THE DREAM AS THE CREATIVE IMAGINATION IN MARK TWAIN'S *THE MYSTERIOUS STRANGER MANUSCRIPTS*

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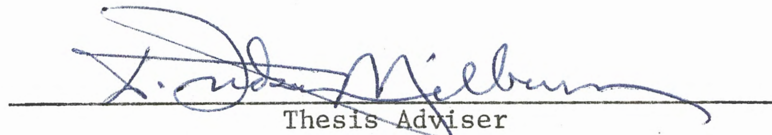

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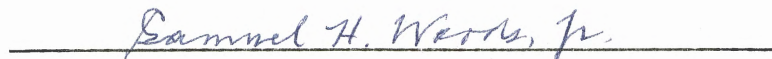

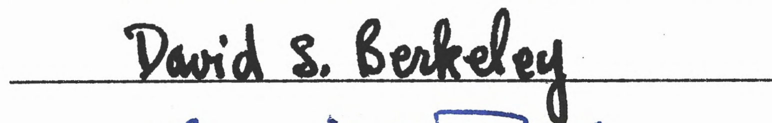

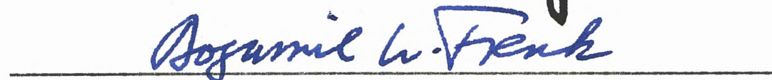

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PREFACE

When Mark Twain died in 1910, he left behind a group of manuscripts that were unfinished. They have been examined by Albert Bigelow Paine, Twain's official biographer and literary executor, and Frederick A. Duneka. Later, Bernard DeVoto studied the unpublished drafts. DeVoto's study led him to believe that Twain's talent had withered through his financial struggle and the illness of his wife and daughters; however, DeVoto felt that the dream ending of The Mysterious Stranger showed that Twain had arrived at a solution for his personal problems and the block to his creative energy was removed. Later, John S. Tuckey investigated all of the unpublished manuscripts and placed the manuscripts in a different chronological order from the order that DeVoto considered. However, very little critical attention has been given to these manuscripts. In this paper I have examined Twain's use of dream imagery in three of these manuscripts: "The Chronicle of Young Satan," "Schoolhouse Hill," and "No. 44, The Mysterious Stranger." I have also investigated Twain's interest in nineteenth-century dream theories and psychology.

Of course, some twentieth-century critics have noted Twain's dream imagery. For instance, Gladys Bellamy comments that Twain uses the dream in his early writing as an escape motif and as an image of beauty. Also DeVoto argues that the dream helps restore Twain's image of himself. More recently Justin Kaplan has discussed the chaotic dreams of Twain's last writing. Likewise, John S. Tuckey and William M. Gibson have commented on the dream qualities of these manuscripts.

However, there has been no significant study of Twain's repeated patterns of dream imagery. Furthermore, there has been no examination of his use of consistent dream pictures from his early writing to his last manuscript. Here I have attempted to trace the development of Twain's dream imagery. I have also studied his creation of the dream self as the symbol of the power of the creative artist, which is a separate power from the societal or outer self.

My interest in this study began in a seminar of Dr. Clinton C. Keeler at Oklahoma State University. Dr. Keeler suggested that the dream was the creative imagination. He then advised this dissertation on Mark Twain. Without his suggestions and assistance this study would have been impossible. Indeed, I am grateful for his editorial comments, his advice, and his wisdom. Because of his patience and guidance I did not grow discouraged.

Also, I am indebted to the other members of my committee from the staff of the Oklahoma State University. They have carefully read all stages of the dissertation and made valuable comments on the thought, the writing, and the organization of the paper. Furthermore, these professors have also influenced me in other areas as I worked through the course of study for the degree. I am fortunate to have the help of Dr. Judson Milburn. His willingness to serve as chairman of my committee during the final stages of writing was valuable to me because of his instruction and his kindness. Too, I gained more perception into nineteenth-century thought in his seminar on Victorian Prose. And I am also grateful to Dr. Shelley Berkeley for guiding me successfully through my plan of study for the qualifying examination. He was always willing to help me through his advice and counseling. Too, I appreciated

the comments on language made by Dr. Bogumil W. Frenk, Professor of Foreign Languages. Again I want to thank Dr. Samuel Woods, Jr. for his seminar on History of Literary Criticism: Nineteenth and Twentieth-Century as well as his comments on the style and diction of this paper.

I would like to acknowledge the help given by many of my associates at East Central University. I especially wish to thank Dr. Bill Tillman, Vice-President of East Central, for his encouragement through all the stages of my doctoral work. And I also appreciated the help of Dr. Gene Collier, Chairman of the English Department, for making provisions for me to leave one semester. Furthermore, I am indebted to Dr. Lucile Morse and Mrs. Margaret Nims for reading the entire manuscript. Dr. Morse carefully read the first draft and gave excellent comments. Mrs. Nims furnished thoughtful suggestions after reading the final copy. Also Dr. Jim Disbrow and Mrs. Betty Gonul proof read parts of the manu-script.

Other departments at East Central have been gracious to offer help at this time. The Library always gave assistance; John A. Walker, Director of the Library, allowed me freedom to use the Twain material as I needed it. Again Ms. Betsy Bowers and Dr. Jon Suter searched for obscure material. Too, I wish to acknowledge the graciousness of Mrs. Merle Boatwright for allowing me to complete the final copies of this dissertation. Then I would like to thank Dr. Chalmers Herman of the Foreign Language Department, Mr. Harvey Faust, and Mrs. Nancy Shew for their part in helping me advance this study.

I would also like to extend my gratitude to my family for their interest and quiet support. From my mother and father, Mr. and Mrs. Ray Holland, I received a respect for knowledge. My son and his wife,

Mr. and Mrs. DeLoss McGraw, encouraged me to begin this work. And my brothers and their families, Mr. and Mrs. Curtis Holland and Dr. and Mrs. Fount Holland, supported my efforts.

Finally, I would like to thank others who assisted me. The Delta Kappa Gamma Society awarded me a scholarship to study for one semester. Mrs. Joyce Gazaway gave sound advice as she proof read my final manuscript and then provided excellent typing for the dissertation. Certainly, I am grateful to the professors, friends, and family members who have helped this study advance.

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CHAPTER I

INTRODUCTION

"I dreamed I was born, and grew up, and was a pilot on the Mississippi, and journalist . . . and had a wife and children . . . and this dream goes on and on and on, and sometimes seems so real that I almost believe it is real. I wonder if it is?" Twain wrote these words to Susan Crane in 1893.[1] However, an interest in dream and psychic phenomena had been in Twain's thought from his early writing. Most of this dream imagery, particularly in his early travel books was, as Gladys Bellamy writes, an evaluation of "beauty in terms of the dream."[2] However, he also used some dream imagery as an escape motif. In _Letters from the Sandwich Islands_, Twain pictures a dreamy fairyland; likewise, in _A Tramp Abroad_ and _The Innocents Abroad_, he uses a similar image pattern. But from 1890 to 1910 Twain's fascination with a theory of dreams grew dominant. The complexity of what is the dream and what is reality moves through the letters, notebook entries, and manuscripts during these years.

Between 1897 to 1904 Twain repeatedly worked with manuscripts in which he struggled with his dream theory. In some manuscripts he repeats the images of dreams with dangers and disasters, where the characters travel into the unknown seas, unable to distinguish between dreams and reality. In "The Great Dark" and "Which Was the Dream?" he gropes with the ambiguity of dream and reality. Yet the problem remains

unsolved, for the manuscripts are unfinished. Again Twain speaks of his theory of dreams in 1897 in a long Notebook entry, as well as in "My Platonic Sweetheart," written in 1898.

In The Mysterious Stranger Manuscripts the dream patterns change and grow more complicated. Twain develops the figure of the Dream-Self in "The Chronicle of Young Satan," "Schoolhouse Hill," and "No. 44, The Mysterious Stranger." Although he changes the setting and varies the plot, this dream figure unites these three manuscripts. The first manuscript, "The Chronicle of Young Satan," opens with the dream images of a castle and village, immersed in a dream world, where the Dream-Self appears. Here Twain's writing is permeated with dream imagery. At last, he fuses the dream with the imagination in these manuscripts. The Dream-Self is a symbol of the creative imagination.

Gladys Bellamy writes that Twain's first use of the dream was in the Sandwich Islands.[4] However, his youthful reading shows his attraction to selections that involve a dream or a vision that illuminates a truth. Such writers as Voltaire, Shakespeare, and Milton were among his choices. Coleman O. Parsons remarks that the literary influences on The Mysterious Stranger were Voltaire's Zadig, the Apocryphal New Testament, Paradise Lost, Gulliver's Travels, and Prospero's speech from The Tempest.[5] Critics differ in their evaluation of this reading as a direct influence on the writing of Twain. Parsons finds that the sources "shaped his outlook, supported and clarified attitudes already formed, and afforded graphic instances of life as he understood it."[6] Edward Wagenknecht, however, thinks that Twain assimilated his reading with his experiences of life and used the reading as an artist. "By the time

he got through," says Wagenknecht, "he himself could not have told where he had got it; neither did it matter; for when a man reads as creatively as Mark Twain read, reading and experience and imagination become one."[7] Still the reading does show that Twain was drawn to the theme of dream and reality and that he absorbed it into his own unconscious memory.

Shakespeare was a part of Twain's intellectual background. He read Shakespeare while he was a pilot on the Mississippi; later, he read the plays aloud to his family; finally he referred to Shakespeare in his own writing. Especially, the enchantment and dream quality of _The Tempest_ fascinated Twain.

The dream marks of _The Tempest_ are reflected in _The Mysterious Stranger Manuscripts_. Twain was attracted to the words of Prospero: "We are such stuff / As dreams are made on, and out little life / is rounded with a sleep." He used these lines as touchstones of style in the unpublished manuscript "Comments on English Fiction." He also quotes Prospero's lines in "Is Shakespeare Dead?" Ariel's supernatural qualities of enchanting with music, growing invisible, and traveling rapidly through space are characteristics which Twain gives to Philip Traum and Forty-four. Furthermore, Ariel's release from mortal shackles closely resembles Forty-four's gift of freedom to the Dream-Self of August Feldner. Parsons has suggested that _The Tempest_ was a catalyst for Twain as he struggled to give form to his dream perception in _The Mysterious Stranger Manuscripts_.[8] Similarly, William Gibson argues that Forty-four's orders to "Dream other dreams and better" suggest the command to create.[9] He creative life of which Prospero was a master haunted Twain.

Twain's interest in Satan began in his childhood and in his Sunday-school classes. His early reading of the Bible gave him an acquaintance with the Satan of the Old Testament. In his Autobiography he speaks of trying to write Satan's biography when he was young. This early interest in Satan foreshadows his use of the devil figure in the last phase of his writing.

The Satan who appeared in The Mysterious Stranger Manuscripts was shaped by various writers, as Parsons has carefully shown in his study of the background of The Mysterious Stranger. Among the writers that Twain read were Goethe and Milton. Parsons finds Paradise Lost a direct influence on Twain.[10] While reading Paradise Lost in 1858 he wrote to Orion, "What is the grandest thing in Paradise Lost--the Arch-Fiend's terrible energy!"[11] Twain's Satan has this forceful energy and is also rebellious. However, he is different from the earlier Satan because he is guiltless, as well as a Creator.

Another influence of Paradise Lost on "The Chronicle of Young Satan" and "No. 44, The Mysterious Stranger" is the use of the vision that parallels Adam's vision in Book XI. Michael leads Adam to a hill in Paradise where he shows the future to Adam: the feud of Cain and Abel and the scenes of future wars that are to scar the earth.[12] Yet Michael also shows Adam the rainbow. In "The Chronicle of Young Satan" Traum moves Theodor to a hillside where he shows a vision of the future of mankind; Cain and Abel, violence in the early history of Christianity, and the wars following the eighteenth century. Through this vision Traum emphasizes man's inability to progress.

Twain's attraction to the writing of the eighteenth century French social critic, Voltaire, is well established. Both Parsons and Bellamy

discuss Twain's reading of Voltaire's works. Indeed, Shaw compares Twain's writing with the political works of Voltaire.[13] Twain's study of Voltaire started during his cub-piloting days and continued throughout his life. Although Twain's reading included both Candide and Zadig, Parsons finds Zadig the most influential on The Mysterious Stranger. There is a close parallel between Jesrod and Philip Traum. Both characters have the power to shift fate; both characters initiate others into a more enlightened thought. Furthermore, Zadig, who is initiated into wisdom by Jesrod, questions his guide, just as Theodor questions Traum. Another influence is the power of the mysterious stranger to transform. At the conclusion of his journey with Zadig, Jesrod is transformed from an old man to a young angel. Forty-four and Traum have this ability to transform. Also, both Voltaire and Twain work with the theme of dream and reality in their narratives; both men note the wisdom of laughter; and both men see the characters' actions controlled from an outside force.

Other formative sources involving the dream element was the contact that Twain experienced reading from medieval literature. He was particularly fond of Malory. In 1885 George W. Cable introduced him to Morte d'Arthur. After reading the Arthurian stories, Twain wrote in his Notebook: "Dream of being a knight errant in armor in the middle ages. Have the motions and habits of thought of the present day mixed with the necessities of that."[14] From this reading sprang A Connecticut Yankee in King Arthur's Court. Furthermore, many of the dream elements in Malory's narrative are woven into "The Chronicle of Young Satan." The use of prophetic dreams, the supernatural, good magic and bad magic,

the transformation of characters into stone, and the vision--all these elements of Morte d'Arthur become a part of The Mysterious Stranger Manuscripts.

Twain's reading for Joan of Arc intensified his knowledge of the use of the dream in medieval literature. He says that he examined eleven authorities while preparing his manuscript for Joan.[15] Into his Personal Recollections of Joan of Arc he weaves the dream qualities of Louis de Conte, as well as the dreams and voices of Joan. To Joan the dream, or vision, of the spiritual world is reality. Juxtaposed with the dream world is the social world with political and religious hypocrisy. Joan rebels against this social world by following her voices.

Twain extends these two worlds, the dream world and the social world, in "The Chronicle of Young Satan." Here, Traum is the dream that reveals the hypocrisy in society to Theodor and to others who listen. Yet Traum merely exposes the ugliness; he makes no attempt to cleanse the world.

In 1889 in his review "About Play-Acting," Twain speaks of Adolf Wilbrandt's Der Meister von Palmyra as "deeply fascinating." The play involves dream-pictures and a mysterious visitor--Death. Twain finds the metempsychotic journey of Zenobia to have "the sense of the passage of dimly connected procession of dream-pictures."[16] Again he is impressed with the figure of Death who moves about the stage, drifting from group to group, leaving his victims behind. Still, in Wilbrandt's play, Death is often a savior, rather than an emeny, for he relieves the victims of misfortunes in the human experience. By merely looking at one of the characters, Death can cause death or transform into stone. In addition to his admiration of the dream-pictures and the figure of

Death, Twain praises Wilbrandt for mocking the cruelty of human life. Likewise, Traum ridicules the pathetic weakness and cruelty of man in "The Chronicle of Young Satan."

Twain read widely in British and American nineteenth-century writers. He enjoyed Dickens' A Tale of Two Cities, Hardy's novels, Shaw's plays, Stevenson's Doctor Jekyll and Mr. Hyde, and Carlyle's French Revolution. Paine points out that Twain read Carlyle steadily; in fact, he always kept Carlyle's writing near him.

There are echoes of Sartor Resartus in The Mysterious Stranger Manuscripts. First, the name of the village Eseldorf, a German word for Ass-ville suggests the village of Entepfuhl, or Duck-pond, where Andreas Futteral and his wife lived. Into this town comes the stranger that Carlyle speaks of as a "mysterious Individual."[17] Twain calls his visitor "the mysterious Stranger." Also Teufelsdrockh speaks of all on earth as a dream. "This dreaming, this Somnabulism is what we on Earth call Life," says Teufelsdrockh.[18] And Forty-four says, "Life itself is only a vision, a dream" (p. 404). Perhaps, Teufelsdrockh suggests, we might be "some embodied, visualized Idea in the Eternal Mind?"[19] Similarly, the Mysterious Stranger of Twain says in his final words to Feldner that life "is all a dream--a grotesque and foolish dream. Nothing exists but you. And you are but a Thought--a vagrant Thought, a useless Thought, a homeless Thought, wandering forlorn among the empty eternities!" (p. 405). The dream marks of Twain are remarkably close to Carlyle's dream imagery.

Stevenson's Doctor Jekyll and Mr. Hyde were of particular interest to Twain because of Stevenson's idea of the duality of human nature--the two selves of man. However, Twain was not in complete agreement with

Stevenson. In the 1897 Notebook entry he writes that Stevenson is correct "in so far as each has its separate and distinct nature-and-conscience character." Still, each one is able to move into the other character's place. These two selves in a man consist of the "inborn nature" and the conscience that society has trained. These two persons, says Twain, "are wholly unknown to each other, and can never in this world communicate with each other in any way."[20] In addition to these two selves, Twain felt there was a third self--the spiritualized self that becomes the dream self.

The scientific thought of the nineteenth century fascinated Twain, as much as the literature. Although he was largely self-taught, he read widely in the science, philosophy, and psychology of his own time. His letters, journal entries, and conversations show him to have read from Darwin, Huxley, John Fiske, Sir John Adams, James Baldwin, William James, and other nineteenth-century thinkers. In fact, Twain was also a part of this intellectual world.

His theory of the external influences on the mind, which led to his idea of the mind as a machine and of the duality of the self, caused Sir John Adams to quote him in Everyman's Psychology in 1930. After reading Adams' Herbartian Psychology in 1897, Twain had written a letter to Adams, concerning his own theory of psychology. In this letter he asked Adams: "Meantime which is I and which is my mind? Are we two or are we one?"[21] Adams remarked on an inconsistency in Twain's philosophy, for he had urged one to lift his ideas upward; an admonition that is impossible, says Adams, if one is merely a machine. Still, he finds Twain's "practical psychology" both helpful and valuable.

Twain read carefully from his own copy of James Baldwin's The Story of the Mind. Albert E. Stone points out in The Innocent Eye: Childhood in Mark Twain's Imagination that Twain was reading the book when he was writing "The Chronicle of Young Satan."[22] Baldwin emphasizes the power of suggestion. He says subconscious suggestion has interesting application "in the higher reaches of social, moral and educational theories." And he concludes that the senses "contribute to the texture of our dreams by subconscious suggestions. He feels that our waking life is influenced by these suggestions.[23] Twain's theory is similar to Baldwin's ideas. Often some subconscious desire of August Feldner or Theodor Fischer brings forth the Dream-Self. Perhaps, it is a dream, a wish, or a need. Again in his Notebook, Twain speaks of the spiritualized self and the I as separate. This spiritualized self can separate itself and wander in its own world separate from the waking-self.

Much of Baldwin's book emphasizes the power of thought. He feels that "our action is always the result of our thought."[24] He suggests that man's acts and his character are connected with the social world. Twain is close to Baldwin when he speaks of his conscience as a machine which is moral and can be taught or modified. Furthermore, this conscience "is not a separate person, it has no originality, no independence."[25] Thus, even though the social mind does shape the mind of the individual, it does not govern the imagination. The imagination is of a higher power.

This idea of the duality of the self was also an integral part of William James' Psychology, which Twain read in 1892. James breaks the "Self" or "Me" into three selves; the material me, the social me, and the spiritual me. He defines the material me as the body that one cares

for. The social me is the recognition one gains from his own group. The spiritual me is the "entire collection of my state of consciousness, of psychic faculties and dispositions taken concretely."[26] In his Notebook entry on the duality of the self, Twain speaks of the I and the dream self, which he calls also the spiritualized self; this dream self is a separate identity from the waking self, having its own activities and talents. This dream self holds conversations with other dream people, both living and dead; it travels through space and time; also, it creates accurately and vividly. Later Twain expands this duality theory into the multiple selves.

In "No. 44, The Mysterious Stranger" Twain treats the multiple selves theory in a dramatic form. He gives the Mysterious Stranger the power to separate August Feldner's Dream-Self from his Waking-Self.[27] Thus, the two selves meet and converse, while each explains his own identity. The Dream-Self is more interesting, more pure, and more creative than the Waking-Self. He desires freedom from the dullness of the Waking-Self and is liberated from the fleshy body by the Mysterious Stranger.

This separation of the creative self and the social self of the artist is similar to Carl Jung's theory of the creativity of the artist. In "Contribution to Analytical Psychology," he says that the creative energy is "a psyche that leads an independent psychic life withdrawn from the hierarchy of consciousness. . . ."[28] This "creative energy" exists within the artist. Twain's theories of dreams and creativity anticipated twentieth-century attitudes of the working of the unconscious.

The interest in the dream world that had once been centered in a dream of beauty or escape, as seen in his travel books, had deepened into a deep analysis of Twain's own dreams and his different levels of consciousness. Like many of his contemporaries, the theories of the unconscious attracted Twain. He had discovered that his dream self was an artist that could paint or draw or form shapes. This dream self is receptive to the creative force in the universe which "is the perfect artisan, the perfect artist. . . ."[29] This power, an unconscious force, is similar to the "plastic Power" that Wordsworth speaks of in The Prelude. It is separate from the waking self; it is pure, unfallen, and spontaneous; and often it is intuitive. For Twain this is a Mysterious Stranger that reveals the truth of a deterministic universe.

NOTES

[1]Albert Bigelow Paine, _Mark Twain: A Biography_, II (New York: Gabriel Wells, 1923), p. 964.

[2]Gladys Bellamy, _Mark Twain as a Literary Artist_ (Norman: Univ. of Oklahoma Press, 1950), p. 214.

[3]Benard DeVoto, "The Symbols of Despair" from Bernard DeVoto _Mark Twain at Work_ (Cambridge, Mass.: Harvard Univ., 1942), pp. 105-130. Here DeVoto comments on the evolving of the dream in the last manuscripts of Mark Twain. Although he does not treat the dream as the imagination, he does show that in _The Mysterious Stranger_ the dream helped Twain to find peace.

[4]Bellamy, p. 219.

[5]Coleman O. Parsons, "The Background of _The Mysterious Stranger_," _American Literature_, 32 (March 1960), 55-74, rpt. in John S. Tuckey, ed. _Mark Twain's The Mysterious Stranger and the Critics_ (Belmont, Calif.: Wadsworth, 1968), p. 125.

[6]Parsons, pp. 124-125.

[7]Edward Wagenknecht, _Mark Twain: The Man and His Work_ (Norman: Univ. of Oklahoma Press, 1961), p. 65.

[8]Parsons, p. 124.

[9]William M. Gibson, ed., The Mysterious Stranger by Mark Twain (Berkeley: Univ. of California Press, 1969), p. 33. All quotations from _The Mysterious Stranger Manuscripts_ are from this edition.

[10]Parsons, p. 125.

[11]_Mark Twain's Letters_, arranged with comment by Albert Bigelow Paine (New York: Harper and Brothers, 1917), II, p. 490.

[12]John Milton, _Paradise Lost_, ed. William G. Madsen (New York: Modern Library, 1969), pp. 335-339.

[13]Justin Kaplan, _Mr. Clemens and Mark Twain_ (New York: Simon and Schuster, 1966), p. 382. Kaplan quotes the remark by Shaw in his letter to Twain.

[14]Mark Twain's Notebook, arranged with comment by Albert Bigelow Paine (New York: Harper and Brothers, 1935), p. 171.

[15]Mark Twain, Personal Recollections of Joan of Arc (New York: Harper and Brothers, 1896), p. iv.

[16]Mark Twain, "About Play Acting," in The Man that Corrupted Hadleyburg and Other Stories and Essays (New York: Harper and Brothers, 1904), p. 203.

[17]Thomas Carlyle, Sartor Resartus, Frazier's Magazine, 8 (1833), rpt. in English Prose of the Victorian Era, ed. Charles F. Harrold and William D. Templeman (New York: Oxford Univ., 1938), p. 99.

[18]Carlyle, p. 88.

[19]Carlyle.

[20]Mark Twain's Notebook, p. 349.

[21]Sir John Adams, Everyman's Psychology (Garden City: Doubleday, Doran and Co., 1930), p. 203.

[22]Albert E. Stone, The Innocent Eye (New Haven: Yale Univ. Press, 1961), p. 240.

[23]James Mark Baldwin, The Story of the Mind (New York: D. Appleton, 1905), p. 150.

[24]Baldwin, p. 21.

[25]Mark Twain's Notebook, p. 394.

[26]William James, Psychology (New York: Henry Holt and Co., 1892), p. 181.

[27]In "No. 44, The Mysterious Stranger," Twain speaks of the two selves as the Dream-Self and the Waking-Self. I shall capitalize these terms when I am working with the manuscripts. Otherwise, when using the terms in ways other than the characters in the manuscripts, I shall refer to the two selves as the dream self and the waking self. Furthermore, I shall also refer to the Mysterious Stranger figure as the Dream-Self when he is within the dream framework or when he is associated with the creative process.

[28]Carl G. Jung, Contributions to Analytical Psychology, trans. H. G. and Cary F. Baynes (London: Routledge and Kegan Paul, Lt ., 1928), rpt. in Modern Continental Literary Criticism, ed. O. B. Hardison, Jr. (New York: Appleton-Century-Crofts, 1962), p. 278.

[29]Mark Twain's Notebook, p. 361.

CHAPTER II

THE GROWTH OF THE DREAM

"For everything in a dream is more deep and strong and sharp and real than is ever its pale imitation in the unreal life which is ours when we go about awake and clothed with our artificial selves in this vague and dull-tinted artificial world." Twain wrote this theory of the dream in the short manuscript "My Platonic Sweetheart."[1] Yet this theory of the beauty of the dream world, contrasted with the disillusionment of the social world, had troubled Twain from his early reporting experiences. Like Melville in _Omoo_, Twain also saw the dichotomy between the ideal and the actual.

In his early travel books Twain shows the loveliness and the charm of the natural world to have a dream-like quality. His old castles and cathedrals nestle in dream imagery. Usually, Twain sees this beauty from a distance, and its enchantment offers release from the pressures of society. However, the social world that he treats realistically is one of decay, cruelty, and hypocrisy.

In his later use of dream imagery Twain moves from visual imagery to mental imagery. For instance, in a _Connecticut Yankee in King Arthur's Court_ the dream element is a part of the framework. Again in "My Platonic Sweetheart," "The Great Dark," and "Which Was the Dream?" Twain writes of the unconscious level of the mind. No longer is the dream element always the beautiful; it often has become a nightmarish

reality. Finally, he not only separates the two worlds, but he also separates the two selves--the dream self and the waking self. The "mysterious mental magician" who fashions our dreams is the dream-artist, a separate self from the social self.[2] In The Mysterious Stranger Manuscripts Twain merges the dream and the creative artist. He develops the pattern of dream imagery through a slow process from its first shadow marks of dream-like beauty into the realm of the unconscious.

In 1866 Twain wrote a series of letters for the weekly edition of the Sacramento Union, describing the conditions of Hawaii. Although his assignment was to cover the Hawaiian trade, he also wrote of the people, the country, and the fairytale quality of beauty. Often he sees this beauty as dream-like. Writing of the Kalihi Valley, he notes its "dreamy" qualities. "The varied pictures of the lights and shadows on the wooded mountains, the strong, dark outlines of the gate, and the bright green water and the belt of blue beyond, was one replete with charming contrasts and beautiful effects--a revelation of fairyland itself."[3] This dream imagery is repeated at intervals throughout the book. But he also reports underlying qualities of cruelty. For instance, he notes the "charming spectacles" at Kealalelua Bay; however, he moves closer to the scene and tells of Captain Cook's brutality, as well as his horrible death. Furthermore, we see the lovely sanctuary juxtaposed with the execution block. In Letters from the Sandwich Islands, Twain closely delineates violent acts. Yet to show the enchantment of the beauty, he writes of the landscape in a faraway dream-like style.

Then in 1869 in The Innocents Abroad the dream marks form a pattern that foreshadows the opening scene of "The Chronicle of Young Satan." The patterns are more consistent and more often repeated. Bellamy writes

that "his descriptions of scenery are studded with magic moonlight, enchantment, fairyland--every facet of unreality--and always and above all, the dream."[4] The small villages of Italy that he draws closely resemble Eseldorf: "We passed through the strangest, funniest, undreamt-of-old towns, wedded to the customs and steeped in the dreams of the elder ages, and perfectly unaware that the world turns round!"[5] Again an enchanting cathedral is described as "so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems in the soft moonlight only a fairy delusion of frostwork that might vanish with a breath!"[6] Within these tiny villages and castles, however, is cruelty and ignorance. The dreaminess of the towns and the sleepiness of the people form seeds that Twain later expands into Eseldorf and its drowsy inhabitants.

In 1880 Twain published _A Tramp Abroad_ that shows the same pattern of dream imagery that characterizes _The Innocents Abroad_. But in 1889 he turned to a more complex handling of the dream element in _A Connecticut Yankee in King Arthur's Court_. He notes in a _Notebook_ entry of 1883 his own dream of becoming a "Knight errant in armor in the Middle Ages. Have the notions and habits of thought of the present day mixed with the necessities of that."[7] In _A Connecticut Yankee_ he uses his own dream in the novel as an integral part of the framework.

A Connecticut Yankee is a journey into the dream world of Hank Morgan. The narrator moves into the past of medieval England through Morgan's story of his own mysterious fantasy. Following a tour of Warwick Castle, the narrator meets a stranger who takes him backward into time with his tale of Sir Bedivere, Sir Launcelot, and others of the

Round Table. That night as the narrator sits "steeped in a dream" of the past and reads from Malory's "enchanting book," the stranger again appears. The narrator gives him a pipe, a chair, and a glass of Scotch whiskey. Then the stranger tells his own tale of his dream adventure in Camelot. A little later he falls asleep. The narrator reads Morgan's manuscript through the night, but the following morning he discovers the man, who is torn between two centuries, near death. In his final delirium he speaks to an acquaintance in his dream, muttering "such strange and awful dreams. Sandy! Dreams that were as real as reality--delirium, of course, but so real! . . . Ah, watch by me, Sandy--stay by me every moment--don't let me go out of my mind again; death is nothing, let it come, but not those dreams, not with the torture of those hideous dreams--I cannot endure that again. . . . Sandy? . . ."[8] Thus, Twain's earlier dreams of beauty and of escape had changed into nightmares.

By 1891 the financial and family problems of Twain had grown more intense; in 1896 Susan Clemens died. Between these two dates Twain wrote Personal Recollections of Joan of Arc, another story of medieval Europe. Here Joan's visions and dreams are a source of good. However, after the death of his daughter and after his financial ruin, Twain's manuscripts, many of them unfinished, developed into a series of nightmarish dream sequences.

Most of "Which Was the Dream?" was written in August of 1897, and it is one of the earliest manuscripts of the struggle between dream and reality. The sketch is of a successful Major General's suffering from a series of financial and personal losses in quick succession. The episode opens with the happy General and his wife planning a birthday party for their daughter, Bessie. However, disaster strikes the family,

when the home of the General burns during the daughter's birthday party. Unwisely, the General has placed all of his business affairs in the hands of a relative who betrays him. His home, fortune, and reputation are lost. Business acquaintances confront the man with his financial disaster, and he violently defends himself. Then he becomes unconscious. When he awakens eighteen months later, he gains his sense of reality. He finds that his family has suffered by poverty; his wife has been forced to move to an apartment in a tenement house and live thriftily.[9] The time lapse of eighteen months seems no more to him than an hour. Twain left the story unfinished; he closed the episode just as the General awakened. The pattern of the story is within the dream framework; the narrator lapses into unconsciousness and awakens at the conclusion. The catastrophe is a nightmare.

Other manuscripts of voyages with images of ice and dreams and despair, which create isolation and fear within the narrator, were written at this time. Again Twain uses the dream framework similar to that of "Which Was the Dream?" In "The Great Dark" once again he opens with a happily married man and his family, who are preparing to celebrate a birthday party. In this manuscript the protagonist and his daughters peer through a microscope at a drop of water prior to the man's drifting into a brief nap. He dreams that he takes a voyage inside the drop of water. The dream element is made concrete through the figure of the Superintendent of Dreams who appears at the dreamer's side as quickly as he falls asleep. The two move to a mysterious vessel that sails into darkness with huge monsters looking at the crew from the water. The narrator says: "Then the Superintendent of Dreams appeared at my side, and we talked it over. He was willing to provide

a ship and crew. . . ."[10] However, he also reminds the narrator that the trip will not be a holiday experience. The Superintendent of Dreams appears to be at the wheel of the ship; the journey leads into bad weather; horrible sea animals, a lost map, lost children, and a discontented crew are part of the unhappy journey. The desolation and frustration in the episode are agonizing. On this journey there is no awakening from the dream; there is no escape from the monstrous journey.

In this tale the framework of the action is within the dream. Much of the story is an analysis of the dream and waking life, and the man and his wife attempt to understand the nature of reality. Is reality the experience on the ship? Is reality the home left behind on land? The dreamer asks his wife if she thinks the life on the ship is a dream. Her answer is "no." To her the past life has never seemed a reality. The dreamer concludes that "I realized that I remember those people perfectly well. Damnation! I said to myself, are we real creatures in a real world, all of a sudden, and have we been feeding on dreams in an imaginary one since nobody knows when--or how is it?"[11] The Superintendent of Dreams, who seems to be a shadow of the future Mysterious Stranger, tells him "You have spent your whole life in this ship. And this is your real life. Your other life was the dream."[12] Thus, Twain indicates that the human experience is an illusion. In this selection his images are fragmented and disjointed, and he abandons the orderly sequence of time. His study of dreams and the unconscious anticipate the surrealism of the twentieth century.

In 1898 Twain involves his theory of the dream self as the creative artist in a fragmentary episode "My Platonic Sweetheart." He also involves the separation between the dream self and the waking self, which

he treats in dramatic form in "No. 44, The Mysterious Stranger." "My Platonic Sweetheart" consists of a series of recurrent dream patterns of a youthful sweetheart. The girl first appears to the dreamer when he is seventeen and she is fifteen. Then she recurs in his dreams until he is sixty-three. Yet she always remains fifteen; and he, seventeen. They first meet in dreamland in Missouri, later in Mississippi, then in Hawaii, in Greece, and in England. In some dreams they spend an entire day together--walking, talking, and visiting. Always she disappears at the end of the dream, and he is left alone in frustration. Once she dies, but later they meet and never mention the episode. However, when the dreamer awakens after a long dream sequence, he notes that he has been asleep only a few minutes.[13] Thus, Twain formulates his dream theory concerning time, space, and dream characters. He believes that our dream acquaintances have existence. This idea closely parallels the Notebook entry of January 1897, showing the duality of the waking self and the dream self. Here he also implies that our dream experiences have more reality than our human experiences and that our dream identity is our true identity.

His theory of the dream self as the creative artist is expanded in "My Platonic Sweetheart." This dream-artist draws the girl and her surroundings flawlessly. This "dream-artist can draw anything and do it perfectly; he can paint with all the colors and shades, and do it with delicacy and truth; he can place before me vivid images of palaces, cities, hamlets, hovels, mountains, valleys, lakes. . . ."[14] This dream-artist can also draw characters that always remain intense and alive. Furthermore, Twain insists that the waking self is an inferior

artist because it cannot draw or paint or create exact images. Indeed, it is the dream self that shall someday become our true identity, for in the conclusion of "My Platonic Sweetheart" Twain writes that in death "we shall slough off this cheap intellect, perhaps, and go abroad into Dreamland clothed in our real selves. . . ."[15] It is this dream self that Twain writes of in The Mysterious Stranger Manuscripts; it is Little Satan, Philip Traum, and Forty-four; it is the creative imagination.

Twain's final writing with the dream idea consists of the three unfinished manuscripts where the Mysterious Stranger becomes the Dream-Self. All these unfinished manuscripts are in Twain's own handwriting. He worked on these intermittently from 1897 to 1907. In 1904 he wrote the lovely dream-ending for the manuscript, which according to Paine was found separate from the other manuscripts. The three manuscripts "The Chronicle of Young Satan," "Schoolhouse Hill," and "No. 44, The Mysterious Stranger" have been studied and arranged by three critics: Albert Bigelow Paine, Bernard DeVoto, and John S. Tuckey. The manuscripts have also been published in two versions: the Paine and Duneka version in 1966 and the William M. Gibson edition of the three separate manuscripts in 1969. Since these arrangements have caused textual problems, perhaps, they should be explained.

In 1916 Paine, the literary editor of the Mark Twain Papers and the biographer of Twain, together with Frederick A. Duneka of Harper and Brothers published The Mysterious Stranger: A Romance as a Christmas story. He failed to mention that he had spliced two drafts together, changed the names of characters, and deleted episodes. Paine also wrote his own transitional paragraphs. For his primary source he used "The Chronicle of Young Satan" and then combined with this script the 1904

dream-ending, written for "No. 44, The Mysterious Stranger." The three original manuscripts were concealed for many years, and Paine's edition of The Mysterious Stranger was accepted as the final Twain manuscript.

When Bernard DeVoto succeeded Paine as literary editor of the Mark Twain Papers in 1937, he began a study of the many unpublished manuscripts and made it possible for other scholars to investigate the writing.[16] He worked through the stacks of unfinished stories and attempted to make a critical evaluation of the compulsive writing of Twain's last years. He shows in "The Symbols of Despair" Twain's struggle with his personal frustration. He analyzes the tortured writing of Twain, examining his images of the journey, the ice, the lost home, and the dream element. And he suggests that Twain finally "separated out the dream idea and confined it to a sequence," which he merged into the theme of a worthy man's destruction.[17] Twain returns to this sequence often, trying to find the images to remove an artistic block caused by his own obsession that he was responsible for his family's tragedies. He could find no ending to this story; his creative ability no longer functioned. Gradually, these manuscripts led to one that "came through to triumph at last, the book which, after it had been painfully written over and changed and adjusted and transformed, was to achieve the completion denied its many predecessors, the book which we know as The Mysterious Stranger."[18] DeVoto believes that the manuscript that Paine uses as his version of The Mysterious Stranger shows a return of Twain's creativity.

DeVoto arranged the manuscripts in the following sequence: "Schoolhouse Hill," "No. 44, The Mysterious Stranger," and "The Chronicle of Young Satan."[19] His conclusion was that Twain's last manuscript was a

final triumph and showed the removal of the artistic block which had threatened his creativity. It was "the symbolic dream of human experience that Mark had been trying to write in such travail for so many years."[20] DeVoto believed that the dream had helped restore Twain's image of himself.

However, the later study of these manuscripts by John Tuckey shows DeVoto's arrangement to be incorrect, and the Paine-Duneka edition to be a version other than the one Twain intended. In 1963 Tuckey published his study. By working with Twain's Notebook entries, as well as the texture of paper and the color of ink that he used writing The Mysterious Stranger Manuscripts, Tuckey organized the papers chronologically. He found "The Chronicle" to have been written first, probably from 1897 to 1898 and expanded in 1899. The brief manuscript "Schoolhouse Hill" was written in 1897. And, finally, the last script "No. 44," which incorporated parts of the two previous versions, was written from 1902 to 1907. Tuckey believes that Twain wrote the dream-ending during his wife's illness in 1904.[21] The critic thoroughly investigates Twain's various periods of writing, the shifts in characters, and the settings in the manuscripts. He also shows the method that Twain uses in expanding certain episodes. The patch-work of the 1916 edition of The Mysterious Stranger is evident.

The patterns of dream and reality that Twain develops in earlier dream writing fuses in The Mysterious Stranger Manuscripts. Here are the dream qualities of the early travel books: the toy castle, the miniature village, the sleepy people. Also, Twain's use of the concrete form of the Dream-Self in the Superintendent of Dreams merges into

Philip Traum and Forty-four. Again Twain uses the dream framework in all three manuscripts. The Dream-Self comes to the Dreamer early in the story as a mysterious visitor, and the two travel as comrades. Of course, the dream-ending provides the only awakening of the narrator in the form of his spiritual awakening. Here the Dreamer is left in the dream world of the human experience, while the Dream-Self vanishes. If these three manuscripts are read in the order of Tuckey's arrangement, a consistent development of the dream idea emerges through its various stages.[22]

In these manuscripts Twain continues the use of the journey as he had in other unfinished manuscripts, but in *The Mysterious Stranger Manuscripts* the journey of the protagonist is a dream journey through space. In "The Great Dark" and "The Enchanted Sea-Wilderness," the journeys are over vast oceans through ice and sea monsters. On these journeys there is no awakening; no destination is reached. However, in *The Mysterious Stranger Manuscripts* the Dream-Self comes to the Dreamer who responds, and they travel through space and time without a ship. They leave the Austrian village and visit cities in India, France, and China; they also move into the past. Often in their dream experiences they witness man's cruelty and selfishness.

The Dream-Self is the guide and teacher of the Dreamer; it leads him into a discovery of himself and of the human experience. This Mysterious Stranger is an entertainer, a protector, a provider, and a spiritual guide. He is also the dream-artist who creates by the power of thought. In "The Chronicle" he is Philip Traum or Little Satan, who appears suddenly to three village youths as they play in the woods near Eseldorf. He is a charming, friendly youth who participates in the

children's play. Later, he enters Eseldorf where he transforms the life of many villagers; he saves Father Peter by causing his madness; he leads Nikolaus Baumann into death; and he shows Theodor Fischer the cruelty and bigotry of the social world. In "The Chronicle" Traum is both a creator and a destroyer. His major action is his influence on Theodor, who follows the enchanting stranger on long dream journeys. Theodor learns of Traum's supernatural power of creating art, of creating life, and of changing the deterministic pattern in the human experience. The unfinished manuscript closes with the Dreamer and the Dream-Self on a long journey in India.[23]

The guide in "Schoolhouse Hill" and "No. 44, The Mysterious Stranger" is Forty-four, who has supernatural qualities and creative abilities similar to Philip Traum. In "Schoolhouse Hill" he identifies himself with Satan; however, in "No. 44" his true identity is never revealed. In both these manuscripts this mysterious stranger is good; he has no destructive traits.

In "Schoolhouse Hill" the Dream-Self comes to the Petersburg schoolhouse one winter morning as the children play in the snow. Entering the dull school, he brings entertainment to the children and joy to the teacher. His major influence is his power on the children's imagination. Later in the evening, he spends a quiet time in conversation with Hotchkiss, entertaining him with tricks and conversation. He explains that he is the son of Satan and that his mission on earth is to remove a part of sin's burden from the human race. Before Forty-four can reveal his plans for the noble work, the manuscript closes.[24] Although Twain uses fantasies, daydreams, and seances, there is no dream journey in this manuscript.

In "No. 44, The Mysterious Stranger" Twain uses dream imagery profusely and involves numerous activities of the dream state. The action occurs within a dark castle in Eseldorf, and the time is often at night. Forty-four, the Dream-Self, has many characteristics of the earlier Forty-four in "Schoolhouse Hill," as well as similar qualities of the mysterious dream-artist in "My Platonic Sweetheart." One winter day he came to Heinrich Stein's print shop, located within the castle, seeking a home. Most of Stein's printers abuse the ragged youth, but Stein and August Feldner, a sixteen-year-old apprentice, befriend him. August responds to the magnetic imagination of Forty-four, who becomes the guide of the apprentice. Together Forty-four and August leave the castle in long dream journeys, moving through space and time to distant countries and different centuries. August, like Theodor, witnesses many of man's acts of violence and hatred. Likewise, he learns of the operation of the creative mind.

Twain's major thrust in this manuscript is to reveal the separation of the waking self and the dream self of man. Forty-four has the power to separate this dual quality in each character in the castle.[25] However, only August grasps knowledge from this experience. August's Duplicate speaks with his Waking-Self, explaining his creative imagination and his spiritual nature. Then Forty-four frees him from the Waking-Self, similar to the release given to Ariel in The Temptest. The manuscript ends as August watches a vision of the dead. The Dream-Self says good-by to the Dreamer after freeing him from the restrictions of the human experience.

In 1904 Twain wrote the dream-ending for this manuscript, which offers the only ending for all these manuscripts. Finally, the mythical

dream journey ends. Forty-four tells August that "I your poor servant have revealed you to yourself and set you free" (p. 404). There is no awakening to the reality of the human experience for all is a dream. All of life is "only a vision, a dream . . ." (p. 404). However, the Dreamer does have the power of thought, which is a creative power.

In these final manuscripts Twain makes full use of the forces that had attracted him from his early reporting days. The fairy-tale quality of the early travel books, the use of the dream as a framework for the plot, the growing interest in the duality of the self, and the disturbing theories of the dream state and the unconscious--all of these forces mingle in this final writing. His last statement is a separation of the waking self, the dream self, and the creative power in the universe. The creative imagination enters the social world as a force of energy with power to create life, beauty, and art. In addition, this power initiates those who follow it into a knowledge of life, and it offers escape from the limitations of the human experience. The Dream-Self insists that one should "Dream other dreams and better . . ." (p. 404). This is the wish of the creative force in the universe.

NOTES

[1]Mark Twain, "My Platonic Sweetheart," in _The Complete Short Stories and Famous Essays of Mark Twain_ (1912; rpt. New York: P. F. Colliers and Sons, 1945), p. 874.

[2]"My Platonic Sweetheart."

[3]Mark Twain, _Letters from the Sandwich Islands_, ed. G. Ezra Dane (Stanford: Stanford Univ. Press, 1938), p. 74.

[4]Bellamy, p. 215.

[5]Mark Twain, _The Innocents Abroad_ (New York: Harper and Bros., 1869), Vol. I, p. 209.

[6]_The Innocents Abroad_, p. 170.

[7]_Mark Twain's Notebook_, p. 171.

[8]Mark Twain, _A Connecticut Yankee in King Arthur's Court_ (1889; rpt. New York: Washington Square Press, 1973), p. 360.

[9]Mark Twain, "Which Was the Dream?" in _Mark Twain's Which Was the Dream? and Other Symbolic Writings of the Later Years_, ed. John S. Tuckey (Berkeley: Univ. of California Press, 1967), pp. 33-73.

[10]Mark Twain, "The Great Dark" in _Mark Twain's Which Was the Dream? and Other Symbolic Writings of the Later Years_, p. 105.

[11]"The Great Dark," p. 130.

[12]"The Great Dark," p. 124.

[13]"My Platonic Sweetheart," pp. 865-874.

[14]"My Platonic Sweetheart," p. 873.

[15]"My Platonic Sweetheart," p. 874.

[16]This point is noted by Henry Nash Smith in his "Introduction" to _Mark Twain: A Collection of Critical Essays_, ed. by Henry Nash Smith (Englewood: Prentice Hall, 1963), p. 8.

[17]Bernard DeVoto, "The Symbols of Despair," from Mark Twain at Work (Cambridge: Harvard Univ. Press, 1942), rpt. in Mark Twain: A Collection of Critical Essays, p. 150.

[18]"The Symbols of Despair," p. 156.

[19]DeVoto's titles for the unfinished manuscripts are different from those originally given by Twain. He called Twain's "The Chronicle of Young Satan," the "Eseldorf Version"; "Schoolhouse Hill," the "Hannibal Version"; and "No. 44, The Mysterious Stranger," the "Printshop Version." In this paper the titles given by Twain shall be used at all times.

[20]"The Symbols of Despair," p. 156.

[21]John S. Tuckey, "Mark Twain and Little Satan: The Writing of The Mysterious Stranger," in Mark Twain's The Mysterious Stranger and the Critics, p. 153.

[22]These three original manuscripts were edited by William M. Gibson in 1969.

[23]"The Chronicle of Young Satan," pp. 35-174.

[24]"Schoolhouse Hill," pp. 175-220.

[25]"No. 44, The Mysterious Stranger," pp. 380-381.

CHAPTER III

THE DREAM

"You perceive, now, that these things are all impossible, except in a dream. You perceive that they are pure and puerile insanities, the silly creations of an imagination that is not conscious of its freaks--in a word, that they are a dream, and you the maker of it" (p. 405). These words, spoken by the Mysterious Stranger as he disappears from August's final vision in the dream-ending of "No. 44, The Mysterious Stranger," mark the end of Twain's dream journey. Indeed, the dream-marks are all present in The Mysterious Stranger Manuscripts. A dream journey, a dream conversation, a carnival act, a nightmare--these are the activities of the dream. A young boy at play, a man seeking new truths, and an aspiring printer are the Dreamers who desire the power and excitement of creating. The Dream-Self, that creates, entertains, heals, and reveals truth, comes to those who yearn for an understanding for their own identity and world. This Dream-Self comes to children at play and to dreamers smoking pipes by blazing firesides; he comes in moonlight and in dreams. Again he comes at death. For Twain this Mysterious Stranger is the creative imagination who reveals power of thought, the duality of the self, the nothingness of the social world.

In the opening chapter of "The Chronicle of Young Satan," Twain introduces the dream framework. The opening scene is frozen in stillness. The story is a dream memory of the narrator, Theodor Fischer, who

tells of his boyhood adventure that he shares with a mysterious visitor in the village of Eseldorf. He recalls the dream qualities of Austria. It "was far from the world, and asleep, and our village was in the middle of that sleep . . ." (p. 35). In its solitude the tiny community "drowsed in peace." Seldom does anything occur to "disturb its dreams." Occasionally the prince visits the secluded village, bringing with him the excitement from the outside world, and when he leaves a quiet follows that is like a "deep sleep." However, in the village ignorance, persecution, and superstition confuse the villagers.

In the second chapter Twain introduces the Mysterious Stranger. His first appearance is associated with the fantasy of children's play. Nikolaus Baumann, Seppi Wohlmeyer, and Theodor Fischer leave the sleepy village, move across the bridge, and go to a "woody hill-top" where they often play. Here, separated from the influences of the village society, the children talk about the supernatural world. The Stranger comes to them from the woods; immediately he enters into their childhood play.

The strange talk of Felix Brandt, an old serving man of the castle, has triggered the imagination of the boys. He has encouraged them to welcome the supernatural. Before the boys wander from the village they had spent the evening with Brandt, listening to his tales of ghosts, horrors, and the Wild Huntsman. He also shared with them his own stories of angels he had seen who "talked, and looked and acted just like any natural person, and you would never know them for angels, except for the wonderful things they did which a mortal could not do . . ." (p. 44). This fantasy of Brandt stimulates their imagination so that they accept the creative acts of the Mysterious Stranger.[1]

Although the stranger appears to the boys in an objective form, he is actually spiritual. He explains that he is an angel sixteen thousand years old. He is the nephew of Satan and is named Little Satan; however, he later introduces himself as Philip Traum.[2] With this last name he associates himself with the dream. His appearance is youthful and charming and graceful. He also is cheerful, and his humor keeps the boys laughing as he entertains them with rollicking tales. Again he enhances the youths' imagination with music played on an unusual instrument. This music "brought the dance from heaven, too, and the bliss of paradise was in it" (p. 52). All of his qualities in this first appearance reflect the imagination. He is spiritual; he has magic; he enchants; he creates life.

The Stranger's first act is a symbolic act of creativity--the lighting of the pipe. Since the boys are without firemaking untensils, he furnishes their needs spontaneously. Theodor remembers that Traum takes the pipe and blows on the tobacco, creating a red glow. This action frightens the boys, and they run. But the Stranger quickly removes their anxieties by explaining his natural creative talent. Immediately he produces oranges, apples, and grapes. Next, he makes tiny birds and dogs of clay and gives them life. The boys have only to wish for anything, and he fulfills their desires. Thus, he wins their approval with his supernatural acts and his art.

Then the Stranger enchants the boys when he brings this fascinating creativity into their play. They are "astonished and charmed" and play at building towns and soldiers with this mysterious playmate. As he chats with the boys, he "made a crowd of little men and women the size of your finger . . ." (p. 47). These miniature people have all the

beauty and form given by a fine sculptor. Quickly, Satan gives them life. These five hundred little people in turn start to create by building their own church and castle. Then the new friend involves Theodor, Seppi, and Nikolaus in the experience by allowing them to create also, and they play at building towns and soldiers. Yet Theodor confesses that they "had no art in making such things" (p. 51). Since their tiny creatures are not formed with symmetry, their men and horses stumble and fall grotesquely. And the boys laugh at the disarray in the comical scene.

But this Mysterious Stranger can also destroy. The children's tiny villagers and their miniature village are so absurd, that he ruins their small world with a storm and an earthquake. The boys watch with horror as the little people try to find shelter from the wind and rain. They mourn when the tiny people die because they do not understand the Stranger's cruelty. Yet he is indifferent and explains that the destruction is unimportant. Again his lovely music attracts the boys, and they forget his cruelty as they dance on the grave of the little town. Through the enchantment they are freed from the restrictions of the village life and the past.

Here Twain shows the Dream-Self as a part of the childhood imagination. When the play is finished, the Stranger dissolves into a bubble. But before leaving, he promises the boys that he will return. The boys watch as he disappears, and Theodor describes the scene. He says, "You could see the bushes through him as clearly as you see things through a soap-bubble, and all over him played and flashed the delicate iridescent colors of the bubble, and along with them was that thing shaped like a

window-sash which you always see on the globe of the bubble." Lightly he "sprang--touched the grass--bounded--floated along--touched again--and so on, and presently exploded,--puff; and in his place was vacancy" (p. 56). Afterwards, the boys sit and wonder and sigh. The dream, with all the colors of the rainbow, dissolves.[3]

Quickly the boys awaken from the daydreaming. They see Father Peter, the good Priest, walking along the road in a desperate search for his missing thin wallet. Suddenly he discovers it in the path; however, now the wallet is full of gold. The boys realize that the Mysterious Stranger has filled the wallet with the coins. Furthermore, this gold is genuine; it is not "fairy money." Now the boys understand that this Stranger's acts can produce substance which provides for man's need in a human situation.

Since Father Peter is despondent because of a financial crisis, the money gives him security. He can use it to pay the mortgage on his home. But Father Adolf insists that the gold coins in the wallet belong to him, and he falsely accuses the good priest of having stolen the money. As a result, Father Peter is arrested. Then the villagers reject him and his niece, Marget, and the isolated family suffers from extreme poverty. However, Theodor has a keen desire to help the girl in some way.

The second appearance of Philip Traum is a response to this unconscious desire of Theodor. The boy turns from the village for a solitary walk in the woods to solve his problem. Here Traum comes mysteriously to the side of Theodor as he walks alone. As a result of Theodor's longing to help Marget, he turns to his imagination for resourceful ideas.

During this second visit Traum provides the necessities for Marget's security, thus fulfilling Theodor's desire. First, he provides a lucky cat for Ursula, which in turn will provide for Marget. Next, Theodor wishes to visit Marget. Abruptly, as in the dream experience, Traum and Theodor shift in space from the path in the woods to Marget's living room; they move through obstacles such as walls and closed doors. Furthermore, Marget, as a dream companion, unquestionably accepts their unusual presence. Then Traum supplies food for their meal. Even though Marget thinks she has only one fish, she discovers that as one fish leaves the pan, another quickly appears. Indeed, Marget and Theodor are in a dream capsule furnished abundantly with fruit and wine and fish by the Dream-Self while he entertains them with delightful conversation.

Abruptly the dream journey shifts to the jail where Father Peter is held prisoner. Marget desires to visit her uncle, and Traum offers her a way. She goes to the jail after dark and takes with her a note for the guards, which Traum promises will make the guards forget the present. Theodor suspects the words on the note will enchant the guards, perhaps, even cause them to sleep. All of the dream marks are in this episode. Marget travels at night; she puts the guards to sleep; she visits her uncle in prison. Her wishes are met through the dream process.

But the Dream-Self furnishes an illumination of truth for Theodor, who also desires to visit the jail. With his wish, the space scene immediately changes, and Theodor and Traum move from Marget's living room to the jail. Traum shows Theodor the cruelty of the torture chamber with its rack and executioners. In the next stage of the dream journey, they visit a French village where they witness more of man's cruelty and injustice. As they return from this trip, the immediate

shift through space again occurs. At evening they are in Eseldorf near the Golden Stag.

Instantly Traum and Theodor meet Seppi, who walks alone near the river at twilight. Once again they are separated from the village. Seppi informs them of a mystery in the village; Hans Oppert, the village derelict, is missing. Earlier he had mistreated his dog, and while Traum, Seppi, and Theodor sit in the moonlight, the injured dog appears. The children watch as Traum gently heals the animal's damaged eye. After Traum talks with the dog, he explains to the boys that Hans is dying. Then he disappears into the night as Seppi and Theodor sit on the grass in the moonlight. In this episode the Dream-Self serves as a guide for the Dreamer. He provides food, explains injustice, and recognizes death.

In the dream experience Traum is associated with images of nature, and he is apart from society. First, he comes mysteriously to Theodor as he walks alone on the path outside the village. Later they meet Seppi near the river away from the village. He also defends the moral qualities of animals and praises Han's dog. Then Traum disappears as the boys sit alone on the grass.

But Traum's third appearance is at a social gathering in Marget's living room as she entertains the villagers. After he leaves her party, he goes to a carnival in the Eseldorf market place. In both these scenes Twain juxtaposes the work of the true creative imagination with the false imagination.

At Marget's home Traum's creativity is juxtaposed with the false imagination of Father Adolf. The Priest has come uninvited to Marget's party to investigate the source of the enchantment which he links with

the house. Since the cat Agnes has provided lavishly for the household, the Priest suspects witchcraft supplies the wine, fruit, and other delights. Yet because the evidences of the supernatural appear real, he cannot properly determine the origin of the sorcery. Just as the Priest pours himself a glass of the rich wine furnished by Agnes, Theodor feels the electrical presence of Traum in the room. His entrance creates tremendous energy and refreshes guests who respond to his vitality.

For Twain the wine is a symbol of the imagination. As Father Adolf pours his third glass of wine, he accidentally spills some and is in despair, for as he says "it is royal wine" (p. 85). He attempts to catch the rich, fresh liquid in a bowl, but the container overflows while the wine bottle is still full. Since the Priest does not understand the true source of creativity, he argues that the house is bewitched. But at this moment Theodor sees Traum melt into the body of the Priest. Hence, the false magician becomes the true magician.[4] Father Adolf can now perform magnificently; furthermore, his personality changes. His skills become positive, not negative. He returns the wine to the bottle, smiles modestly, and walks out to the market square.

In the market square Traum juxtaposes Father Adolf's creativity, which is now controlled by the master artist, the Dream-Self, with the paltry show of the market juggler. The juggler does his little tricks with "three brass balls." The true artist performs superbly before the crowd, taking the three balls and increasing them into a hundred balls. "The spinning great oval reached up twenty feet in the air and was a shining and glinting and wonderful sight" (p. 87). Then he works with dexterity on the tight rope, performing with all the grace and beauty of an acrobat. He tells the people they waste their money "to see a clumsy

and ignorant varlet degrade that beautiful art--now they should see the work of a master" (p. 87). Twain shows the true artist's honesty in art. He needs no tricks nor deceit. Still the people in the market place do not recognize this art, for they think they are in a dream; they slowly wander away.

The visitant then comes in a dream experience to the sleeping Theodor. Here Twain treats concretely the qualities of the Dream-Self that he notes in his January 1897 Notebook entry. Twain shows in "The Chronicle of Young Satan" the powers of the dream-artist, the dream companion, the dream journey, and the death dream.

During a thunder storm at night Traum comes as a dream visitor to Theodor and carries him away on a dream journey. The boy had drifted into sleep to the sound of rain on his windowpane. In the midst of a dream Traum speaks to him. Then there is a flare of sunlight; instantly they are in China. In his Notebook Twain writes that in his dreams his "unhampered spiritualized body flies to the ends of the earth in a millionth of a second."[5] This erratic movement is a part of Theodor's journey to China.

In this dream episode Twain shows a "rational conversation" between dream companions that he had previously mentioned in his Notebook entry. They have stopped to rest on a lovely mountain side in China which is restful and peaceful. Here Traum explains in a long dream conversation the power of creating through thought. He says that while the human mind struggles to form an original idea, he creates effortlessly. "A man imagines a silk thread, imagines a machine to make it, imagines a picture, then by weeks of labor embroiders it on a canvas with the thread. I *think* the whole thing, and in a moment it is before you--

created" (p. 114). He also speaks of the power of his vision, which Twain calls the "vision of the X-ray" in his Notebook. Traum declares that his vision can penetrate any substance and that even "the rocks are transparent" to him. All of nature is revealed to him through this vision. Then his mind retains all that he has learned.

In the dream conversation Traum also insists that he has the controlling power to change a link in the deterministic plan of a man's life. At this time Twain presents his own philosophy of determinism through Traum's statements. All of man's acts are determined by his first act; he cannot change the events of his life. Yet Traum insists that he has the power to change a link in a person's life. He can change a man's actions by giving him original ideas.

Indeed, he offers to change the life of Nikolaus Baumann and Lisa Brandt who are destined to suffer from a tragic accident. According to the deterministic plan, twelve days later Nikolaus is to save Lisa, a lovely village child, from drowning. As a result of this accident Nikolaus will spend forty-six years as an invalid, and Lisa will die a shameful death in nineteen years. However, Traum causes Nikolaus to change one of his acts, the raising of a window, and this changes his future experience. In the few seconds allowed, Lisa will drown, and Nikolaus also will drown while saving her. Traum's decision frightens Theodor, who has begged for Nikolaus' safety. Yet the boy gradually realizes that this death of Nikolaus and Lisa is kinder than life. Perhaps life is the nightmare; death, the release from the trap.

The long dream journey closes as Traum thinks a glass of wine into the outstretched hand of Theodor. Theodor joyfully drinks the wine given

by the Dream-Self; then he destroys the glass. He understands that the dream experience with Traum is not an illusion. Then Traum carries Theodor home where the boy frets sleeplessly in his bed as he remembers his childhood innocence. He thinks of his friendship with Nikolaus and reminisces of their childish play "in the woods and the fields and the river in the long summer days, and skating and sliding in the winter when our parents thought we were at school" (p. 120). Now this wonderful time of childhood is ending.

That night the Dream-Self also visits Nikolaus. When the boys meet the following morning, Nikolaus explains that Traum came to him and promised to take him on a "far journey, and wonderful and beautiful . . ." (p. 122). This image of the death journey resembles Twain's earlier statement in his Notebook that explains that after death the "dream body will doubtless continue its excursions and activities without change, forever."[6] Indeed, Traum will carry Nikolaus on a death journey that will free him from a nightmare in life.

Traum's first entrance after Nikolaus' tragic accident shows the power of a vision that reveals a truth. The Dream-Self comes to both Theodor and Seppi as they watch for him near the woods where he first appeared. The boys long for Traum because, as Theodor remembers, "we wanted to be entertained, and we asked him to do a show for us" (p. 134). But this time Traum does not entertain them with carnival acts or music. Rather he asks them if they want to see a "history of the progress of the human race?--its development of that progress which it calls Civilization?" (p. 134). The boys see a vision that shows them man's first murder.

The vision that comes to Theodor and Seppi is one of the Garden of Eden. They witness the killing of Abel by Cain. In a dramatic scene the boys see Abel kneeling in prayer; then they hear his cry; finally, they see his blood flowing into the ground. The vision then disappears after the episode of the first murder. Next, a long series of images of war and cruelty flash before them. In this stage of the "theater" they watch scenes from the history of civilization. However, they are separated from this dream capsule. They sit aside from the action and watch the progression of scenes. The flood and the Ark, Sodom and Gomorrah, the Hebraic wars, Jael, the Egyptian wars, Greek wars--all move before them in a panoramic display.

The Dream-Self breaks into the structure of the journey and explains when Christianity is born. Then follow more events: the Holy Inquisition, the witch burnings, and more wars. Once again the Dream-Self breaks into the structure of the dream, explaining that he will show them the future. He links the future wars with Cain's murder, showing that the act of murder is the same, even though the instruments of death have changed. The future vision shows the tragedies from 1702 through the nineteenth century.

Indeed, the physical dream pictures do not show progression in the development of civilization nor in the moral condition of man. Rather, the vision reveals man's lack of desire for spiritual qualities. It is well to note that in this vision there are two spectators, Seppi and Theodor, who both see the vision of truth. They are saddened by the depressing pictures of man's history.

Again the Dream-Self offers comfort to these two dreamers through his enchantment. Twain uses visual images of goblets full of wine as

a symbol of the imagination. These goblets "seemed to be alive; and certainly the colors in them were in motion. They were very brilliant and sparkling, and of every tint, and they were never still, but flowed to and fro in rich tides which met and broke and flashed out dainty explosions of enchanting color" (p. 138). As the boys drank from them, they felt a "bewitching ecstasy" flow through their body. Then they watched as the goblets moved into the sky like a "triplet of radiant sundogs, and disappeared" (p. 139). The words "brilliant," "sparkling," "flashing," "splendid fires," "sky," and "radiant sundogs" are images linked to the creative energy in the universe. The imagination is entirely separated from the decadent condition of human society the boys have witnessed in the theater.

One of the final appearances of Philip Traum in Eseldorf is at Father Peter's trial where he provides an idea that frees the good Priest from imprisonment. Again Traum comes because of Theodor's desires. The boy, who is a witness at the trial, says he looks for Traum to appear because he "could invent some way to win the case; for he had said it would be won, so he necessarily knew how it could be done" (p. 157). Wilhelm Meidling handles the defense. Seppi and Theodor give the only testimony in behalf of Father Peter, and the court laughs at them. Then Theodor sees Traum sitting near Wilhelm, and the boy watches as Traum melts into the body of the young lawyer. Here Twain shows concretely the influence of the imagination on the human mind.

The imagination provides an idea that corrects injustice. Wilhelm, influenced by Traum, investigates the dates of the coins. Those coins found by Father Peter are dated after the time Father Adolf has insisted he found the money; therefore, the gold is not that found by the cruel

Priest. Twain shows the thought coming from Wilhelm after Traum has entered his body. Thus, the creative imagination provides the idea that saves Father Peter. At last the case against him is dismissed. However, Traum's final act is to destroy the old man's reason and give him the joy of delusion, the joy of fiction. After Father Peter loses his sanity, he imagines himself as an Emperor. Therefore, he will never again know the unhappiness of sanity. All of the action in this episode is mental. Perhaps, Theodor has progressed sufficiently through the initiation of his journey to be enlightened on this level of thought.

In "The Chronicle of Young Satan" the last journey of Philip Traum and Theodor takes them out of Eseldorf to a wider boundary. Theodore has learned of the Eseldorf society and is now ready for knowledge of other cultures. This last dream journey takes the Dreamer over the entire world. The episodes do, as Tuckey points out, merely relate magic acts with Traum acting as a conjurer.[7] However, if the episodes are seen as an extension of Theodor's initiation into the works of the creative imagination, they form a logical pattern. They are in the structure of a dream journey that is broken in two stages.

The first stage of the visit is in India. Here Twain uses the harvest image to show the fruitful qualities of the imagination. Traum grows a lush tree that can furnish abundant supply for the entire province. Theodor describes the tree. "There was a murmur of wonder, then all looked up and saw a strange and pretty sight; for the branches were heavy with fruits of many kinds and colors--oranges, grapes, bananas, peaches, cherries, apricots and so on" (p. 168). The people carry baskets to fill them with the fruit, yet the supply is never

diminished. However, the owner of the tree, a foreigner who is greedy and forbids others to share the precious fruit, appears. In anger he strikes Traum. Afterwards, the fruit drops from the tree. Traum punishes the foreigner by taking away his sleep; the owner must water his tree every hour each night. The man's nights shall become a nightmare since he has refused to share abundance given by creativity.

The final stage of the dream journey is in a palace of a wealthy native of India. Again Traum competes with a false magician, but he is now in a palace, not a market place. He introduces himself as an aid to the false magician, but he surpasses this court magician. He provides for the owner of the palace a hollow ball with a diamond inside. At this point, both the episode and the manuscript end abruptly. But the image of the diamond reveals the true result of the imagination. It is precious; it is free from flaws; it is pure; it adorns; it is a priceless gem. Perhaps, the diamond is a symbol of these qualities.

In "The Chronicle of Young Satan" Twain shows all the patterns of dream imagery; the twilight visit, the moonlight conversation, the dream vision, the death visit, the long dream journey, the dream conversation, the floating sensation, and the immediate shift in time and space. He also involves nineteenth-century thought of dream psychology and the unconscious. He echoes Baldwin's remarks on children's imaginative play, the idea of associationism, the power of suggestion, and ideas of wish and fantasy, as well as the influence of society on the individual's mind.

Moreover, he connects the Dream-Self that comes to the Dreamer with the creative imagination. Philip Traum, the dream-artist, reveals the power of the creative imagination, which Twain associates with nature,

the intuition, energy, power, illumination, and thought. He associates specific images with creativity: the pipe, the wine, the music, the vision, and precious jewels. The creative artist does provide the Dreamer, not only with the artistic power, but also with a truth of the social world. The Dreamer is taken by progressive steps from boyhood, through learning, to an awakening by the Dream-Self.

When Twain left "The Chronicle of Young Satan" unfinished in 1898 to begin "Schoolhouse Hill," he transferred the idea of the Mysterious Stranger to the new manuscript. In November of 1898 he wrote approximately 15,300 words for this fragment.[8] A Notebook entry shows the idea for this story. "Story of little Satan Jr. who came to Hannibal, went to school, was popular and greatly liked by those who knew his secret. . . . He was always doing miracles--his pals knew they were miracles, the others thought they were mysteries."[9] This new Mysterious Stranger, Forty-four, has some of the dream qualities of the earlier Philip Traum. This Mysterious Stranger comes to the Petersburg village on a winter morning where he brings interest into the dull school, saves victims from a blizzard, and explains the nature of evil during a midnight conversation.

Again the Stranger first appears to a group of children playing. On a cold, frosty morning he comes to Tom Sawyer, Huck Finn, and other students of the Petersburg school as they gather on the playground. This youth has many of the qualities of a "Fairy-tale prince." He is attractive, charming, and intelligent, and he brings excitement to the student's play.

In the first episode Twain focuses on the Mysterious Stranger's power of thought in the Petersburg school. He arouses the student's

curiosity. The class is bored by the dull teaching, since their only activity is to memorize facts and recite them. But Forty-four appeals to the imagination and makes the students forget the passing of time. He memorizes all that he reads instantly, and he amazes Tom Sawyer and the other student with his "stupendous performance." He quickly learns English grammar, French, math, and phonography. Furthermore, he involves the students by contributing analysis and interpretation to the discussion.

Then after he leaves the school, Forty-four becomes a miraculous figure as he helps those lost in a great blizzard. In this episode there are some dream marks, particularly in the supernatural qualities of the fog, wind, and snow. The narrator describes the storm as a "fog of white dust forms--mere powder; just powder; the strangest snow imaginable" (p. 200). The wind blows into distorted formations which the fog blurs. The grotesque images of the fog and snow give the scene a nightmarish dream quality. And Forty-four resembles a dream figure who saves lost villagers because of his tremendous strength and night-vision. However, since "Schoolhouse Hill" is told by an omniscient narrator, only the exterior level of the dream can be given. Twain does not move into the unconscious to show a dream experience.

Again the episode between Hotchkiss and the Stranger later in the evening is marked with dream imagery. Here Forty-four is linked to a dream experience, since he materializes during a seance after he has disappeared in the storm. Then at midnight Hotchkiss and Forty-four settle down to a long winter talk concerning Forty-four's ancestry. Hotchkiss revives the fire in the library until it blazes and offers his visitor a drink of whiskey and a cob pipe to smoke. Thus, while

the storm rages outside, Hotchkiss enjoys a drowsy evening with his whiskey, his pipe, and a Mysterious Visitor from hell.

Moreover, the Stranger enchants Hotchkiss with his magic. He brings food that reminds the old Dreamer of the Arabian nights. Too, Forty-four gives Hotchkiss the vision to see the dim room crowded with little red devils. The narrator describes the lively scene: "Trim and shapely little fellows they were; velvety little red fellows, with short horns on their heads and spike tails at the other end . . ." (p. 211). After Forty-four dismisses the little fellow, he entertains Hotchkiss with comments on heaven and hell.

Indeed, Forty-four explains his strange history. Here Twain again links the Mysterious Stranger with Satan. He is an angel and the son of Satan. Until the recent transgression of his father, he has lived in heaven with Satan. Since he was away from home when old Satan ate of the fruit of evil, Forty-four does not understand his father's action. However, he has not been touched by his father's sin and is still unfallen. He theorizes that the eating of the fruit brought a change in man's nature that causes him to have "the passionate and eager and hungry <u>disposition</u> to Do <u>evil</u>" (p. 216). Forty-four desires to remedy this problem by trying to eliminate part of this evil from the human race. Forty-four's purpose on earth is to study man and attempt to erase a part of his father's influence. But at this point the story of "Schoolhouse Hill" begins to dwindle away, and Forty-four never offers his plan to help man.

Many of Forty-four's activities illuminate the Petersburg school, the village, and the Hotchkiss family. In this story Twain uses light imagery near Forty-four in several episodes. For instance, when he

enters the darkened room at the Hotchkiss home, he immediately lights a mysterious candle which brightens the entire room. Even though the blizzard causes Petersburg to be dark, the villagers assume that the Stranger carries a lantern, since he sees through all obstacles with his penetrating vision. Later a servant sees Forty-four under a light in the dark hall. Too, the dim room of Hotchkiss glows from the blaze in the fireplace. Twain repeats this light imagery until it forms a structural device. Indeed, the light of the imagination is associated with Forty-four in "Schoolhouse Hill."

Thus, the two Mysterious Strangers are linked with the creative imagination, and they appear as dream figures. Likewise, they are angels and are relatives of Satan. Both have supernatural qualities and are able to perform magic. Yet there are differences between the two supernatural visitors. Forty-four's only desire is to help; he does not destroy. He also appears as a dream figure in an enclosed surrounding instead of the natural world.

In 1902 Twain merged some of the qualities of both "The Chronicle of Young Satan" and "Schoolhouse Hill" into his last draft of a Mysterious Stranger. Once more this Stranger has the name Forty-four. He also is associated with light imagery. He is still linked to night scenes and enclosed areas where he appears as the Dream-Self. Likewise, his acts include creativity, magic, and supernatural tricks. Yet he does not appear to the imagination of a child as if he were a character from a fairy tale.

Furthermore, the setting of "No. 44, The Mysterious Stranger" is in Austria as in "The Chronicle of Young Satan." Twain uses his dream opening of the first manuscript with the tranquil river, the cloud

formations, the distant towers, the church, and the sleepy castle of Rosenfeld. Yet a new castle, which is the print shop of Henrich Stein, has appeared. To this castle on a winter day comes this Mysterious Stranger.

The young Dreamer, August Feldner, tells of his initiation into an understanding of the creative imagination through his friendship with the Stranger. The story also includes the villagers of Eseldorf and the family of Stein. The villagers are similar to those in "The Chronicle." But the action occurs within the castle, rather than in the village or in the natural world. In this castle Stein practices the new "art of printing" (p. 230). Since printing has not been accepted by the majority of the villagers, the print shop is located in an isolated part of the castle.

The relationships in Stein's family are discordant. His household consists of his second wife, his stepdaughter, and his sister's family. In addition, the circle includes Balthasar Hoffman, the magician; Katrina, the cook; and the printing crew. Frau Stein, her daughter, and the print crew are selfish and malicious, causing strife within the family. Struggling for his own values in this hostile group is August, the sixteen year old apprentice.

Certainly, Forty-four brings light to this dark and isolated print shop. The Stranger appears mysteriously one day at the castle door. He is cold, ragged, and hungry. But he is abused and rejected by the spiteful family members. However, both Stein and Katrina accept the youth, and he eventually becomes a member of the household.

From the beginning he is associated with magic. First, he calms a vicious dog, even talks with it. Later, when the print crew force

him to do unusual printing tasks, he reads August's mind for directions.[10] This mental telegraphy confuses the printers. Furthermore, he separates a crew of Duplicates from the printers. When the printers refuse to work, these Duplicates finish printing Stein's Bible contract. Again, like Traum, Forty-four can shift time and control space. These supernatural acts cause jealousy and resentment in the print shop.

Once more Twain contrasts the true creative imagination with the false creator. Here the tension is between Balthasar and Forty-four. Both Frau Stein and the printers associate the Stranger's acts with Balthasar's tricks. The magician accepts this false honor when he realizes that his magic is inferior to the creativity of the Stranger.

But Stein soon discovers the talent of Forty-four. One morning the master watches the Stranger as he places a log on a roaring fire. Then because of the boy's efforts, Stein decides to include him in the printing work. Of course, Stein considers the printer's art to be powerful and says that it "is destined in the ages to come to promote the others and preserve them" (p. 251). Again Twain shows that although the imagination is not a product of a learned profession, it is an essential quality for creativity. Stein's printers are well schooled; however, they are dull. They have studied Greek, Latin, mathematics, astrology, and other sciences. Yet they would close the door on the creative process. Indeed, the printers resent the Mysterious Stranger's imagination.

August is influenced by this conflict in the print shop. He struggles between his interest in the Stranger's friendship and his fear of the printer's jealousy. Yet he secretly desires to communicate

with Forty-four and to share in the excitement of his magic. Finally, he turns privately to the Mysterious Stranger for his guide.

August's meetings alone with Forty-four are marked with dream and sleep imagery. They occur at night in a bedroom. Usually they are near a roaring fire. August awakens by the fireplace to find himself in a semi-conscious state. The bedroom is dim except for the firelight that falls on Forty-four. These images are repeated in the dream episodes.

The first meeting between August and Forty-four in the dream situation is after midnight. In a dark hall August meets Forty-four carrying a lantern. August says that he "took me by both of my hands and beamed his gladness from his eyes, and there was no need to say a word" (p. 247). Although August is uneasy with his new companion, the two share a friendly evening. Forty-four offers August a hot drink in a "fine heavy cut-glass" that appears suddenly in the boy's hand. Later August stumbles through the darkness to his own room where he finds himself in his own bed with "a welcome great fire flaming up the throat of the chimney!" (p. 249). Soon the Dreamer is asleep.

In the second dream episode between the two, August learns more of the creative act. Here Twain juxtaposes true creativity and superstitions. The scene has such dream marks as the blazing fire in a dark room, sleep, the floating sensation, the dream conversation, and dislocations in space. This experience occurs when August takes Forty-four to his room for safety, following a threatened attack by the angry printers who believe that Forty-four practices witchcraft. His supernatural act of providing the invisible Duplicates frightens them. Indeed, August intends to save Forty-four from this witchcraft through

prayer. But Forty-four is indifferent to religious ritual, and he entertains August with pagan ceremonies of music and dance.

The boy responds to the Mysterious Stranger's creativity. First he moves through space to the Stranger's room. Then Forty-four explains that the false magic of Balthasar has no inspiration nor control. Next, he teaches August the supernatural act of becoming invisible. August floats mysteriously through space back to his own room in a dream state. When he awakens, he finds himself near his own fireplace. Once more the boy goes to sleep, happy with his dream memory.

A transition occurs in the Mysterious Stranger, following August's initiation into the creative act during the dream experience. Forty-four arrives dressed in the clothes of a gentleman rather than in the role of a humble servant. This fanciful dress suggests the imagination. In this scene Twain shows the change that occurs in Forty-four after he masters the art of printing. August carefully describes the apparel. "Embroidered buskins, with red heels; pink silk tights; pale blue trunks; cloth of gold doublet; short satin cape, of a blinding red; lace collar fit for a queen; the cunningest little blue velvet cap, with a slender long feather standing up out of a fastening of clustered diamonds; dress sword in a gold sheath, jeweled hilt" (p. 303). Of course, the men resent the beauty of the ornate dress, for they are jealous of Forty-four.

Then at midnight in the dark castle, lighted only with flickering candles, the dramatic transformation of Forty-four happens. At this point his supernatural power has given substance to the Duplicates. A quarrel begins when the printers accuse Balthasar of creating these Duplicates. He fearfully denies any involvement in the supernatural

act, blames Forty-four, and threatens to change him into ashes. At once Forty-four materializes in their circle still "dainty and gay in his butterfly clothes" (p. 308). Then he is transformed into a brilliant flame.

This dramatic scene is a balance of light and dark imagery. After Forty-four appears a "darkness fell upon the place and extinguished us all; the next moment in our midst stood that slender figure transformed to a core of dazzling white fire; in the succeeding moment it crumbled to ashes and we were blotted out in the black darkness again" (p. 309). Those antagonistic to creativity are surrounded in darkness; whereas, the creative imagination is a concentration of brilliant illumination.

But after the printers bury Forty-four's ashes, he restores himself to a physical state. In his renewed body he appears only to August, his follower. The meetings are linked to the apprentice's bedroom and are within the framework of the dream. Forty-four appears to August as a dream companion, in dream journeys, and in a dream vision. He fully initiates August into the power of his own imagination.

August discovers Forty-four waiting for him in his bedroom when he returns from the burial. They move close to the fire for conversation where Forty-four finally offers August the pipe to smoke. The youth watches the lovely ritual as he tilts back his head and blows "ring after ring of blue smoke toward the ceiling--delicate gauzy revolving circlets, beautiful to see . . ." (p. 314). Here late in the evening with his strange companion, August learns of his own Dream-Self.

In this dream conversation between the two, Twain presents his own theory of the multiple selves that he discusses in his Notebook. Forty-four tells August of his two selves; his Workaday-Self and his

Dream-Self. The Dream-Self "has no responsibilities, and cares only for romance and excursions and adventure. It sleeps when your other self is awake; when your other self sleeps, your Dream-Self has control; and does as it pleases" (p. 315). The Dream-Self has more imagination, it feels more intensely. The Workaday-Self is duller and has an inferior imagination. Thus, August is awakened to the qualities of his creative imagination--his Dream-Self. He has finally gained the power that he desired when he made his first visit to Forty-four's room.

On this next visit Forty-four takes August on a long dream journey with several stages. In this dream August leaves the castle and sees the evil in the social world. The two float away "high in the air, over the frosty fields and hills" (p. 321). In a village fifty miles away and thirty years in the past, they witness the accident of Johann Brinker and Father Adolf. Johann, a promising young artist, is skating when he notices that Father Adolf has fallen into the icy water. Johann rescues the Priest but injures himself in the struggle.

Quickly, there is a time and space change in the dream episode; the two dreamers move into the bedroom of Johann twenty years later. As a result of Johnann's accident, he is paralyzed and blinded. His family is in poverty and despair; the mother has lost her sanity. This stage of the dream journey ends as August finds himself dreaming that he is a member of this fated household. The next morning Forty-four, disguised as an old man, comes to August and takes him to the village square. Here they watch as Father Adolf condemns Johann's mother of witchcraft and sentences her to burning. The villagers only stand and watch as the fire consumes the pitiful woman.

Then the dream journey shifts to another stage where the Dream-Self gives relief from the nightmare by offering comfort and understanding. The setting of this dream experience is in August's bedroom. Here the Dream-Self provides a marvelous breakfast for the hungry dreamer. He brings exquisite food from all over the world out of an empty cupboard. While August eats of these delicacies, Forty-four explains the power of the imagination.

In this last stage of the dream journey, Forty-four tries to "enlighten" August by helping him understand eternity through the power of thought. At this point Forty-four contrasts the thought of the creative force in the universe with the mind of man. The mind of Forty-four's race is original; it creates through thought. But man's mind functions without thought. Indeed, Twain involves Baldwin's theory that the mind of man is like a machine. Forty-four says, "A man originates nothing in his head, he merely observes exterior things, and combines them in his head--puts several things together and draws a conclusion. His mind is merely a machine, that is all--an automatic one, and he has no control over it . . ." (p. 333). This mind does not create. Then with a freakish change, August's experience becomes a nightmare. He watches as Johann's mother disappears in a crimson sea of flames from hell. Again Forty-four vanishes, leaving August alone with his thoughts of life, death, and eternity.

In this long dream journey many elements of the dream pattern appear. August floats through space and is often invisible; time moves backward and forward. The scenes change abruptly; the village, Johann's bedroom, the witch burning, August's bedroom, and the final glimpse of hell. In addition, Forty-four appears as a dream companion in such

disguises as an old man and a magician. Furthermore, all the stages of the dream move the Dreamer through various levels of understanding: first, the original accident; second, the results of the accident; and third, the dream conversation that explains the inadequacy of the human mind as compared to the creative mind that is free from human pressures. Thus, Twain uses the dream structure to show his ideas of a deterministic universe, the cruelty of society, and the power of the imagination.

After the knowledge gained from this dream journey, August turns again to his own Dream-Self, his imagination. He has learned that he has three selves: the Waking-Self, the Dream-Self, and the Soul. Since Forty-four has materialized his Duplicate, August has grown aware of his own dual nature. One morning in a semi-conscious dream state he confronts his Duplicate. He has earlier searched for an understanding of his identity in the mirror, but Forty-four has proved that the mirrored reflection is not always accurate. Therefore, when the Duplicate enters the dim room, August carefully examines the figure, having it turn from side to side.[11] Indeed, he realizes that the Duplicate's creative power is superior to his own. It has more energy and more originality. In a dream conversation the Duplicate explains his imagination, and then pleads for his freedom from his social self.

Only the imagination can give this freedom. In a forceful scene Twain shows objectively the separation of the waking self and the dream self. August describes the Duplicate's release. First, the clothes fade away; then, the flesh disappears; last, the skeleton vanishes. All that was left was "a statue, perfect and beautiful, made out of the delicatest soap-bubble stuff, with rainbow-hues dreaming around over it

and the furniture showing through it the same as it would through a bubble; then--poof! and it was gone!" (p. 381). As in "My Platonic Sweetheart," the dream self is released from the physical environment.

Forty-four's last dream experience with August is a grotesque nightmare. Here in a vision of the dead he sees a parade of those who have suffered and died. The vision occurs in several stages. At eleven o'clock Forty-four reverses time, and the abrupt movement causes August to fall unconscious. When he awakens, the two stand in the castle hall, watching the long parade from the past. David and Goliath, Adam and Eve, and ancient kings march in the procession. In this clanking, shuffling parade, August sees vast numbers of the human race who have experienced death. Then Forty-four "waved his hand and we stood alone in an empty and soundless world" (p. 403). In this quiet universe Forty-four says good-by to August Feldner.

The vision in the dream-ending reveals to August the indestructible nature of the creative force. Indeed the imagination offers a release from the sadness and death that he has seen in the parade of the dead. In his farewell words Forty-four denies any future experience; in fact, he even denies the existence of the present physical universe. He declares, "Nothing exists; all is a dream. God--man--the world,--the sun, the moon, the wilderness of stars; a dream, all a dream, they have no existence. Nothing exists save empty space and you!" (p. 404). However, he continues, the artist's thought, the creative imagination, is "inextinguishable, indestructible." The dream-artist has now awakened. He has gained self-knowledge and understands the power of the creative force.

Thus, Twain's symbolic journey through light and darkness, joy and sorrow, obstacles and dissolution ends with this dream episode, written in 1904. He shows through a progression of dream experiences in "The Chronicle" and "No. 44, The Mysterious Stranger" that the creative imagination is an unconscious power that comes to the artist. Twain identifies the imagination as a dream self that creates art, life, and a universe. Through a progression of dream experiences, the dream-artist learns of his own creative nature. Likewise, the dream shows the tragic and brutal conditions in the social world. However, the imagination offers freedom from this environment, and the dream-artist chooses to follow his imagination, his dream self, rather than to remain in society. At last the dream-artist learns that the physical universe is actually a dream and that the only existence is the power of his own creative thought.

NOTES

[1]Baldwin discusses the influence of the association of one mind upon another in The Story of the Mind, p. 33.

[2]Since Traum is the German word for "dream," the Mysterious Stranger will be referred to as Traum in this paper.

[3]Here the children seem to limit their own play. Baldwin remarks that the importance of the imaginative play to children is that they learn to set the limitations of their own play, p. 101.

[4]The idea of the comparison of the true imagination and the false imagination in the figures of Satan and the Astrologer is discussed by E. H. Eby in "Mark Twain's Testament," Modern Language Quarterly, 23 (September 1962), p. 257. However, his analysis deals only with the 1916 publication of The Mysterious Stranger.

[5]Mark Twain's Notebook, p. 350.

[6]Mark Twain's Notebook, p. 351.

[7]Tuckey, "Mark Twain and Little Satan," p. 148.

[8]Tuckey, "Mark Twain and Little Satan," p. 140.

[9]Mark Twain's Notebook, p. 369.

[10]Twain was interested in mental telegraphy. He explains his theory in the postscript of "Mental Telegraphy," rpt. in Mark Twain's Stories, pp. 789-790.

[11]Twain writes in his Notebook of a dream in which he actually met his own dream self, p. 352.

CHAPTER IV

THE LIGHTING OF THE PIPE

One of the first acts of the Mysterious Stranger in The Mysterious Stranger Manuscripts is to light the pipe and smoke it with the Dreamer. Theodor describes this mysterious ritual in "The Chronicle of Young Satan." "He took the pipe and blew his breath on it, and the tobacco glowed red and spirals of blue smoke rose up" (p. 45). Here Philip Traum supplies the fire for the pipe of Theodor, Seppi, and Nikolaus when they meet on the hilltop near Eseldorf. Forty-four also smokes the pipe offered by Hotchkiss as they sit by the blazing fire late at night in Petersburg. Then after Forty-four's resurrection, he offers the pipe to August as they sit in the lonely room of the old castle. Twain uses the lighting of the pipe consistently as a symbolic act which always occurs when the Dreamer is to be initiated into a knowledge of the imagination. The imagination is a spiritual force which inspires and stimulates the creative process.

The imagination's spiritual nature frees it from the laws of the physical world. Even though Traum appears to the boys in a concrete form, he explains that he is not material. "My Flesh is not real, although it is firm to the touch, my clothes are not real. I am a spirit" (p. 53). Man is limited by impurities, diseases, and death. But Traum separates himself from the limitations of matter. "Man," he insists, "is made of dirt--I saw him made. I am not made of dirt" (p.

55). Too, the spiritual nature of the artist is not restricted by social pressures. Speaking of his own spiritual qualities the Dream-Self of August claims that he is a "spirit of the air, habitant of the august Empire of Dreams . . ." (p. 370). Because of its spiritual nature the imagination is infinite, eternal, and pure. Thus, the ideas coming from the imagination give freedom to man.

Another quality that Twain associates with the imagination is the inspiration. In The Mysterious Stranger Manuscripts, he stresses the idea that the urge to create comes from the inspiration. This attraction is a spiritual quality that flows from the presence of the Dream-Self. Even when Traum and Forty-four are invisible, their presence is a stimulus to those who respond. For instance, in "The Chronicle" Theodor describes this sensation which attracts him as "a most cheery and tingling freshening-up sensation . . ." (p. 64). Again at Marget's party the villagers respond to Traum's presence though he is not visible. A similar quality is in both "Schoolhouse Hill" and "No. 44." In the Hotchkiss household there is a feeling of "mysterious ecstasy." Another time August describes this presence as "that life-giving, refreshing, mysterious something which invaded the air when 44 was around" (p. 386). The inspiration brings joy and vigor from a source outside the artist.

Thus, Twain sees inspiration coming from an external force of creativity in the universe, which in turn motivates the unconscious self of the artist. While he is in the social world, Theodor does not respond to the inspiration. However, when he is asleep or dreaming, he is aware of the suggestions and images that arise from the imagination.

Another essential property of the imagination is the faculty of creating images. In his Notebook and in "My Platonic Sweetheart" Twain

states his theory of the image-receiving and image-forming process. In the Notebook entry he contrasts the images formed by the dream self with those that come from the waking self. "Waking I cannot form in my mind the minutely detailed and living features of a face and a form and a costume which I have never seen, but my dream self can do all with the accuracy and vividness of a camera."[1] Again in "My Platonic Sweetheart" he insists that the waking artist is the "inferior artist" who cannot "bring before my mind's eye the detail image" of a building, a place, or a character. Yet the dream-artist "can place before me vivid images of palaces, cities, hamlets, hovels, mountains, valleys, lakes, skies . . . and he can set before me people who are intensely alive, and who feel, and express their feeling in their faces, and who can talk and laugh, sing and swear."[2] These images formed by the imagination are accurate and vivid.

In "The Chronicle" and "No. 44" the Dream-Self creates detailed images of places, characters, and events in the dream journeys. For instance, when Traum and Theodor go to China in a dream, the images of the landscape show the beauty and peace of a Chinese mountainside. This scene is distant and dreamlike. Theodor remembers the place as a "landscape of mountain-range and gorge and valley and plain and river, with cities and villages slumbering in the sunlight, and a glimpse of blue sea on the further verge. It was a tranquil and dreamy picture, beautiful to the eye and restful to the spirit" (p. 112). Likewise, Twain has similar dream landscapes in "No. 44," but he uses more narrative description than visual imagery. August recalls his dream journey with Forty-four to the home of Johann Brinker when they float "high in the air, over the frosty fields and hills" (p. 321). Then in the same dream

they travel again to the village. "Soon we were sailing over the village in the frosty air, and presently we came to earth in an open space behind the monastery" (p. 324). However, these landscape scenes in "No. 44" have little color imagery, whereas in "The Chronicle" these scenes have intense light and sparkling colors.

In other dream episodes Twain depicts clearly outlined interior scenes. For example, when Theodor visits the prison, Traum shows him the jail's torture chamber, the smoky lanterns, and the rack. There are also images of sound, for they hear the tortured prisoner shriek with pain. Again Traum and Theodor go to a factory in France where they see dreadful poverty and working conditions. In this village "men and women and little children were toiling in heat and dirt and a fog of dust; and they were clothed in rags, and dropped at their work, for they were worn, and half-starved, and weak and drowsy" (p. 73). In these interior scenes the Dreamer and the Dream-Self are invisible to the characters in the dream, and they do not participate in the action.

Many of the characters in these dream experiences are types, rather than individuals, and the Dreamer does not see them clearly. But the mother of Johann Brinker is carefully drawn. The dream opens with August and Forty-four going to the monastery where she is to be burned for witchcraft in a few hours. The woman sits "with the faint winds whispering around her and the powdery snow-whorls frisking and playing and chasing each other over the black ground" (p. 324). Theodor tells of seeing the woman's death at the stake in his dream experience. The "blue smoke" and the "red glow" from the fire are clear and distinct. The landscape images of smoke, cold, and fire make a backdrop for the

character. In this episode the images are close and detailed, not removed and vague.

Twain believes that the artist's image-forming faculty is an unconscious force that is separate from the artist's conscious will. This imagery-making capacity is unrestricted and forms images which the artist does not hold in his own conscious thought. He writes that he can close his eyes and visualize characters that are "most delicate and perfect miniatures and can note and admire the details." However, these "are not familiar faces, they are new--how can I invent them? And what is it that makes perfect images in my dreams?"[3] Yet he insists that he cannot form these faces through his conscious effort.

Still Twain's idea of the image-forming process is not in conflict with his theory that writing should be based on facts. In _Old Times on the Mississippi_, _Roughing It_, and _Huckleberry Finn_ the actuality of the images comes from factual material. Furthermore, his _Notebook_ entry, which includes his remarks to be written for the _Princeton Review_, advises young journalists to write from their own experiences: "If you attempt to create a wholly imaginary incident, adventure or situation, you will go astray and the artificiality of the thing will be detectable, but if you found on a _fact_ in your personal experience it is an acorn, a root, and every created adornment that grows up out of it, and spreads its foliage and blossoms to the sun will seem reality, not inventions."[4] Perhaps this statement confirms Twain's theory of the separation of the dream self and the waking self. The artist's willful attempt to invent results in a contrived image, whereas the unconscious creative force produces a graphic image.[5]

Twain also includes humor as an element of the imagination. His comments on humor are similar to George Meredith's theory, stated in "On the Idea of Comedy." When analyzing the spirit of humor, Meredith says that the humorist uses obvious methods to provoke laughter when he treats his comic character. "If you laugh all around him, tumble him, roll him about, deal him a smack, and drop a tear on him, own his likeness to you, and yours to your neighbor, spare him as little as you shun, pity him as much as you expose, it is a spirit of Humor that is moving you."[6] In "The Chronicle" Traum bluntly attacks man's dullness, selfishness, and moral sense. After realizing that his remarks have caused Theodor to be unhappy, he cheers the lad by telling a farcical yarn. He remembers a tale from the past when Samson "tied the torches to the foxes' tails and set them loose in the Philistines' corn and was sitting on the fence slapping his thighs and laughing, with the tears running down his cheeks, and lost his balance and fell off the fence . . ." (p. 55). Traum laughs at his own rollicking story, and the boys soon join the fun. The Dream-Self's humor brings such joy that the boys respond to his sparkling tale.

Furthermore, Traum explains to Theodor the purpose of laughter. When it is used wisely, it is the most "effective weapon" for the human race since it can correct man's weaknesses. Here again Twain's idea of humor resembles Meredith's theory that comedy's function as a correction of society is through "thoughtful laughter."[7] Certainly, laughter could help alleviate the poverty of the human race, says Traum. "Power, Money, Persuasion, Supplication, Persecution--these can lift at a colossal humbug,--push it a little--crowd it a little--weaken it a little, century by century; but only laughter can blow it to rags and

atoms at a blast" (p. 166). But man does not use this weapon, argues Traum, for he lacks the wit to understand the truly comic. Thus, Twain indicates that wit is an integral part of the imagination.

In The Mysterious Stranger Manuscripts Twain shows that specific conditions often prove a stimulus to the imagination. One of these is nature; another is the light from a fireplace. In "The Chronicle" Twain shows an affinity between the imagination and the natural world. However, in "Schoolhouse Hill" and "No. 44" he associates the imagination with an interior setting where the artist sits near a roaring fire.

In "The Chronicle" Theodor is often apart from society, near the woods, when he meets the Mysterious Stranger. For instance, Traum first appears to Theodor, Seppi, and Nikolaus as they play on the hill-top. They have left the village and gone "away up into the hills on the left to a woody hill-top which was a favorite place . . ." (p. 44). Here as they sit on the grass the Stranger comes to them, and they are attracted by his fanciful play. Twice more Traum meets Theodor when the boy leaves the village and turns to the woods. Likewise, Seppi and Theodor see their vision at the edge of the woods.

Again the Mysterious Stranger is linked with the natural world because of his compassion for animals. Theodor describes animals that "could not let him alone, they were so fascinated with him; and this was mutual, for he felt the same way toward them" (p. 139). They followed him and often "sat on his shoulder and his head, and rummaged his pockets, and made themselves at home--squirrels, rabbits, snakes, birds, butterflies, every creature you could name . . ." (p. 140). Often Traum and the animals "talk and laugh" in their own language. Indeed, there is perfect communication between the Dream-Self and the

natural world. And wandering with Traum in the woods draws Theodor closer to these animals. Gradually the boy turns away from society to find inspiration in the natural world.

Of course, the Mysterious Stranger does appear in society, yet in the village his relationship is with the crowd, rather than as a companion to Theodor. Traum first appears at social gatherings where he entertains with his conversation and music. He also comes to the funeral of Nikolaus and Lisa, to the mob-burning of Lisa's mother, and to the trial of Father Peter.

Occasionally Traum performs through the imagination of various characters in this social world. For example, at the party of Marget he enters the body of Father Adolf and causes the Priest to perform acts of artistic quality. Later at the trial of Father Peter, Traum melts into the body of Wilhelm Meidling and gives the lawyer the idea that saves Father Peter. After the trial Traum steps from Wilhelm's body, and the lawyer remarks that this idea came "like an inspiration" (p. 162). In this manner, Traum influences the thought of a few villagers and brings some form of order to society.

But Twain connects the imagination with an interior scene in "No. 44, The Mysterious Stranger." Usually, Forty-four appears to August at bedtime or in the twilight hour of awakening. After Forty-four's resurrection from his burial, he first comes to the apprentice's bedroom. Forty-four's first act is to cheer August with a delightful meal. Afterwards the two move to the fire for conversation where Forty-four explains the separation of the two selves of August--the Dream-Self and the Waking-Self. August says that they "took comfortable seats, each at his own customary side of the fire, which blazed up briskly

now, as if in a voluntary welcome of us" (p. 314). Then Forty-four always visits August in the bedroom, and they usually sit near the fire in their "customary" places with their pipes. In fact, the Dreamer only leaves the castle when the two go on a dream journey. Primarily, the Dreamer and the Dream-Self work in a vacuum, separated from any outside influences.

Likewise, it is by the fireside that August ruminates on his own Dream-Self, Waking-Self, and Soul. He says that "I floated off to my room through the unresisting air, and stirred up my fire and sat down to enjoy my happiness and study over the enigma of those names" (p. 342). In this episode August for the first time analyzes the qualities of his own imagination, rather than waiting for the influence of the Dream-Self's external presence. The fireside provides a special place for the activity of the imagination in "No. 44, The Mysterious Stranger."

And what does August Feldner, the seventeen-year-old apprentice, learn from his own Duplicate? He realizes that his "imagination compared with his splendid dream-equipment, was as a lightning bug to the lightning . . . in passion, feeling, emotion, sensation--whether of pain or pleasure--I was phosphorus, he was fire" (p. 344). He has always avoided his Duplicate because this self is superior to his own Waking-Self. Although the two were born together, they have no spiritual resemblance.

As the two selves of August Feldner wait for the Dream-Self to come and release the Duplicate, August learns of his own imagination. The Duplicate explains that the imagination is free to move through all space and to know darkness, as well as sunlight; it has no chains, confinements, nor morals. Indeed, it is capricious, fanciful, and

stimulating. Even though the Duplicate is fond of the Waking-Self, the problem of relating an experience is difficult because of language barriers. The only avenue of communication is through the Waking-Self's imagination, and the Duplicate feels this medium is "like 'emptying rainbows down a rat-hole'." Sitting alone in his bedroom, August confronts his own dream self, his own imagination, which explains its identity. At this point, the Duplicate, like Ariel in The Tempest, pleads for its release.

This creative self of the artist has many qualities which resemble the creative force in the universe. It has intelligence and exhilaration. It is free from the restrictions of the laws of matter and society. Furthermore, the artist's imagination communicates to the artist through images, dreams, and desires. Yet this imagination is freed only through the power of the creative force in the universe.

In fact, Twain writes of a creative force in the universe that is the perfect artist. In a Notebook entry of 1898 he describes this creative Being as a power that forms and rules the universe. This Being creates shapes, colors, and outlines. He has made everything beautiful: the animals, the oceans, and the suns. Moreover, this Being causes the substance of all things, as well as the laws that govern the universe.

Indeed, Twain's theories of the imagination have elements that are similar to the Romantics. For example, he sees the imagination as spiritual. Too, he links the imagination to nature and to childhood in a Wordsworthian tradition. Furthermore, Twain believes that during the creative process the artist often recollects images and experiences from the past. Again he views the imagination as intuitive and spontaneous, with a shaping quality of its own.

However, Twain's reading from nineteenth-century psychology also supports his theories of the imagination. For instance, James analyzes the visual imagination and finds that some individuals have a strong imagination that forms distinct images, while others lack this visual power. Baldwin also writes on the creative qualities in the mind of the genius. He says that artistic perception is intuitive and that the artist relies on inspiration.[8] And both James and Baldwin discuss the various states of the consciousness.

These ideas stimulated Twain's interest in the unconscious and its association with the dream. He studied and examined his dreams. Then he analyzed the dream process to understand the creative activity of the unconscious. Many of his dreams and his theories of the dream are recorded in his Notebook and become integral parts of his writing. Certainly, in "My Platonic Sweetheart" he associates the dream artist with the creative imagination.

Thus in The Mysterious Stranger Manuscripts, Twain unites these ideas of the imagination through the symbolic figure of the Dream-Self. It appears to the artist to initiate him into an understanding of the imagination. The Dream-Self is connected with nature, with childhood, and with the unconscious. It is a spiritual force that usually appears to the artist in a dream experience. Many of the images associated with the Dream-Self are related to the imagination. For instance, the sun, the fire, and the sky suggest creative energy. Therefore, with the symbolic lighting of the pipe, the Mysterious Stranger gives the artist the fire, the light, and the illumination to create. The Mysterious Stranger is the creative imagination which provides the inspiration, the ideas, and the images for the artist.

NOTES

[1]*Mark Twain's Notebook*, p. 350.

[2]"My Platonic Sweetheart," p. 873.

[3]*Mark Twain's Notebook*, p. 322.

[4]*Mark Twain's Notebook*, p. 192.

[5]This point is also discussed by Eby in "Mark Twain's Testament," p. 262. However, Eby's comments are limited to the Paine edition of "The Mysterious Stranger." Eby is primarily concerned with the words "fact," "reality," and "imagination."

[6]George Meredith, "On the Idea of Comedy and the Uses of the Comic Spirit," 1877, rpt. in *English Literary Criticism*: *Romantic and Victorian*, ed. Daniel G. Hoffman and Samuel Hynes (New York: Appleton-Century-Crofts, 1963), p. 269.

[7]Meredith, p. 273.

[8]Baldwin, p. 227.

CHAPTER V

THE CREATIVE MIND

Form, color, rhythm, harmony, melody, substance, outline and beauty--these are qualities that Twain associates with creativity in The Mysterious Stranger Manuscripts. In these texts Twain develops his views on the power and ability of the creative imagination that he had introduced in Notebook entries of 1897 and 1898. He also presents the idea that creative power is the result of thought. The Mysterious Stranger explains this force in "The Chronicle." "My mind creates! Do you get the force of that? Creates anything it desires--and in a moment. Creates without materials; creates fluids, shapes, colors--anything--out of the airy nothing which is called Thought" (p. 114). The creative mind is the source of endless variations of art, such as music, dance, poetry, and sculpture. It also includes the power to transform, to cause life, and to change physical laws. This creative mind destroys limitations of the physical environment, changes deterministic laws, and expresses beauty through art.

The first artistic performance of the Mysterious Stranger is in the role of a sculptor. The Stranger not only has the talent to shape perfect figures, but he also possesses the force to give life to his creation. In "The Chronicle" Traum makes the tiny village with its inhabitants of five hundred "toy people" for the pleasure of the Eseldorf boys. These figures have symmetry, balance, and grace.

In this episode Twain shows the process of creating. The three youths learn the art of shaping figures by watching Traum mold the clay into small figures. Theodor remembers that the stranger "made a toy squirrel out of clay, and it ran up a tree and sat on a limb overhead and barked down at us. Then he made a dog that was not much larger than a mouse. . . . He made birds out of clay and set them free and they flew away singing" (pp. 46-47). Here the verb "made" shows the process of forming and molding. Theodor also watches the miniature villagers build their castle which "was lovely to look at, it was so shapely and fine, and so cunningly perfect in all its particulars, even to the little flags waving from the turrets" (p. 51). As they watch the artist's skillful work, the children's thoughts open to the excitement of the creative process.

Traum later shows this same talent for sculpture when he transforms the chief keeper of the woods, Conrad Bart, into a stone figure. However, this act occurs through the projection of the artist's thought, rather than through the process of molding. After the man's transformation into a statue, his expression of hatred remains permanently in his stone face. The statue reveals "minute fidelities to fact, even the least little frayed and torn places in the clothes being exactly preserved, while as a portrait the work was perfection, and the murderous expression in countenance and attitude splendidly lifelike and animated and true" (p. 143). Even the birds in the game bag and the fly on Bart's cheek remain perfect. The crowd admires the statue; Siebold, the drunken artist, praises it. The work is accurate and exact.

Twain also includes music as an artistic expression of harmony, melody, and beauty. The Mysterious Stranger is a skilled musician who

appears as both a composer and a performer. His music always evokes an emotional response from the listener. For instance, when he plays on his "strange sweet instrument" for the Eseldorf youths, he attracts them with his hypnotic music. Soon they forget their grief and dance to his piping. Theodor says that the music intoxicated them with pleasure, and they worshipped the Stranger.

Furthermore, when Traum plays the dramatic poem for Marget and Wilhelm, they are stirred by the forceful sounds of the chase and the battle. The conflict of the poem is a maiden's rescue from a bandit by her lover. In this performance, the artist turns the music from an old, worn spinet into the harmony of an orchestra with violins, flutes, and horns. The tones of the instruments blend "in one rich stream of harmony" (p. 93). The music is described as "touching," "dreamy," "noble," and "precious." Following his performance, Traum vanishes as if he were part of a dream. The music seems dream-like to the audience, and they sit in ecstasy and quietness.

At times the Mysterious Stranger combines his music with oral reading. Twain was acquainted with this art, having read alone in personal performances to many audiences. He had worked to develop a technique in this oral presentation that Justin Kaplan explains as a "semidramatic form with its own set of demands and conventions which he had to learn almost from scratch."[1] Twain memorized the printed script and tried to make it sound like conversation. It is this technique that Traum uses in his oral reading. Through his mental power he can memorize the poem instantly, as well as change the prose into poetry. Too, his voice is described as musical, enchanting, and gentle.

Twain also includes other performances of the Mysterious Stranger where his art expresses beauty and control. For instance, while he is in Theodor's home, he completes the needle work on Lilly's embroidery. The small picture, embroidered with silk threads of silver and gold, has flawless workmanship. At another time he goes to the marketplace and entertains the villagers with his acrobatics. Here he turns somersaults, walks the tightrope, and juggles balls with dexterity, balance, and agility.[2]

Traum always performs in the presence of the villagers and for their pleasure. His work includes sculpture, music, dance, poetry, and acrobatics. Speaking of his art, he says, "I think a poem--music--the record of a game of chess--anything--and it is there. This is the immortal mind--nothing is beyond its reach" (p. 114). Thus, the creative imagination inspires the artist. But through the beauty of his art he transforms discord into harmony and destroys social pressures.

However, the Dream-Self not only has the power to create art, he also has the ability to change the laws of the physical universe. His laws are not the same as those that govern man. But they are spiritual laws which give him the power to adjust situations that entrap man. He can provide for human needs, break through the limitations of time and space, and change deterministic laws. But he only uses this power to help those who respond to the imagination.

Twain shows that material difficulties can be solved by the creative imagination. For instance, Traum adjusts many of the problems of Father Peter and his household. First, he places money in the lost wallet of the priest. Second, he supplies food for Marget when Father Peter is in prison. Then during a visit to her home, he causes the small fish that

she is cooking for dinner to multiply. As quickly as she takes one fish from the skillet, another appears. Later he furnishes abundant food and wine for the villagers who come to her party. However, no provisions are brought into the house from an outside source. Again at Father Peter's trial, Traum gives Wilhelm the idea that saves the priest from imprisonment. Their needs are met by the creative power of Traum.

Furthermore, Twain presents the idea that the limitations of time and space can be dissolved by the power of creative thought. The Dream-Self and the Dreamer can move quickly to any continent during a dream or daydream experience. For instance, in only a moment Traum and Theodor go from Eseldorf to France. Likewise, the trip to China is an immediate experience, and they travel over the entire country in approximately thirty minutes. There is a similar control of time and space in their visit to India. Theodor remembers that Traum "flashed me around the globe, stopping an hour or a week, at intervals, in one or another strange country, and doing the whole journey in a few minutes by the clock, and I was in a condition of contentment before we had covered the first stage" (p. 167). Thus, the global excursion is a form of escape for the Dreamer because he transcends the limitations of the physical universe.

Together Theodor and Seppi witness the Dream-Self's control of time during their vision in the woods. Here they see time reversed to the beginning of civilization, move forward into their own age, and then advance into the future. In this episode the boys watch the original events; they do not see mirages nor hallucinations. For instance, through the power of Traum's thought, he turns the woods into the Garden of Eden. Thus, the boys are present when Cain murders Abel. Indeed,

they are so close to the brothers that they hear the sounds of their argument and see the blood on the ground. After this vision disappears, the boys watch events unfold from the time of Noah and the flood, through their own age, and into future events of the human race. However, the boys always remain in the present.

Consequently, Theodor and Seppi learn that the present time is not the only actuality. They are released from the measurements of time. The theater shows that the past and the present and the future are all actualities; there are no divisions of time. Twain's attempt to show a transcendence of time and space anticipates the statement of Constantin Brancusi, a twentieth-century sculptor who said: "Man attacks time and space, constantly accelerating his passage through them."[3] Twain shows an escape from the three dimensions of matter into a higher fourth dimension which the Dream-Self has the power to enter through thought.

The creative power of Traum also makes it possible for him to change the deterministic circumstances in a person's life. He explains to Theodor that man's first act determins all his later behavior. Thus, one of man's acts leads to his future experiences. However, if a man skips one link in his experience, he alters his entire pattern of life. Traums' mental power can influence a person to change his thoughts; in this manner he can free the individual from deterministic events.

The Dream-Self provides for some of the villagers to alter their life experience. Of course, they often misunderstand his actions. Still he claims that all of his work is good for the villagers yet they have not recognized this fact. For instance, while Nikolaus is sleeping, he responds to Traum's suggestion that he close the window. Because of this small act, both Nikolaus and Lisa drown when the boy tries

to save the child. However, Traum insists that the drowning will actually free Nikolaus and Lisa from years of suffering. Furthermore, Frau Brandt's life is changed by Lisa's drowning. To relieve her from the sorrow caused by the accident, Traum causes her to skip a link of three minutes from her deterministic chain. Thus, she fails to turn a corner that she was predestined to do. Again Traum, who sees all future events, argues that her quick violent death from the fire removes her from years of suffering and unhappiness. Therefore, a person's destiny can be changed if he responds to the suggestions of the creative mind. Twain believes that the change in the individual's experience ultimately brings freedom though society does not see the results of the action.

Therefore, in "The Chronicle" Twain separates the thoughts of the creative force in the universe from the thoughts of the human mind. The creative mind is an unconscious force; it does not perform through consciousness. The thought which creates comes from within the mind and is the originator of the artistic expression. From it comes form, color, sound, outline, and other qualities of art. Furthermore, man is released from the laws of the physical universe while he is within the dream or dreamlike experience. Governed by the creative mind, his thought transcends the divisions of matter, distance, and time. Likewise, this mind can free man from the deterministic laws that control his human experience. Here the ideas come to man's consciousness through suggestions from the unconscious. Thus, the imagination inspires the actions and thoughts of those individuals who respond to it. The creative process is the result of thought.

In the fragment "Schoolhouse Hill" Twain continues the thesis that the power of thought lies in the development of art and learning. But

due to the brevity of the manuscript, the idea of creativity is only introduced. Twain's working notes for this manuscript indicate that he planned to give this Mysterious Stranger powers similar to those of Traum. These working notes show his description of this character that he calls X, who "masters the principles of an art or a science in a few hours, then in a few more he is perfect in it--piano, flute, skating . . ." (p. 434). Moreover, this character "makes flowers & fruits spring up; makes clay birds & animals & gives them life" (p. 434). Likewise, X causes flowers and fruits to grow instantaneously, similar to the creative life-force in the universe. These first working notes indicate that Twain intended for his Mysterious Stranger to create.

However, in this short fragment Twain only introduces the Stranger's creative mind. In the school episode he learns all the subjects in a few hours and performs with wisdom and intelligence. With his supernatural power he also saves lost villagers from the blizzard. Still his most dramatic act occurs when he provides a delightful meal from airy nothingness. This phenomenon takes place by the dim light from the fireplace as he talks with Hotchkiss. The food descends from the air and covers the table. Then this Mysterious Stranger from hell allows the little red devils that serve the food to materialize.[4] But after this scene Twain does not continue with these performances.

Furthermore, the association of the Mysterious Stranger's name with wine also indicates that he is a creator. In the first four entries of his working notes for this manuscript, Twain calls the Stranger by the name of X. In the fifth entry X emerges as "No. (404) 94 Prince of the vintage of a certain century--doesn't know which one--no curiosity--hasn't inquired" (p. 436). Here the "vintage wine" indicates a superior

wine of the century. Since Twain first connects Forty-four with this fine wine and since he repeatedly associates wine with creativity in "The Chronicle," he suggests the idea that Forty-four is a creator by giving him this name.[5]

When Twain moves from "Schoolhouse Hill" to "No. 44, The Mysterious Stranger," he weaves many of the qualities of this Forty-four into his new manuscript. Yet in his working notes for "No. 44" he does not describe this character again. Rather he appears to have used many of the qualities of the earlier Forty-four in his new text. Both Mysterious Strangers have characteristics such as humility, mystery and creativity. However, Twain does not associate the Mysterious Stranger of "No. 44" with the Satan figure.

In this last manuscript the Mysterious Stranger has evolved into a character associated with dream life, with creativity, and with immortality of art. Even in his working notes Twain links the major feat of the Mysterious Stranger with the dream. In one of his notations he says that "44 shows me dream-wonders & music of spheres, but I can't describe them, there being nothing to compare them with" (p. 439). Again a later working note called "DREAM LIFE" indicates that Twain planned to develop the idea that a "funeral; accident; loss of wealth; loss of wife & child" hurts. Still he continues, "keep heart, it is not real" (p. 462). In this final manuscript with the dream motif, the Mysterious Stranger has many qualities of the creative powers suggested in earlier manuscripts. He has evolved from the Superintendent of Dreams through the Satan image to the creative imagination.

Even though Forty-four resembles earlier supernatural visitors, his nature is more complicated because of the change in his identity from a

humble apprentice to the Dream-Self. At first he does only menial tasks in the castle and print shop. Then after he becomes a printer, he changes from a waif to a legal gentleman. Finally, he evolves into the Dream-Self after his resurrection. His art has moved from the useful to the inspirational. In this last stage he has the power of the creative force in the universe and can initiate the Dreamer into an understanding of his own imagination which can free him from the deterministic laws of the physical universe.

One of the major thrusts of "No. 44" is the resistance of society to the creative mind. First, Twain presents the conflict between the false artist and the true artist. Balthasar, the false magician is proud, vain, and deceitful. He governs the household of the printer's superstitious fears of his power. But he cannot produce work with substance and must rely on the creative mind of Forty-four for his recognition. In fact, Balthasar depends on the Stranger's work from the time he arrives at the castle. Certainly, life was amusing at this time, says August. "Every day there was a fresh novelty, some strange new thing done by the boy, something to wonder at; and so the magician's reputation was augmenting all the time" (p. 246). Forty-four's power lies in controlling matter, for he can make himself invisible, move through space, and read minds. Furthermore, he brings original ideas into the print shop.

Another conflict occurs in the print shop when Forty-four enters the profession as an apprentice. Of course, in 1490 the process of printing from movable type was in the early stages of its development. Thus, printers trained in this art were scarce. Therefore, when Forty-four learns the art of printing through his intuition and acuteness,

the men resent his intrusion. They feel that the imagination is not reliable. But learning the art of composition, cleaning the type, and setting type comes easily to Forty-four. Finally, the printers refuse to complete Stein's Bible order unless he is removed. However, Forty-four frees the imagination of each printer from his waking self to bring order to the print shop.

This separation of the waking self from the dream self of each printer is one of Forty-four's most dramatic acts. The dream self is the joyful, creative, productive nature of man. This spiritual self can act through the power of its own will, for it is not influenced by society. Each Duplicate quietly takes its place in the shop where it works to complete the unfinished printing. But the waking self of each printer is egotistical, and its thought is directed toward its own need. Since the printer does not respond to productive activity, his energy has no outlet. For this reason, he becomes aggressive and violent. It is this lower human thought that wants to destroy the imagination.

But the Dream-Self can transcend this destructive element of the human mind. Indeed, his spiritual nature gives him the energy to re-store his body after his death. This resurrection of the Dream-Self is, perhaps, his most essential act. Again the transformation comes quickly through his mental power. Soon after his burial he appears to August Feldner, who has become his comrade. He can renew himself. Thus, this symbolic act of the rebirth of the imagination shows Twain's faith that the creative act will survive. It will constantly unfold new ideas to man because it is inexhaustible.

After his resurrection the Dream-Self does not return to the social world, but he comes to August's bedroom where he entertains the young

artist and explains to him the nature of the creative mind. In most of the episodes he transforms himself into various disguises. He appears as Colonel Bludso's black man, as Balthasar the magician, and as an ancient priest. Twain uses the transformation each time that the Dream-Self leads August through some ordeal that brings him wisdom. When the Dream-Self appears disguised, he either reveals a truth or gives a pleasure.

In the disguise of Colonel Bludso's black servant, Forty-four entertains August with the humble songs of the old minstrel. Perhaps the black man's performance with his banjo reveals Twain's fondness for the simpliciity of Ameican folk music. He writes in 1897 of the divine quality of the Jubilee Singers' voices after hearing one of their performances. "I think that in the Jubilees and their songs America had produced the perfectest flower of the ages; and I wish it were a foreign product so that she would worship it and lavish money on it and go properly crazy over it."[6] Forty-four sends himself three hundred and fifty years into the future to bring Stephen Foster's song to August.

At this point, Twain presents the idea that music can make such a response in the listener that he forms visual images from the abstract dimension of melody. For instance, the music enchants August. He says that "there was never anything so heart-breaking, oh, never any music like it below the skies!" The black man sings of "his humble lost home, and the joys of his childhood, and the black faces that had been dear to him . . ." (p. 356). Then as he listens, August closes his eyes and when he opens them again he sees a vision of a log cabin "nestling under spreading trees, a soft vision steeped in a mellow summer twilight--and steeped in that music, too, which was dying, dying, fading, fading; and

with it faded the vision, like a dream, and passed away" (p. 356). Gradually, as if "through a veil" he again watches the vision transformed into his room. Again there sat Forty-four in the black man's seat. In this scene Twain uses the transforming quality of art to show the shifting of time, place, and character.

This creative force in the universe also has the power to control time and space. The Dream-Self knows no limitations. Quickly he goes from the Eseldorf castle to a village fifty miles away and thirty years in the past. Disguised as a peasant, he takes August to the monastery where the homeless mother of Brinker waits for her execution. August learns that because of the deterministic laws controlling her fate she must die. Thus, man's experience is limited by time, space, and environmental boundaries.

But the most dramatic event showing the Dream-Self's control of time and space occurs when he reverses time. Appearing as the magician, Balthasar Hoffman, he causes all human experiences to move backward rather than forward. Since August's human thought is still under the laws of the physical universe, he cannot participate in the dream action. He merely watches the procession of those summoned from the past: Moses, Caesar, King Arthur and others. Some of the scenes from the past are images in a time capsule so that an entire action unfolds before him. Furthermore, there are no divisions of time and place in this vision. Forty-four claims that the human race measures life by forming divisions of time and distance; therefore, the human mind can only understand its own time.

But the creative mind has access to all experiences and to all knowledge. Forty-four explains the infinite nature of this mind. He

declares, "The past is always present when I want it--the real past, not an image of it. . . . The same with the future: I can summon it out of the unborn ages, and there is is before my eyes, alive and real, not a fancy, an image, a creation of the imagination" (p. 332). Again, as in "The Chronicle," Twain shows that the past, present, and future exist in the present moment. This control over physical limitations gives the imagination an eternal quality.

Likewise, Twain insists in "No. 44" that the Dream-Self creates from the power of thought. But this inspiration to create comes from the unconscious, not from human thought. Man's mind only gathers material from an outside force and draws a conclusion. When speaking of man, Forty-four claims, "His mind is merely a machine, that is all--an _automatic_ one, and he has no control over it; it cannot conceive of a new thing, an original thing, it can only gather material from the outside and combine it into new _forms_ and patterns" (p. 333). However, governed by spiritual laws, the imagination forms ideas which have originality and substance. This creative mind forms its own material from thought, and nothing from an outside force enters this creation. Forty-four claims, "All things that exist were made out of thought--and out of nothing else" (p. 333). The Dream-Self symbolizes this creative force in the universe that forms color and shape, arranging them into artistic expressions.

In the dream-ending Twain furthers his thesis that thought is the essence of creativity. At this point, the Dreamer learns that his own thoughts have created his experience with the Dream-Self. As the figure of Forty-four disappears, he explains that he is a creation of the artist's mind. "I myself have no existence, I am but a dream--your

dream, creature of your imagination. In a moment you will have realized this, then you will banish me from your visions and I shall dissolve into the nothingness out of which you made me . . ." (p. 404). Again the artist learns of his own indestructible power as a creator. All of the universe is a dream, created by the artist's thought. However, from his own imagination he can form other dream experiences because he now understands his own creative mind.

Thus, the Dream's symbolic journey with the Dream-Self gives him knowledge of his imagination. In The Mysterious Stranger Manuscripts one of the primary ideas has to do with the power of thought involved in being creative. Twain juxtaposes the creative mind with the human mind. Man's consciousness is governed by the attitudes of society. Thus, his thoughts are restricted and distorted. But the creative mind forms artistic expressions that have beauty, strength, and originality. The art may be visual, including such qualities as color, hue, and form. Again it may be an expression of music that gives inspiration through melody and harmony. Too, this mind has other functions than the creation of works of art. It has the power to lift the thought of the artist from the limitations of the physical universe to a timeless experience. It also furnishes ideas that dissolve limitations. Twain has faith in the indestructible nature of the imagination, which frees man from the dream of the material experience.

NOTES

[1] Kaplan, Mr. Clemens and Mark Twain, p. 259.

[2] Although Traum has entered the body of Father Adolf, it is still Traum's performance in the marketplace.

[3] Cited by Ionel Jianou, Brancusi (New York: Tudor, 1963), p. 18.

[4] See Chapter II for a more complete examination of this scene.

[5] The name Quarante-quatre or Forty-four has been discussed by both Henry Nash Smith and William Gibson. Smith suggests an influence coming from Twain's childhood acquaintance of the Levin boys in "Mark Twain's Images of Hannibal," University of Texas Studies in English, 37 (1958), p. 20. The school children called the boys "Twenty-two." Smith suggests that perhaps Twain extended this to Forty-four. Gibson adds other meanings in "Explanatory Notes" from his edition of The Mysterious Stranger by Mark Twain. He thinks that "in a punning nonmathematical sense, 44 could be Twain twice doubled" (p. 473). He finds a germ of this idea in a newspaper letter that Twain wrote in 1868. Gibson also suggests another idea. Twain stated in his working notes that "Satan's original host have large families." Perhaps this is the reason for the name.

[6] Wagenknecht, p. 28.

CHAPTER VI

ESELDORF

By 1889 Twain's faith in the conscience of man began to grow dim, and he no longer believed in man's natural goodness and perfectibility. By 1897 he was formulating his deterministic philosophy in the dialogue *What is Man?* At the same time he was working on "The Chronicle of Young Satan," which contains a similar deterministic philosophy. Twain presents in *The Mysterious Stranger Manuscripts* his social ideas of the doctrine of determinism and his belief in the failure of man's moral sense. The social world of Eseldorf, formed of crowds that move together, is depressing and chaotic. Hypocrisy, prejudice, and brutality flourish within the group. Those who are weak accept the mob's values because of fear, and they obediently follow their leaders. The church, the home, the industrial organization, the government--these institutions of society fail to bring order or to provide freedom.

Twain sees man as being influenced by these structures within the community. In his earlier writing, such as "The Private History of a Campaign that Failed" and *Huckleberry Finn*, the protagonists make moral decisions that require courage. But in the Eseldorf world the community shapes man's actions; the laws of environment and heredity determine his fate. Here the protagonists yield to social pressure without a moral struggle. The individual's only freedom lies in the creative imagination.

Twain's pessimism, caused by his view of a decadent society and its influence on the training of man, has been carefully evaluated. Such critics as Smith, DeVoto, Kaplan, and Stone have analyzed Twain's determinism and commented on the causes and effects of his despair. Perhaps his own personal tragedies and losses contributed to his depression. Too, he had lost faith in European and American societies because of their corrupt politics and industrialism. He also had no confidence in religion. Furthermore, his reading from the works of Darwin and Huxley gave him evidence for his beliefs in the control of scientific laws. Smith writes that "he gave up the modern world for lost, and during the rest of his career devoted most of his energy to composing variation on the theme expressed in his slogan of 'the damned human race'."[1] Indeed, the social problems that influenced such nineteenth-century writers as Zola, Hardy, Dreiser, and Crane also left their impression on Twain.

Moreover, Baldwin's theory of society's influence on the individual also supported Twain's idea of social pressures. Baldwin claims that mobs or crowds think as one unit. Social psychology, he says, "asks the question, What new phases of the mind do we find when individuals unite in common action?"[2] He speaks of the bestial acts of the mob, the crimes of the lynching party, and the deeds of "collective righteousness performed by our humane and religious societies."[3] Stone remarks that Twain marked this entire passage in his own copy of Baldwin.[4] In "The Chronicle" and "No. 44" he shows the action of the mob, the hypocrisy of the church, and the conditions that shape the individual.

The community of Eseldorf is governed by brutality, hypocrisy, and selfishness. The chains, the stakes, the fires, the wheels, and the hatred of the mob are images of terror. As August says of the village,

it is one where everybody helps "to drag the victim to the stake, they swarmed about him like raging wolves; they jerked him this way and that, they beat him and reviled him, they cuffed him and kicked him . . ." (p. 328). The members of society such as old women, young girls, and poverty-stricken men are the objects of the attack. Even though the villagers believe they have a moral choice, they are actually controlled by superstition, by the church, and by their own jealousy.

The church of Eseldorf controls the villagers through superstitions. For instance, the terror of witchcraft dominates the community. Again the people believe in miracles. They readily accept the myth that Father Adolf has met and quarreled with Satan. And they carefully bury the suicide at the crossroads with a stake driven through his body. The villagers accept these superstitious beliefs without a challenge. No scientific proof is offered. Fear and ignorance govern the people, and the church does not support education for the common man.

Another force that shapes the Eseldorf community is the religious training which accepts the power of the moral sense. Father Peter defines the moral sense as "the faculty that enables us to distinguish between right and wrong" (p. 60). Yet Traum sardonically ridicules the moral sense. He defines it as a sense "whose function is to distinguish between right and wrong, with liberty to choose which of them he will do" (p. 72). However, man usually values the wrong. Again when Traum exposes the conditions in the French factory to Theodor, he shows that the proprietors argue for the moral right to ensalve the wage-earner. Thus, the people use the moral sense for their own advantage, and the church supports their decisions.

The villagers are without the intuition to separate right and wrong. Because of their imperfect moral choices, they mock and ridicule outcasts and children. They also burn some of these people for witchcraft. Theodor tells of children of eight or nine who are found guilty of sorcery. Eleven young girls in a school are accused of witchery and then examined by an adult commission. When the innocent youths refuse to admit guilt, they are tortured. No one defends them. In fact, the "countryside" watches the girls die by fire. The villagers sentence the children unjustly because they believe suffering to be necessary.

Twain uses witch burning as a symbolic act of evil within the community. He shows the violent mob action in his early writing, but by 1890 his images of lynching are more pessimistic. For instance, in Huckleberry Finn Colonel Sherburn ridicules the mob, but in "The Chronicle," the Eseldorf mob never confronts its self-rightousness.

Theodor witnesses five witch hunts in Eseldorf and one in a dream journey to Scotland. Indeed, he describes the chase, the trial, and the burning of Frau Brandt. He says, "A mob was in her wake, jeering and shouting 'Blasphemer and heretic!' and some among them were neighbors and friends of her happier days. Some were trying to strike her, and the officers were not taking as much trouble as they might to keep them from it" (p. 132). The villagers, as Theodor remembers, are in a "chattering turmoil" over the incident. They gather at her trial and watch as the court sentences and excommunicates her. Dressed in a coarse robe, she goes to the market square for her execution. Ironically, just before she dies, the victim forgives the townspeople for their cruelty. Then death releases her from pain.

Furthermore, Twain sees no moral growth in society. Since man is like a machine, he automatically responds to inevitable external forces. Salomon writes that Twain gives two reasons for civilization's failure to advance. First, corruption is a "quality inherent in Adam; no fall is involved." Second, the moral sense instills false values of good and evil in man.[5]

The creative imagination reveals this lack of progress to Theodor immediately after Frau Brandt's execution. In his vision Theodor sees that man has not progressed since the time of Adam and Eve; man has always found competent ways of killing people. "For a million years the race has gone on monotonously propagating itself and monotonously re-performing the dull nonsense--to what end? No wisdom can guess! . . . The first man was a hypocrite and a coward, qualities which have not failed in the line: it is the foundation upon which all civilizations have been built" (p. 138). After his vision Traum first offers a toast to these inadequacies of man; yet he reverses his words and drinks to the imagination which has not "visited this world before" (p. 139). Thus, Theodor glimpses an imaginative world separate from the material world.

In "The Chronicle" Twain shows the influence of Eseldorf on the child. As an adult Theodor reminisces of his childhood experiences. Since the church allows no education, he learns from observing the adult world. While following his parents and listening to adult conversations, he grows aware of society's fear of witches, devils, and superstitions. Also, he watches the mob chase its victims in the Eseldorf witch hunts. Furthermore, his parents supervise his activities. They do not permit him to visit Marget, and they accuse him of disgracing

his family when he defends Father Peter. No true confidence exists between Theodor and his parents. Consequently, as he plays he turns to the woods and to his imagination for knowledge as well as for creativity.

He is aware, however, of the villagers' cowardice and hypocrisy. Theodor remarks that in every community "there is always a fair proportion of people who are not malicious or unkind by nature, and who never do unkind things except when they are overmastered by fear, or where their self-interest is greatly in danger, or some such matter as that" (p. 82). Still he admits his own timidity. For instance, because he is afraid of Father Adolf, he fails to warn Marget of her impending danger from a witch hunt. Then because he wants the crowd's approval, he throws a rock at one mob victim.

Yet despite his lack of courage, he has pity for those accused. He leaves when the girls are burned; he sympathizes with Gottfried's grandmother; he gives an apple to an elderly lady, waiting for her execution. But his conscience shows no moral struggle because of the mob's injustice. Again he does not challenge the atrocities. However, he turns intuitively to his imagination for social enlightenment.

The dream self gives Theodor his only insight into the human experience. Traum explains that it is the defective moral sense that causes the villagers to attack innocent children and old women. He denounces the crowd after one witch hunt and exposes the distrust of the people. "I know your race," he says. "It is made up of sheep. It is governed by minorities, seldom or never by majorities. It suppresses its feeling and its beliefs and follows the handful that makes the most noise. Sometimes the noisy handful is right, sometimes wrong; but no matter, the crowd follows it" (p. 154). Furthermore, he continues, "monarchies,

aristocracies, and religions" are based on man's weakness. These institutions will continue to foster war and oppression. The human race is made of dirt, and it is contaminated by the moral sense.

Traum also explains to Theodor the doctrine of determinism.[6] Man's environment and heredity are integral parts of his circumstances. But he insists that the power of the creative imagination can alter the deterministic structure of a person's life-scheme, for its laws are superior to the deterministic laws. If one listens to the thoughts suggested by the imagination, he can change the plan of his life experience. For instance, Traum changes Nikolaus' life-link and he drowns. This death releases Nikolaus from forty-six years as an invalid. Likewise, Traum removes Frau Brandt from a wretched life by altering one life-link, and she dies by fire.

Both Nikolaus and Frau Brandt are set free through death. Twain writes in Letters from the Earth that death "helped the bruised spirit and the broken heart, and gave them rest and forgetfulness; death was man's best friend; when man could endure life no longer, death came and set him free."[7] Like Wilbrandt in Der Meister von Palmyra, Twain sees death as a release from the inevitable conditions of life.

Indeed, the villagers are locked in Eseldorf. Certainly, time and space bind them. No one except the children leave the town to enjoy the fields and meadows. And when the mob torments its victims, the chase is through the narrow streets of Eseldorf. Twain also uses many images of time, such as "twelve days," "one day," "seven minutes," and "three minutes." The clock ticks slowly as Seppi and Theodor wait for the hour of Nikolaus' death. Other restricting circumstances are Marget's poverty and Father Peter's imprisonment. Even the fly on

Bart's nose is caught in man's predicament. Still, the lack of independent thought is the greatest limitation for the villagers.

But to Theodor the creative imagination offers freedom from Eseldorf society through dream journeys and dream conversations. From Traum he learns positive values that the Eseldorf community fails to teach him. He learns the gift of laugher; he hears the lyric beauty of music; he sees the joy of art. Likewise, he learns to control time and space. And he discovers that creative thought frees one from the restrictions of the human experience.

When Twain began writing on "No. 44, The Mysterious Stranger" in 1902, his ideas of society had not changed. Again he emphasizes conflicts in the social world, caused by superstition, jealousy, and hypocrisy. The individual is still influenced by the mob and by the community's values. However, Twain changes the setting from the Eseldorf village into an old Eseldorf castle that is "vine-clad, stately and beautiful, but mouldering to ruin" (p. 229). Indeed, in this last version he moves into the "dream castle" with the fairy tale quality that he had used as an escape motif in his early writing. But within the castle quarreling and fighting destroy family harmony.

The family is the social unit, and the conflicts stem from their tensions.[8] For instance, Frau Stein's passion for gold makes her attack other members of Stein's family. Too, the group fears Balthasar because of the superstitious tales concerning his magic. Another pressure comes from the jealousy of Stein's printers who threaten his printing industry by refusing to work.

Within the castle the most violent action is the printers' attack on Forty-four. Stein aggravates them when he makes the waif a member

of the print crew. When Stein refuses to remove him from the print shop, the printers grow more aggressive and try to kill the apprentice. The crowd disapproves of Forty-four because they envy his power and because his values of gentleness and loyalty differ from their own values of brutality and domination.

However, in "No. 44" Twain shows that the individual is not only influenced by his environment, but he also is a product of his heredity. Each character has a different personality trait such as courage, honesty, lust, timidity, or gentleness. In his Autobiography Twain remarks that the "human family cannot be described by any one phase; each individual has to be described by himself. One is brave, another is a coward; one is gentle and kindly, another is ferocious; one is proud and vain, another is modest and humble."[9] Although the waking self and the dream self have the same body and mind, the conscious belongs only to the waking self. Of course, the conscious is shaped by society. But when the dream self escapes from the waking self, it is freed from the restrictions of the conscious.

Twain shows one character who possesses the strength to defy the printers. Donagivadam is an outsider, a wandering compositor, who is aggressive and intelligent. He can fight either physically or mentally.[10] For instance, in one episode he fights the mob with a sword; in another, he talks them into a wise action and uses no force. August says that he "would take the side of the under dog in the fight, be that dog in the right or in the wrong, and what man could do he would do--and up to the limit, too" (p. 268). Donagivadam helps August and Forty-four complete the Bible order and protects Stein from bankruptcy. He controls his own experience and relies on his own values.

But August Feldner struggles between his timidity and his desire for independence. He has faith in religious superstitions, as well as in Balthasar's power. He conforms to the printers' values, watches them abuse Forty-four, and makes no positive action to oppose the group. Nevertheless, he dislikes the printers' cruelty, while he admires Donagivadam's strength and Forty-four's goodness. August encourages the apprentice's friendship, but they have to meet late at night in dark corridors and in Forty-four's room. Yet August admits that "I had not the courage, for I was made as most people are made, and was afraid to follow my own instincts when they ran counter to other people's" (p. 244). Still, Forty-four ignores August's cowardice, for he says the inherited weakness cannot be helped.

Gradually, August turns to Forty-four as a guide and protector. After his revival from his burnings, Forty-four changes from a humble servant into a delightful airy spirit, resembling Ariel. Through dream experiences he teaches August the doctrine of determinism, the influences of society, and the duality of the self. Finally, he explains the power of creative thought which frees the individual from the laws of the human experience.

In a dream journey with Forty-four, August understands the deterministic laws that govern the life of Johann Brinker. This episode shows that man's destiny is regulated by laws that he is unable to control. In the chain of events, August sees Father Adolf's fall through ice and Johann's daring plunge into the water to save the the priest. Then Brinker becomes an invalid, and his family suffer physical and economic hardships while they care for him. Finally, August watches the mob burn Johann's mother for witchcraft. Forty-four

explains that the entire action was foreordained. "She was appointed from the beginning of time to die at the stake this day" (p. 325). Also, she is predestined to burn in hell after her death.

However, the Dream-Self does not alter the character's life by changing a life-link. Johann Brinker lingers in pain; he does not die. Furthermore, his mother does not escape from her tragic life because of her insanity, but she dies by mob violence. The Dream-Self gives no release from the deterministic laws of the universe through madness or death as he did in "The Chronicle."

But he no longer condemns society nor ridicules man's moral sense, for he knows that the human experience is foreordained and determined by laws that are unchangeable. He insists, "I have no prejudice against the human race or other bugs, and no aversions, nor malignities. I have known the race a long time, and out of my heart I can say that I have always felt more sorry for it than ashamed of it" (p. 319). In "No. 44" there is more compassion for the race than denouncement.

Furthermore, August's final version of the march of the dead shows that man is also in a trapped condition after death. As the dead from the beginning of time shuffle through the castle hall, August observes that similar conditions exist before and after death. These skeletons form small groups and talk about their experiences; some drag rotting coffins with them. During their life most of these men had known fame; others had died in wars; still a few had private tragedies. Yet after death they are the same, and none of them have made spiritual progress.

Indeed, Twain shows that the creative act offers the only release from the despair of this human condition. For instance, August finds joy in music, beauty, and entertainment. Through his companionship

with the Dream-Self, he learns to control matter so that he can become invisible or move through space and time. Again he discovers the laws of creativity.

Likewise, Twain is able to unchain one part of man from social pressures and deterministic laws in his dramatic separation of the Waking-Self and the Dream-Self. The various dream selves of the printers have "measureless imaginations" that allow them to handle the machines and to accomplish all necessary acts. Besides, these dream selves of the printers have no guilt nor suffering, no personal conflicts nor restrictions. As Schwarz explains, "We wear no chains, we cannot abide them; we have no home, no prison, the universe is our province; we do not know time, we do not know space" (p. 370). Only the creative imagination has the power to separate the two selves of man and to give freedom to the dream-sprites. When Schwarz pleads for his own freedom, he acknowledges the power of the imagination.[11] "Oh, mighty one, you imprisoned me, you can set me free, and no other can. You have the power" (p. 380). Then Forty-four dissolves him into nothingness. Thus, the creative imagination is not influenced by the laws of the physical world nor the pressure of society.

Through a series of dream experiences the Dreamer learns that this suffering of life is a dream. This dream life "bites, it cuts, it tears,--but keep heart, it is not real" (p. 462). Indeed, this external world of matter is not reality. True the "learned men and philosophers" in society do not believe this, says the Dream-Self. These men "say there had to be <u>something</u> to start with--meaning a solid, a substance--to build the world out of. Man, it is perfectly simple--it was built out of <u>thought</u>" (p. 332). Furthermore, the Dream-Self continues, "you

have no body, no blood, no bones, you are but a thought" (p. 404). The Dream-Self had explained subjective reality to the Dreamer early in their journey. But only when he stands alone in the Eseldorf castle as the world vanishes before him, does he understand that the material world is not reality.

What separates reality and illusion? These questions that Twain repeatedly asks in "The Great Dark," "Which Was It" and "The Chronicle of Young Satan" are answered in his dream conclusion written in 1904. The mythical dream journey has ended. The suffering, betrayal, and hatred of the human experience is an illusion. "Strange, indeed, that you should not have suspected that your universe and its contents were only dreams, visions, fictions! Strange because they are so frankly and hysterically insane--like all dreams" (p. 404). Indeed, Twain finds that existence lies in the creative act of the artist who is set free from material laws to build his own world.

NOTES

[1]Henry Nash Smith, Mark Twain's Fable of Progress (New Brunswick: Rutgers Univ. Press, 1964), pp. 107-108.

[2]Baldwin, p. 6.

[3]Baldwin, p. 207.

[4]Stone, p. 233.

[5]Roger B. Salomon, Twain and the Image of History (New Haven: Yale Univ. Press, 1961), p. 202.

[6]See Chapter IV for a more specific examination of Twain's idea of determinism.

[7]Twain, Letters from the Earth, ed. Bernard DeVoto (New York: Harper & Row, 1962), p. 44.

[8]Charles Neider, ed., The Autobiography of Mark Twain (New York: Harper & Brothers, 1959), p. 308. Here Twain also speaks of the family as a microcosm of society.

[9]Autobiography.

[10]Gibson comments that Twain fashioned Donagivadam after Wales McCormick, an apprentice at Ament's shop, p. 14.

[11]Schwarz, the dream self of Theodor, believes that the magician is responsible for his release from August's waking self. However, Forty-four, disguised as the magician, actually releases him, p. 380.

CHAPTER VII

THE FOURTH MANUSCRIPT

In 1916 Albert Bigelow Paine and Frederick A. Duneka edited Mark Twain's three Mysterious Stranger Manuscripts and arranged them into one novelette. This fourth manuscript was published serially in Harper's Monthly Magazine. The editors relied on the script of "The Chronicle" for the opening and the body of their version, and they used the dream-ending written for "No. 44" for the conclusion. Their editing consisted of deleting more than one-fourth of Mark Twain's writing, of removing major scenes from his manuscripts, of rewriting his sentences, of joining his material together with their own writing, and of reorganizing his material. When they published this edition, they made no remarks concerning their revision of the Twain texts. Indeed, for over fifty years this edition, which they called The Mysterious Stranger, A Romance, was considered Twain's original version.

Then in 1963 John S. Tuckey in Mark Twain and Little Satan revealed the corruption of the Paine-Duneka edition in his analysis of Twain's three primary Mysterious Stranger texts. In the study he also explained the various stages of writing involved in three early manuscripts. Again in 1968 he published "The Mysterious Stranger: Mark Twain's Texts and the Paine-Duneka Edition" that showed the editorial tampering of the scenes, the characters, the language, and the combining of the two texts. As he remarks, "The Mysterious Stranger not only does not

represent Mark Twain's own intended form of the manuscripts on which it was based; it also does not represent Mark Twain's latest intended version of his story of a mysterious stranger."[1] Tuckey also points out that the Paine-Duneka edition modifies Twain's political and religious ideas and removes much of his deterministic philosophy.

Similarly, the Paine-Duneka edition alters Twain's form, which shows the unfolding of the dream as the creative imagination. In the manuscripts there is a gradual progression of images of the dream and the imagination. Furthermore, his Notebook entries concerning dream theories, duality of the self, and creativity supported the idea that he was attracted to these subjects. Yet the Paine-Duneka edition changes Twain's structure, which juxtaposes the dream world and the social world; it obscures the logical development of dream imagery; it destroys qualities of the characters.

The fourth edition does not have the same chapter arrangement as the original Twain manuscript. Twain's organization forms a pattern of contrast between the dream world and the Eseldorf world. Of the eleven chapters in "The Chronicle" four are within the dream framework. For instance, chapter two shows the meeting of the Dreamer and the Dream-Self, as well as the first creative act--the forming of the miniature world. In chapter six they move to China in a dream journey. Then in chapter eight the Dreamer's vision shows him the decadence of the past and the hopelessness of the future. Finally, in chapter eleven the two make their last dream journey to India; they never return from this trip. Each chapter reveals a progressive stage of the Dreamer's journey into an understanding of the creative imagination.

Alternating with these chapters of the dream world are scenes of Eseldorf, witch hunts, and mob activity. First, Twain describes the sleepiness of the Eseldorf village in chapter one; then he shows Eseldorf scenes of the home and the street in chapter three; and he tells of the violent deaths of Nikolaus, Lisa, and Frau Brandt in chapter seven. Finally, in chapter ten the trial of Father Peter occurs. In these Eseldorf scenes, the Dream-Self moves from the dream world into the village where he attracts the imagination of the townspeople. The Dreamer also moves alternately between the two worlds.

However, Paine and Duneka unite the dream world and the social world in each chapter. For instance, the seventh chapter opens with Marget's party, shows Traum's conflict with the astrologer, and then moves through the dream journey to China.[2] Again the village, the market place, and the dream journey form one chapter. The editors also combine into one chapter Nikolaus' death, Frau Brandt's execution, and Theodor's vision.[3] This division of chapters breaks the order of Twain's dream sequence.

In their revision of the manuscripts, Paine and Duneka removed sections that showed the qualities of the creative imagination. One scene they have omitted is Traum's performance at the old spinet in the Fischer home. In this episode Traum wins the approval of the organist's family and attracts both Lilly and Marget with this magnetic qualities. Thus, the editors have removed a scene which illustrates the creative mind's power to form poetry and visual images through music. Here Paine and Duneka extracted more than seven thousand words from Twain's original writing.[4]

Another scene that had four thousand words deleted was the forest scene, where Twain showed the affinity between nature and the creative imagination. After their vision Seppi and Theodor follow Traum into the woods where they admire his gentleness with the animals--squirrels, butterflies, rabbits, snakes, and other creatures. He talks with the animals, listens to their grievances, removes them from the trapper's snares, and heals their injuries. Moreover, in the forest Traum uses his power to transform Bart into a statue; he etches the hunter's cruel expression into the piece of stone. By deleting this material the editors changed the meaning and the tone of "The Chronicle."

Paine and Duneka also modify Twain's characters so that their original qualities are destroyed. For instance, Father Adolf's creative powers were taken from him, and the Astrologer was written into his role. Indeed, the astrologer has no thematic position in the story. Even though he anticipates future events through the study of heavenly bodies, he is neither a creator nor a magician. But Twain's villagers believe in Father Adolf because of his association with the church even if he does use supernatural power to harm innocent people. Actually, the villager's religious superstitions cause them to follow the evil priest.

Furthermore, the editors altered the characters by joining the dream-ending of "No. 44" with "The Chronicle." They marked out Forty-four's name from the original manuscript and inserted Little Satan's name. Again they ignored Twain's slow transformation of the mysterious stranger from young Philip Traum, the nephew of Satan to Forty-four, a concrete symbol of the creative imagination. Since Traum is an angel, he is spiritual and has power over time and space; however, as a result

of being an angel, he does not experience death. But Forty-four proves his spiritual nature when he is resurrected after his burning; he proves that the material world is not reality. He shows that he can eliminate the restrictions of time and matter. He also explains specifically to the Dreamer that the universe is not built of a solid substance but is made of thought. Therefore, he prepares August for the dream-ending.

Yet when Paine and Duneka changed the name of August to Theodor in the fourth edition, they ignored his initiation. August had confronted his own Dream-Self and had seen it set free; he had heard that substance comes from thought; he had witnessed Forty-four's transformation. Following the vision of the dead, Forty-four says good-by and leaves the Dreamer in the "empty and soundless world"; then he realizes that the human experience is a dream. But Theodor has not yet confronted his own dream self although he has witnessed the creative mind's power. Furthermore, Twain leaves Theodor in the childhood world, enjoying a long dream journey to India. He has not awakened to the power of thought.

Thus, the dream-ending that Twain wrote for "No. 44" in 1904 has no logical connection with "The Chronicle" that he left unfinished in 1900. If Twain had planned for this ending to conclude Theodor's journey, he would have resolved the contradictory elements between the two manuscripts. But he left "The Chronicle" unfinished and turned to another manuscript of a mysterious stranger in Eseldorf. There is no bridge between Theodor's fanciful journey to India and August's empty world.

Then what is the value of the fourth version of _The Mysterious Stranger_? First, it has an established place in the tradition of American literature. Second, it has received serious critical examination. Critics such as Smith, Van Wyck Brooks, DeVoto, and Salomon have

included the selection in their comments on Twain's last writing period. Indeed, DeVoto sees The Mysterious Stranger as a "minor masterpiece, with its clear, subdued colors, its autumnal pity and compassion, its fine, silvery echo of mortality and of hope destroyed and of man's pettiness somehow given the nobility of suffering, the thread of pain binding all living things together."[5] However, other critics such as Edwin S. Fussell and Edmund Reiss raise questions concerning the inconsistencies of the characters and the organization.

But since Tuckey published his study, few critical statements have been made concerning The Mysterious Stranger. Tuckey proves that Twain's political and religious ideas and his comments on determinism are modified by the omissions of the episodes from the original Twain manuscripts. Then Gibson recognizes that future editors will find an interest in Twain's division of the self into the waking self and the dream self. However, both of these critics agree that the Paine-Duneka version is complete and has a place in American literature. Gibson finds that the "cut, cobbled-together, partially falsified text has the power to move and to satisfy esthetically despite its flaws" (p. 34). Cox insists that the Paine-Duneka edition is well done and "is the closest thing to Mark Twain's intention that we shall ever have."[6] Again Geismar comments that the Mark Twain manuscripts are merely "an academic controversy."[7] Both Cox and Geismar include The Mysterious Stranger as the accepted edition in American literature.

Yet the fourth version fails to show Twain's growing interest in the dream experience, his concern with the working of the unconscious, and his ideas of the creative imagination. It deletes large fragments of the creative act: the forest scene, the power of music, the release

of Schwarz, and the transfiguration of Forty-four. Likewise, it destroys the logical unfolding of the dream process. The Paine-Duneka edition fails to show the development of Twain's thoughts to include the scientific knowledge of the nineteenth century.

NOTES

[1]"Mark Twain's Texts and the Paine-Duneka Edition," p. 89.

[2]In "The Chronicle" this material is divided into chapter four and chapter six. Paine and Duneka omitted Twain's fifth chapter.

[3]In "The Chronicle" this material is divided into two chapters. The vision forms a single chapter.

[4]Tuckey, p. 39.

[5]"The Symbols of Despair," p. 156.

[6]James M. Cox, "The Mysterious Stranger," from _The Fate of Humor_ (Princeton: Princeton Univ. Press, 1966), rpt. in John S. Tuckey, ed. _Mark Twain's The Mysterious Stranger and the Critics_ (Belmont: Wadsworth Publishing Co., 1968), p. 212.

[7]Geismar, p. 206.

CHAPTER VIII

CONCLUSION

Twain's letters and Notebook entries show that he regarded the vast number of manuscripts that he composed from 1897 to 1908 worthwhile, even though he did not intend to publish them. In 1899 he wrote to Howells that he desired "to stop writing for print" as soon as he "could afford it." His plan was to write a book "in the plainest language and without a limitation of any sort."[1] As late as 1909 he wrote that he still kept "unfinished books lying around years and years, waiting."[2] Then after Twain's death Paine felt that the Mark Twain Papers should not be opened; he feared that the "traditional Mark Twain--will begin to fade and change, and with that process the Harper Mark Twain property will depreciate."[3] However, Paine's fears have not materialized, for the release of several volumes of the Mark Twain Papers has given a clearer view of Twain.[4]

These manuscripts show his awareness of certain intellectual problems of the nineteenth century. Kaplan writes that now "Mark Twain has been liberated to be something like himself--a deeply conflicted and totally unique figure, brilliantly but intermittently fulfilled."[5] Indeed, in these last texts Twain's writing reveals an understanding of dreams, psychology, and creativity that is contemporary.

Perhaps, Twain's reading from literature and from psychology gave substance to his own theories concerning the dream and the creative

imagination. He showed an attraction to the use of dream imagery in works like Shakespeare's The Tempest, Malory's Morte d'Arthur and Voltaire's Zadig. He was also aware of the views of the nineteenth-century psychologists, and he read carefully from James Baldwin, William James, and Sir John Adams.

In his last writing, which consists of sketches, Notebook entries, letters, and unfinished scripts, he expresses his beliefs on dreams, the creative imagination, the dual nature of man, and determinism. Here also he develops his theories of the unconscious and conscious levels of the mind. Gradually, he blends these ideas into a story with a mysterious stranger, a supernatural figure. Finally, he merges this mysterious stranger into the dream self. Three times he attempts to bring form to this material; each time that he begins a new script he uses ideas from past writing. The Mysterious Stranger Manuscripts form a sequence where Twain presents his understanding of the creative imagination, or dream self, which he separates from the conscious or waking self.

In these manuscripts Twain shows both the dream world and the social world. Society determines the actions of the conscious, or waking self. The community and its organizations, such as the church, the state, and the factory influence the thought of the villagers. As man complies with the group's values, he ceases to act as an individual. Governed by superstitions and terror, the villagers become hypocrites and cowards. Then the people gather in mobs and chase innocent victims, torturing and burning them at the stakes. These villagers are trapped by chains, prisons, and accidents. The only freedom from the physical world comes through the spiritual laws of the creative imagination.

The dream world is free from the laws of the material universe. Here the dreamer makes independent decisions; likewise, he controls time and space. The unconscious, or dream self, has no limitations. The dream state includes the fantasy, the day dream, the nightmare, and the vision. Likewise, death is included as a phase of the dream world. Most of the activities of the dream are within the dream framework. Moreover, the dream marks consist of abrupt dream shifts of time and place, displacement, floating sensations through space, dream conversations, and dream journeys. Occasionally, there are flashes of sunlight and color; at other times, there are images of darkness and chaos. Usually, when the conditions of the dream are pleasant, the dreamer participates in the dream activity. Yet during a nightmare, he is an observer and learns by watching a dream character's experience. The purpose of the dream is always to release the dreamer from the social world, to give a truth concerning society, or to instruct the dreamer in the creative act.

The three manuscripts are linked by the figure of the Mysterious Stranger, or Dream-Self. This figure is a symbol of the creative imagination. Many of the acts of the Stranger are similar: the creativity, the supernaturalness, and the magic. However, his characteristics vary in the three manuscripts.

In "The Chronicle" Little Satan or Philip Traum is associated with Satan. Traum is both a creator and a destroyer; he is an angel and is unfallen. Since he is not controlled by physical laws, he moves easily between the dream world and the social world. When he is in the village, he ridicules man's Moral Sense. Likewise, he understands the mechanistic forces that control the universe, but he has the power to remove an

individual from material conditions. Furthermore, his art gives pleasure to the villagers who respond to him.

However, this figure changes in "No. 44" where the Mysterious Stranger evolves into a figure who has no destructive qualities. Here he is not linked to Satan, and his only function is to enlighten and to create. Usually he works with the Dreamer when they are alone at night by the fireside. One of the most dramatic acts is the separation of the dream self from the waking self. Another forceful episode is the resurrection of Forty-four after the death by burning. Indeed, he is transformed from a sober printer to a dazzling sprite. Through this regeneration of the Mysterious Stranger, Twain shows his faith in the eternal nature of the creative imagination.

But the qualities of the creative imagination are similar in each manuscript. First, the imagination is spiritual. This spiritual nature is free, immortal, and pure. Then it also gives inspiration to the artist through the intuition. Again the imagination functions as an image-forming and image-receiving faculty that is more perceptive than the conscious level of the mind. All of its powers are mental, for it forms shapes and colors through thought, which is untouched by external influences.

Moreover, Twain associates similar image patterns with the creative imagination. For instance, he uses images of fire, light, and wine so that they become structural devices. One pattern that he repeats in each manuscript is the lighting of the pipe to initiate the first stage of creativity. Then in "No. 44" and "Schoolhouse Hill" the light from the fireplace reveals the imagination's working. Likewise, in the Dream-Self's symbolic burning, the white flame image suggests creativity.

Again Twain uses wine imagery as a symbol of the imagination. In his first creative act in the village, Traum fills bottles with enchanting wine. Later, Seppi and Theodor drink wine from sparkling goblets that drift from the sky. Too, the air surrounding Traum is "winey" and invigorating. Twain repeats these images of fire, light, and wine to symbolize the creative imagination.

The creative force has tremendous power and energy, and all of its works are perfect. It produces endless variations of expression, ranging from the fine arts of music, dance, and sculpture, to the graphic arts of printing and binding and the useful art of embroidery. The Mysterious Stranger's first dramatic act in "The Chronicle" is the creation of the miniature world. Then his final act in "No. 44" is his dissolving into nothingness in the last phase of the mythical journey. The knowledge that he gives to the artist is that the universe is an illusion and that the only substance is the creative act.

This creative force is a power in nature that is separate from the human condition. This force is the "originator of thoughts." It not only forms art, but also gives life and death. Likewise, it has the power to resurrect, to transform, and to change the scientific laws. It comes to the unconscious level of thought in the artist so that he grasps a clearer view of the human situation and a truer idea of beauty.

Thus, Twain's fascination with dreams and dream imagery which first appears in his early writing in Letters from the Sandwich Islands deepens into more complex dream imagery in his last manuscripts. Here he links his theory of dreams with his understanding of the creative imagination. He shows that the response to beauty and creation is associated with the dream and the unconscious. Geismar believes that Twain "found his opiate

and salvation and resurrection in the creative act itself."[6] Perhaps the symbolic journey of the dream-artist in The Mysterious Stranger Manuscripts is Twain's own quest for an understanding of the nature of his own creative imagination--his own mysterious stranger.

NOTES

[1]*Mark Twain's Letters*, p. 681.

[2]*Mark Twain's Letters*, p. 487.

[3]Kaplan, *Mark Twain and His World*, p. 211. The quotation is a statement from Paine to Harper and Brothers in 1926.

[4]A project supported by the University of California and the Samuel Charles Webster Memorial Fund is to publish fifteen volumes of Mark Twain's unpublished writing.

[5]Kaplan, *Mark Twain and His World*, p. 213.

[6]Geismar, p. 145.

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