon them: they got no help at all; they cry, and plead and pray in vain, they linger and suffer, and miserably die.' (From 'Thoughts of God')
The last two decades of his life pushed him suddenly into a dead-end and despair that he did not hesitate to read as an omen for the entire country and finally, the world. He remained throughout his life a prey to sudden attacks of illness, of deep regret and he always felt guilty and self-recrimination, and all these things along with his violent expression and bereavement about almost everything-his family, his public life, he had declared, the ideas he had prevented from being expressed-grew in the 1890s to the acme that led him to suspect his own condition of being sane. Life had no dignity or meaning. He felt his body to be a mangy museum of disease rotting in the intestine of God. There is no more pathetic figure in American literature than Mark Twain, alone and solitary in the midst of American crowd, living in a dreary wash of speeches and banquets, spinning the threads of a rebellious philosophy out of his own bowels, unaware of what others were spinning, regarding himself as a dangerous fellow and stowing away in his strong box intellectual bombs that he thought too explosive to play with. In his intellectual isolation he could not take the measure of his speculations and he did not realize how common were such conclusions that his own generation had.

Like other humorists, Mark Twain, too was profoundly pessimistic and his despair grew as he grew older. In later years, his
bitterness exploded in rather naive philosophical writings attacking religious optimism. He saw little good in organized society or in most grown-up men and women (himself included) people being what they were, not much could be done to improve things while his despair was no doubt largely temperamental, some critics have attributed it to the repressive influences of puritanical respectability, while others have seen it as a response to the transformation of American life. Mencken had read almost all the works of Twain but he never tried to condemn his pessimism for he had the view that Twain had a distinct vision of life. All the way through the later years of his life the question of the way of living was always before him. The more he thought about the more pessimist he became. As the stern theme of retribution in 'Pudd'n head Wilson' is a sign of Twain's increasing pessimism; the epigraphs to the chapters of this volume constitute Pudd'nhead's famous calendar of bitter aphorisms such as these:

'Whosoever has lived long enough to find out what life is, knows now deep a debt of gratitude we owe to Adam, the first great benefactor of our race. He brought death into the world. 'When I reflect upon the number of disagreeable people who I know have gone to a better world, I am moved to lead a different life.' (Epigraph to "The Pudd'n head")
But all these statements do not clarify that Twain did not have any positive approach to life. Throughout his life he struggled against the social and political rights of man. The intense understanding of life was stated so explicitly in his novels that he has often been regarded as pessimistic about the fundamental quality of being good during the last period of his life. In his novel 'Adventures of Huckleberry Finn' the concept of pessimistic approach to life is clear. Colonel Sherborn's speech in the same novel had a pessimistic appeal. This severe pessimism which informs the novels of Mark Twain also informs that the restored status of an entertainer, who is an imposter, too, is the result of his role as an agent of a cosmic despair. But ironically, this entertainment becomes positive at precisely the moment when Twain becomes most negative about the value of human existence. In 'Pudd'nhead Wilson' and other books in spite of the courage and resilience, there are moments which suggest a darker, depressive side to his character. As Huck has just torn up the note to the widow, thereby 'damning' himself, and is about to begin his time on the Phelps plantation:

'When I got there it was all still and Sunday like, and hot
and Sunshiny, the hands were gone to the fields; and there
was a kind of joint dronings of bugs and flies in the air that
makes it seem so lonesome and like everybody's dead and gone;
and if a breeze fans along and quivers the leaves, it makes you feel mournful, because you feel like it's spirits whispering-and you always think they're talking about you. As a general thing it makes a body wish he was dead, too, and done with it all.' (p. 119)

Huck's remarks in Chapter-I 'I felt so lonesome I most wished I was dead,' this suggests a character whose bitter experiences-the brutalities of his drunken father, his helplessness before the forces of 'respectable' society, and the long stretches of time spent without a friend of his own age-have left him feeling lonely, frightened and worthless. Twain is at his best when he describes the dark vision of life and its realities.

Twain was really very close to reality. He denounced the whole human race which was to him not more than 'a sack ful of reptiles'. His failures and disasters caused pessimism in him. Even his philosophy, too, was governed by all these factors. Colonel Sherburn's speech is the expression of his pessimistic outlook. 'Life has been a failure, all that was lovable, all that was beautiful is under the mound. They die together'. (p. 158) He never created a lovable character. His good people are prigs or hopelessly gullible. His heroes are skeptics. The light of truth was for him cold and grey and the coming of the morning meant the forgetting of
dreams. Any ambiguity had to be rejected in favour of clear statements. Allegory moreover is linked with didactic intentions. Allegory is a specific narrative form of literature. In an allegory, truth lies outside of nature in God, in the Bible or in some realm of the ideal. It is a medium by which the spiritual is embodied in the physical. Allegorical categories of representation are supernatural, and any treatment of the supernatural in natural terms is designed to appeal human beings through their limited capacities. The purpose of allegory is somehow to embody a spiritual idea in a physical action.

Allegory is a form of literary style in which a theme presents two meanings or more than two. The author adopts either the means of symbolism or that of personification. In the poetry segment of literature, allegory has been an outstanding element; but in the field of fiction very few novelists have taken up this style Twain has made a frequent use of allegory in his works. Allegory, in general, either deals with physical journey or physical conflict both. Twain organized and related certain physical materials to certain metaphysical conditions and formed a number of allegories in his novels or short stories. He developed and elaborated the connections which tended to establish themselves between the physical objects and physical narrative. In his masterpiece' The Adventures of
Huckleberry Finn' he has presented a great allegory. Huck's experiences on the river are to be juxtaposed with his experiences in the world of man. River carries him far from the hustle-bustle of mundane world into close affinity of Nature where his soul is blessed with joy and serenity. All experiences of Huck are woven into the fabric of the novel by the symbol of the river. It remains with Huck from the beginning to the end because his relations with it are that of a mother and son and as ever-lasting, too. Huck's development towards manhood takes place on its waves; The River continues to give him strength and energy. Like Wordsworth's Lucy he feels overjoyed on its waves and experiences spiritual bliss. In 'Roughing It', the hero is a 'living, breathing allegory of want... always poor, out of luck and friendless' The town-dog and slinking, deceitful coyote seem like Twain's early Danty and Squatter: a shrewd Western bush whacker outsmarts a cocky sophisticate. But if, the reader pushes such an allegory very far, he lands where the town-dog lands' solitary and alone in the midst of a vast solitude. ' In the play 'Simon Wheeler' Griswold's resemblance to Marshall Clemens (Twain’s father) is more than a likeness of His personality. It is 'character reproduction'. Clemens' father is Mark Twain's fallen aristocrat. In 'Tramp Abroad', the myth of the Tramp, which Twain brought to life in itself, is a naïve archetype of romantic ancestry. The
anarchic dream expresses the recurrent longing of society for regeneration, along with the protest of the disinherited against entrenched privilege. Meanwhile, the biblical figures of Adam, Eve and Satan embodied for him the personally felt experience of his own banishment from the Eden that was Hannibal. His works present a complex and interesting study of the, artistic self.

Conventional medicine of his day was a relatively frequent target of his barbed wit. He also made reference to homeopathy in his highly acclaimed novel 'A Connecticut Yankee in King Arthur's Court' (1889) where various conventional treatments are ineffective on Morgan's daughter. In the novel all the conventional medicines and treatments have been criticized in a beautiful manner. The dictionary meaning of the word 'Imagery' is 'metaphorical language' evoking 'mental pictures'. It is clear through this definition that the writer or poet with the help of his imagination presents pictures before the reader. Thus, imagination helps the writer or artist to fill his canvas with different colours. There are some distinct senses of the word 'imagination' which are still current in critical discussion.

Imagery is also the off-shoot of imagination. It is convenient to separate them:
1. The production of vivid imagery, usually visual images in the commonest and the least interesting way are referred to by the word imagination.

2. The use of figurative language is frequently all that is meant. People, who naturally employ metaphor and simile, especially when it is of an unusual kind, are said to have imagination. Metaphor imagery and personification, is the supreme agent by which disparate and hitherto unconnected things are brought together in poetry.

3. A narrower sense is that in which sympathetic reproducing of other people's state of mind, particularly their emotional states, is what is meant. This kind of imagination is plainly a necessity for communication. It has no necessary connection with senses of imagination which imply value.

4. Inventiveness is the bringing together of elements which are not ordinarily connected.

5. Next, there is a kind of relevant connection of things ordinarily thought of as disparate which is exemplified in scientific imagination. This is an ordering of experience in definite ways and for a definite end or purpose, not necessarily deliberate and conscious but limited to a given field of phenomena. The technical triumphs of the arts are instances of this kind of imagination.
Wordsworth has expressed his views on imagination and fancy in the 'Preface' of 1815. According to him imagination has higher import than merely depicting the images that are merely a faithful copy of absent external objects, existing in the mind. Imagination has the shaping and creating power. Apart from acting upon individual image, the faculty of imagination also connects, modifies and juxtaposes different images.

According to I.A. Richards ‘this representation is not enough, merely looking at a landscape in a mirror, or standing on one hardly will do it. What is much more essential is the increased organization.’

In the same way, symbolism is a way of seeing a kind of double vision in a universe of correspondences, where the world is an infinitely vaster, more beautiful, and more terrible whole. In demonstrating this affinity with stresses, the constant presence of the symbolic level, this plurality of levels of significance has characterized the literature of all ages. By the use of an expanding symbol, the novelist persuades and impels his readers towards two beliefs. First, that beyond the verge of what he can express, there is an area which can be glimpsed, never surveyed. Second, that ‘this area has an order of its own which we should greatly care to know. It is neither a chaos,
nor something irrelevant to the clearly expressed story, persons and setting that fill the foreground’. 37

Myths and symbols develop lives of their own. They contribute to an American sensibility, mentality that gave direction to Twain's abundant creative energy. Twain is a novelist in whose works symbolic meaning and literal statements are virtually identical. Twain made numerous remarkable images which one can find randomly over the whole course of his novels. His well-known character Huck Finn always uses metaphors whenever he describes something astonishing, beautiful or shocking. He makes remarkable and unexpected comparisons with general things of life. His images are excellent enough to attract reader's attention. His images have a 'vernacular vividness'. For example when Huckleberry Finn says on the death of Old Hank Bunker: 'and in less than two years he got drunk and fell off the shot tower and spread himself out so that he was just a kind of a layer, as you may say.' (p. 209)

In 'Travel with Mrs. Brown', Twain describes 'gleaming characters of veins' and 'wonderful waterfalls of green leaves.' When he saw the thickly crowded railway station in India he portrayed it as 'tides of rainbow costumed natives... washed up to the long trains and flowed into them
followed at once by next wash, the next wave.' (p.104) His constant use of water imagery may be attributed to his early experiences of Mississippi river.

Like his water imagery, fire images by him are equally incomparable. There is a large number of fire images in his novels. He speaks of a tree whose 'mass sphered itself above the naked straight stem like an explosion of misty smoke.' While depicting another tree he describes it as having 'lovely up right ...red and glowing as a fire coal'. The city of Banaras (Varanasi) in India appeared to him as 'a religious Vesuvius with Theological forces rumbling inside.' Moreover, he has described a blizzard in terms of 'white fire', an intoxicating vision of fire in which trees appear 'flashing gems of every conceivable colour.'

Sometimes he produced, 'unusual figures and extraordinary comparisons'. He depicted a small, neat cottage as being neatly 'combed and brushed'. The ruin of magnificent Heidelberg Castle is likened to 'the part of inanimate nature deserted, dis-crowned and beaten by storms, but royal still and beautiful.' Perhaps, the bridge between the guilt and the determinism is, mentally, simply a matter of imagery. Twain delighted in magnifying the tiny, or shrinking the immense-this was one of the distinct pleasures he drew
from astronomy. He repeatedly sees our world or mankind as microbes in the body of a huge deity.

One of the most extravagant of his unfinished fantasies is an elaboration of the idea called '3000 years among the microbes'. When he saw himself as guilty of enormous crimes, he was magnifying his importance in the scheme of things and when he minimized human scale, he found the solace of not counting, of being an infinitesimal blob in a huge liquid process that went immutably on despite whatever he thought or did.

**Twain** used complex symbolism as in his *Adventures of Huckleberry Finn* he used fog as a symbol. In the same novel the river Mississippi is symbolized as a moral support to Huck. T.S. Eliot and Lionel Trilling gave the river deeper symbolic meaning. It symbolizes for them a distinct American culture. It is a river which symbolizes the power of God having sense and a will of its own and a great idea of morality to men of moral imagination. In the words of Eliot the river is a 'deity, a moral idea and natural force.'

The novel *Pudd 'nhead Wilson* must be read as a symbol, almost as a fantasy. For example, in the scenes where Roxy reveals to Tom that she is a Negro and where she confronts him after he has sold her down the river,
there is a kind of symbolic vindictiveness about her manner, as if she were speaking for the whole of her race. And Tom's response is obviously meant to apply to more than his own individual crisis:

'Why were niggers and whites made?' what crime did the uncreated first nigger commit that the curse of birth was decreed for him? And why this awful differences made between white and black?... How hard the nigger's fate seems, this morning! -yet until last such a thought never entered my head.' (p.149)

And there is a symbolic justice in the murder of Judge Driscoll by his own illegitimate son, who is in fact the product of the Virginia aristocracy's philandering with slave woman. Twain took inspiration for imagery from animals and vegetable kingdom, the winds, the storms and from geographical and topographical characteristic. For example he describes the hat of Nicodemus Dodge whose rim 'hung limp and ragged about his eyes like a bug-eaten cabbage leaf and the description of the shining sun looking' through the tall clean stems of the coconut trees, like the blooming whisky bloat through the bars of city prison' and when Huck found the painting of the young girl 'with a nice-sweet face' very interesting and charming' but there were so many arms it made her look spidery. ' There are a number of
images which Twain used in his travel books quite effortlessly and appropriately. As in the description of St. Mark's Cathedral as 'proposed on its rows of low-thick-legged columns, its back knobbed with domes... seemed like a vast warty bug, taking a meditative walk.' Elsewhere, the mountains in the distance seemed as having 'rounded velvety backs' and a "sleek back of a cat". His authority symbols-Aunt Sally, Miss Watson, the widow Douglas, Judge Thatcher, the perverted Pap-are less stereotypical, but the basic attitude is the same; and he uses the treasure hunt motif to give scope to his young heroes' adventures.
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