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Date July 28, 1989

MUSIC AS A SOURCE OF HUMOR IN THE
TRAVEL BOOKS OF MARK TWAIN

A Thesis
Presented for the
Master of Arts
Degree
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Elizabeth Vaughan Johnson

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DEDICATION

This thesis is dedicated to my parents,
Russell and Daisy Johnson,
who have encouraged me
in all my educational pursuits.

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ABSTRACT

The purpose of this thesis is to examine how Mark Twain effectively used musical references in his five travel books to create humor. Chapter 1 focuses on Twain's own musical background and how his varied musical experiences both at home and abroad played a role in determining why he predominately chose hymns, popular songs, folk ballads, and opera as objects of satire in his travel books. Chapter 2 deals with Twain's use of hymns as a source of humor and how the tone of this humor changes as he observes the attitudes of his fellow travelers and examines his own personal voyage through life in The Innocents Abroad (1869), Life on the Mississippi (1883), and Following the Equator (1897). Chapter 3 shows how Twain used popular songs and folk ballads as a means of humorously critiquing the preconceived ideas of his fellow travelers in Following the Equator (1897), The Innocents Abroad (1869), Roughing It (1872), Life on the Mississippi (1883), and A Tramp Abroad (1880). Chapter 4 explores Twain's humorous treatment of opera in The Innocents Abroad (1869) and A Tramp Abroad (1880). In his role as plain-speaking American observer, he satirizes the various customs and attitudes of Americans, Italians, and Germans regarding opera. Chapter 5 demonstrates that Twain used musical experiences garnered from excursions in his native land and abroad to create humorous, but distinctively American impressions of different people and places in his travel books.

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CHAPTER 1
THE VARIED MUSICAL EXPERIENCES
OF MARK TWAIN

Mark Twain once said, "Tunes are good remembrancers" (Clemens 23). Whether the music remembered by Twain involved familiar Protestant hymns, entertaining popular songs and traditional folk ballads, or sophisticated operatic arias, his vast intercontinental travels often evoked musical experiences sharpened by his own satirical humor. Twain "lived when hearing music required going where music was" (Meador 8), and for this reason Twain's travels frequently provided exposure to new forms of music or reminded him of past musical experiences. Hence, his five travel books, The Innocents Abroad (1869), Roughing It (1872), A Tramp Abroad (1880), Life on the Mississippi (1883), and Following the Equator (1897), frequently reflect these musical experiences and remembrances.

Twain's early musical encounters included exposure to Negro spirituals, hymns, popular songs, and folk ballads. Songs of this nature were part of the American frontier experience and an important aspect of Twain's own cultural heritage. Later in his life, however, Twain learned to appreciate, to some extent, the more complex music of classical piano compositions, symphonies, military music, operettas, and grand opera itself. These later experiences with sophisticated music were due mainly to his travels abroad. Although his musical

experiences were varied, Twain predominately chose hymns, popular songs, folk ballads, and opera as targets for humor in his travel books. However, this chapter will ultimately show that all of Twain's musical experiences indirectly played a role in determining why he so consistently chose these four types of music as a source of humor in his travel books.

The musical pilgrimage of Mark Twain probably began in 1842 when his family purchased a piano. Buying a piano in 1842 was considered "a progressive act" for any family living in the small pioneer town of Hannibal, Missouri, because the first piano manufactured in America had made its appearance only two years prior to this date (Harnsberger 110). However, the piano proved to be a valuable investment, rather than simply a luxury for the Clemens family, since Pamela, Twain's older sister, became proficient enough to teach piano and help support the family after the death of their father in 1847 (Harnsberger 110). Actually, Pamela had accumulated enough knowledge of both the piano and guitar to teach music in the nearby town of Paris (Paine 1:75). Therefore, it was largely due to Pamela's influence that Twain learned, as a child, to play elementary, but enjoyable tunes on the piano. It was probably also due to Pamela's influence that Twain later learned to entertain his California friends with guitar playing and to captivate some listeners with what William Dean Howells called Twain's "fine tenor voice" (Wagenknecht 25).

Growing up "in the slave state of Missouri," Twain was deeply influenced by the rich, melodious tunes of Negro spirituals, which

became part of his own musical heritage (Harnsberger 109). "He absorbed these songs," at an early age, "and was able all his life to reproduce them as he heard them, in all their original beauty and fervor" (Harnsberger 109). Twain's most consistent contact with Negro spirituals, however, occurred during his days as a riverboat pilot on the Mississippi River (Holmes 846). The chanting of Negro rousters calling out the depth of the river in harmonic tones was similar to the musical quality of Negro spirituals, developed to express heartfelt emotions along the river.

Twain's own passionate singing of Negro spirituals made lasting impressions on the members of his household. For example, Clara, Twain's daughter, remembered the delight she and her sisters experienced at age five or six when their father sang to his own piano accompaniment "such good old Negro ecstasies" as "Go Chain the Lion Down," "Rise and Shine and Give the Glory, Glory," and "The Golden Chariot" (Holmes 845). According to Clara, Twain "always cleared his throat many times before he began, and then sang quite loudly with his eyes fixed on the ceiling" (Harnsberger 109). Also, it seems that Twain had a rather dramatic manner of accompanying himself on the piano while singing the spirituals (Harnsberger 109). Clara states that her father had a "curious way of playing with his fingers stretched over the keys, so that each time he played a chord it seemed as if a miracle happened" (Harnsberger 109).

Another member of Twain's household, Katy Leary, a servant, heard about and described Twain's inspirational rendition of "Nobody Knows

the Trouble I've Seen, Nobody Knows but Jesus" (Wagenknecht 28-29). Apparently, Twain was visiting friends one evening and took it upon himself to sing this well-known spiritual. A lady there relayed to Katy how he "stood up with both his eyes shut" and began to sing softly with "a faint sound, just as if there was wind in the trees . . . low and sweet" (Wagenknecht 28). The lady also commented that the music was beautiful and made her "heart ache somehow" (Wagenknecht 28). Surely, then, Twain's great depth of feeling in performing Negro spirituals shows the high regard and empathy he had for a musical form "free from all pretensions of 'arti-ness'" (Wagenknecht 28).

Additional evidence to support Twain's love of Negro spirituals can be found in one particularly poignant letter to his friend Reverend Joseph Twichell. During the summer of 1897, while he and his wife Livy were vacationing in Switzerland, Twain wrote Twichell about the Jubilee Singers. This choral group had originally been formed in 1871 in order to raise funds for Fisk University, a Nashville school dedicated to educating blacks. The group toured American and Europe singing Negro spirituals that exhibited "finish, precision, and sincerity" (Work 15).

Before the performance of the Jubilee Singers, Twain describes the audience of German and Swiss men and women as being "self-contained and unimpressionable-looking people--an indifferent and disheartening audience" (Paine 2:1046). However, within the first few minutes of the performance, Twain comments how he enjoyed seeing their "faces light up with . . . pleased wonder and surprise . . . and that no one was indifferent anymore" (Paine 2:1046). It is clear that Twain considers the music of the Jubilee Singers superior when he writes:

Arduous and painstaking cultivation has not diminished or artificialized their music, but on the contrary--has mightily reinforced its eloquence and beauty. Away back in the beginning--to my mind--their music made all other vocal music cheap; and that early notion is emphasized now. It is entirely beautiful to me; and it moves me infinitely more than any other music can. (Paine 2:1047)

Twain concludes his appraisal of the Jubilees' performance by stating that "in the jubilees and their songs America has produced the perfectest flower of the ages" (Paine 2:1047). This shows that Twain not only enjoyed the music of this choral group but considered it a truly exquisite American art form as well.

Because Twain listened with enjoyment nearly all his life to Negro spirituals, had a great deal of sympathy for the plight of blacks, and considered these songs a truly beautiful and unaffected American art form, he avoided using spirituals as objects of satire in his travel books. It is certain that he found nothing humorous about the hardships of the blacks, who found solace and hope in singing these inspirational songs. In fact, William Dean Howells said of Twain that "no man more perfectly sensed and more entirely abhorred slavery" and that "he held himself responsible for the wrong which the white race had done the black race in slavery" (30). According to Howells Twain felt that "in paying the way of a Negro student through Yale, . . . he was doing . . . his part of the reparation due from every white to every black man" (30). It is perfectly understandable, then, that Twain had a great deal of respect for the Negro spiritual as a purely American form of music uncorrupted by the pretentiousness of foreign influence.

Twain may have avoided satirizing Negro spirituals, but he found traditional Christian hymns adequate vehicles for exposing what he felt were the fallacies of conventional nineteenth-century Christianity. Twain liked the melodies of most hymns but enjoyed poking fun at the words and the way the hymns were recited by the minister and sung by the church choir during Sunday services.

Perhaps Twain's own experience with religion during his boyhood in Hannibal contributed to his mockery of hymns. "The dark terrors of the church, with its emphasis on sin, the last judgment and eternal punishment, frightened him deeply" (Allen 31). Certain hymns made these terrors more realistic for the rather rambunctious boy of Hannibal. For example, Twain was obliged to listen to the "funereal tread" of "Rock of Ages" (Allen 29). Aside from the tempo of this hymn, the words themselves must have deepened his fear of eternal damnation. They emphasize that the only way to escape eternal damnation is through the "water and the blood" of Christ and that "Thou [Christ] must save, and Thou [Christ] alone" (Broadman Hymnal 171). The most frightening feature of this particular hymn for a youngster like Twain undoubtedly involved the way that it was performed. For instance, before the congregation sang "Rock of Ages," the minister read the words in a dramatic way, which emphasized their potency. The tone of the minister while he read the hymn was certainly enough to have frightened an impressionable young boy into repentance. Actually, the hymn begins with two lines intended to bring comfort:

Rock of Ages, cleft for me,
 Let me hide myself in Thee;
 (Broadman Hymnal 171)

Rather than sing the hymn in a comforting way, however, a leading soprano often exercised her vibrato on each "drawn-out note so long" and "had so lingered over 'h-i-i-i-de my-self'" that Twain felt himself conspicuously singled out as a sinner (Allen 30). By the time the fourth verse had been sung "he was a boy eager to reform, and would if all the week had been Sundays" (Allen 30).

Many years later Twain sent a letter to Livy describing a church service similar to those he had attended in Hannibal as a boy (Clemens 9). Twain states in the letter, "It was the West and boyhood brought back again, vividly. It was as if twenty-five years had fallen away from me like a garment and I was a lad of eleven again in my Missouri village church of that ancient time" (Clemens 9). Much of the letter is devoted to the choir's performance and the minister's recitation of hymns.

Twain in his letter to Livy speaks of a choral group as hurling "its soul into a 'voluntary,'" a religious musical piece (Clemens 10). He depicts the "strains and groans and wails" of the melodeon as providing an unbearable accompaniment for the choir. He also humorously describes how "the soprano pipes a reedy solo, the alto drops in a little after, . . . the bass bursts in," and the tenor peals. Twain even notes the demeanor of the typical soprano, alto, tenor, and bass in the choir. The soprano he views as having "ribbons, curls, and feathers," the alto as being "quiet," the bass as

"middle-aged," and the tenor as "smirking" and "conceited" (Clemens 10). Twain considers the choir's final "triumphant 'Oh praise the L-O-R-D!'" the "unutterable anguish" . . . of a "crime . . . consummated" (Clemens 10). Of the entire performance he writes, "it was Herod's slaughter of the babes set to music" (Clemens 10).

After explaining how discordantly the choir sings the voluntary, Twain goes on to provide Livy with a satirical description of the minister's recitation of "Come, Thou Fount of Every Blessing." According to Twain the minister "put a full stop, with strong emphasis and falling inflection, in the middle and at the end of every line" (Clemens 10). Twain illustrated this method of recitation for Livy by taking the first four lines of the hymn and placing the word in the middle and at the end of each line in capital letters:

Come, thou FOUNT. Of every BLESSING.
Tune my HEART. To sing thy PRAISE.
Streams of MERCY. Never CEASING.
Call for SONGS. Of endless PRAISE.
(Clemens 10)

A crescendo effect beginning with relatively soft tones on the first two words of each phrase culminating in a forceful emphasis on the last word of each phrase probably made the minister feel that he had heightened the emotional appeal of the hymn. Even though Twain slightly misquotes the hymn ("praise" should be "grace" and "endless" should be "loudest"), his illustration demonstrates how ridiculous he found the minister's style of recitation.

Twain also satirizes the next hymn the minister recites, "Oh, For a Sweet Inspiring Ray," found in Henry Ward Beecher's Plymouth Collection. He specifically focuses on the choir's performance of the hymn and how it clearly resembles those he has heard earlier in his life. For example, in his letter to Livy, he states, "It was old times all over again the way the choir raved and roared around that victim and pulled and hauled it and rent and flayed it" (Clemens 11). Twain even satirizes the intonation used in the first line by the leading tenor through using a phonetic spelling of the words he sings. To illustrate this Twain writes: "Ow fra sub-weet insp-hiring rye" (Clemens 11). By presenting the line in this form, Twain shows how the tenor, by retaining his Western twang while singing, makes a humorous contribution to the terrible sounds of the entire choir. In addition to the horrible sounds of the choir, another humorous feature of the hymn for Twain would have had to be the words of the hymns themselves, which depict a heaven full of "adoring saints and angels" where "tuneful hallelujahs rise" and "Ten thousand thousand joyful tongues/ Resound His [God's] everlasting praise" (Beecher 1227). Instead of "the joy-inspiring theme" awakening "faith and warm desire" as suggested by the hymn, the choir's singing of it was anything but heavenly for Twain.

Twain's early experiences with hymns like "Rock of Ages," "Come, Thou Fount of Every Blessing," and "Oh, for a Sweet Inspiring Ray" bear a striking resemblance to Tom Sawyer's exposure to Isaac Watts' hymn "Am I a Soldier of the Cross" and Louis Bourgeois' "Old Hundred" or

"Doxology." Actually, the basic treatment of hymns that Twain experienced during his church-going days as a child in Hannibal is reflected in The Adventures of Tom Sawyer. For example, in the chapters entitled "The Pinch-Bug and His Prey" and "Pirates at Their Own Funeral," Twain satirizes three major aspects of this treatment: the minister's presentation of the hymns to the congregation, the way the choir and the congregation sing the hymns, and the emotions the hymns elicit from the congregation.

After the congregation assembles for the Sunday morning worship service in "The Pinch-Bug and His Prey," the minister announces the opening hymn, "Am I a Soldier of the Cross," and reads it in a manner that Twain views as "a peculiar style which was much admired in that part of the country" (44). Twain goes on to satirize the rising pitch of the minister's voice just as he did in his letter to Livy with the hymn "Come, Thou Fount of Every Blessing." He chooses four lines from the second stanza of "Am I a Soldier of the Cross" in order to demonstrate this "peculiar style" of recitation. The four lines were printed diagonally as two lines with words at the highest point italicized to indicate the towering tone of the minister and the last words printed underneath each line to indicate a plunge in tone. The appearance of the lines is similar to the following:

beds
 flow'ry of ease,
 on blood-
 skies, thro' y seas?
 the sail
 and
 toe prize,
 car-ri-ed the
 be win
 I to
 Shall fight
 others
 Whilst

(Twain, Tom Sawyer 44)

It is noticeable that Twain emphasizes in this example the same kind of movement from soft tones to loud ones that he depicted in the recitation of "Come, Thou Fount of Every Blessing." However, in his quotation from "Am I a Soldier of the Cross," he also indicates a sudden change from loud to soft at the end of each two lines, which is not depicted in his illustration of "Come, Thou Fount of Every Blessing." Twain's diagram of the minister's contrasting vocal pitches in the lines from "Am I a Soldier of the Cross" more emphatically and humorously reflects the mixture of melancholy and exhilaration that the members of the congregation experience. Twain captures the reactions of the women in the congregation when he writes, "The ladies would lift up their hands and let them fall helplessly in their laps, and 'wall' their eyes, and shake their heads, as much to say, 'Words cannot express it; it is too beautiful, too beautiful for this mortal earth'" (Twain, Tom Sawyer 45).

Also in his illustration of "Am I a Soldier of the Cross," Twain satirizes the western dialect of the minister by changing "to" to "toe," "flowery" to "flow'ry" and "while" to "whilst." These changes

indicating western dialect, are similar to the ones Twain made in mocking the tenor's twang in "Oh, for a Sweet Inspiring Ray." By indicating dialectical changes in "Am I a Soldier of the Cross," Twain mocks the lack of sophistication displayed by the minister. It is also evident that Twain depicts the native dialect of the minister in order to show how overzealous he becomes when presenting hymns to his listeners. Furthermore, it seems that Twain satirizes the native appeal of the minister by showing how he evokes the conflicting emotions of sadness and joy from the members of his congregation.

The conflicting emotions of sadness and joy can also be found in "Pirates at Their Own Funeral" from The Adventures of Tom Sawyer. For example, at the beginning of the funeral service held for Tom, Joe, and Huck, "a moving hymn" is sung, which reflects the sorrow of the mourners (Twain, Tom Sawyer 151). This sorrow, however, is changed to joy when the three boys walk down the aisle of the church. The minister, capitalizing on this feeling of joy, exhorts the entire congregation to sing "Old Hundred" by announcing the first line: "Praise God from whom all blessings flow" (Twain, Tom Sawyer 153). Twain then describes the congregation as singing "Old Hundred" with a "triumphant burst" that "shook the rafters" (Twain, Tom Sawyer 153). The congregation is obviously so pleased about their inspirational performance of the hymn that, according to Twain, "they said they would almost be willing to be made ridiculous again to hear 'Old Hundred' sung like that once more" (Twain, Tom Sawyer 153). In this passage Twain shows that the singing of "Old Hundred" produced emotions that

perhaps he himself felt when singing this hymn as a boy. Whereas "Rock of Ages" produced fear and trepidation about eternal damnation, "Old Hundred" probably represented for Twain excessive jubilation and religious zeal.

The inspiration of "Old Hundred" or the "Doxology" is also described by Twain in Adventures of Huckleberry Finn. After the king, a con artist, delivers a mock eulogy over the body of Peter Wilks, Huck explains that the mourners "struck up the doxolojer and everybody joined in with all their might, and it just warmed you up and made you feel as good as church letting out" (DeVoto, Portable Mark Twain 395). These lines are ironic because they indicate that the good feeling produced by the hymn is not connected with the sanctity of a church service but with its termination instead. Twain is also demonstrating here as he did in The Adventures of Tom Sawyer that unwarranted religious enthusiasm exists among the people who sing "Old Hundred."

Hymns like the "Battle Hymn of the Republic," written by Julia Ward Howe, that portrayed a war-like God utterly annihilating the enemy galled Twain. In a parody of the hymn Twain describes the terrifying and gruesome effects of war, rather than the glory of men dying to make others free as the "Battle Hymn" suggests. His parody also reflects the greed of imperial America at the turn of the twentieth century. He describes this imperial greed and the need for Americans to make war as an "orgy" designed to bring them great wealth (Anderson 1). In fact, the differences in the first two lines of the "Battle Hymn" itself and Twain's parody reflect these concerns: "Mine eyes have seen the glory

of the coming of the Lord;" becomes "Mine eyes have seen the orgy of the launching of the Sword;" while "He is trampling out the vintage where the grapes of wrath are stored;" becomes "He is searching out the hoardings where the stranger's wealth is stored;" (Anderson 1). The differences between these lines are significant because they reflect Twain's biting satirical view of God as the holy commander-in-chief of the American armed forces. Also, for Twain the hymn emphasized the supposed right for Americans to plunder, kill and dominate under the leadership and sanctity of God. He abhorred the hymn's hypocrisy in convincing Americans that God is always on their side in war, no matter what atrocities are committed, and for this reason chose to ridicule its underlying message.

When irritated at times with the piety or unwarranted devotion of individuals, Twain vented his anger by singing a travesty of a hymn learned during his youth. On one such occasion an unexpected visitor annoyed Twain by constantly interrupting his game of billiards (Paine 3:1330). Finally, the visitor left, but Twain decided that if he had remained "the courteous and proper thing would have been to strike him dead" (Paine 3:1331). He followed this comment by singing a travesty of the first two lines of "O How Happy are They" by Charles Wesley (Methodist Hymnal 227). "O how happy are they/Who the Savior obey" becomes "O how tedious are they/Who their sovereign obey" in Twain's rendition (Paine 3:1331). The hymn itself deals with the rapturous delight experienced by those who devote themselves to Christ, and since

the visitor's adoration of Twain bordered on this type of fanaticism, he vents his anger by singing its opening lines.

Although Twain used hymns as vehicles to satirize religion, he had sentimental feelings for the tunes of certain hymns. For instance, he comments in a letter to Livy,

Here at dead of night I seem to hear
the murmur of the far Pacific--and
mingled with the music of the surf
the melody of an old familiar hymn
is sounding in my ear. It comes
like a remembered voice--like the
phantom of a form that is gone, a
face that is no more. (Clemens 22)

Twain goes on to explain that the melody of a hymn he calls "Oh, Refresh Us," which is actually entitled "Lord, Dismiss Us with Thy Blessing" (Methodist Hymnal 165), reminds him of his friend Reverend Franklin Rising, who was killed in an accident on the Ohio River (Clemens 22). Twain and Rising had met in Virginia City, Nevada, where Twain worked as a journalist for the Territorial Enterprise and Rising served as rector for the Episcopal Church (Clemens 22). On one occasion the two men had traveled from the Sandwich Islands to San Francisco together. Rising felt he should provide services for the passengers during the five Sundays they were at sea. Since none of the other passengers would sing, Twain volunteered to provide the music. However, the only hymn Twain could successfully sing was "Lord, Dismiss Us with Thy Blessing." He recalls in the letter how he "stood up solitary and alone" and sang the hymn for two services on each of the five successive Sundays they were at sea (Clemens 23). As a result of

these services, Twain developed an even closer friendship with Rising and always associated the hymn he remembered as "Oh, Refresh Us" with his great depth of feeling for the minister. Twain links the high regard he feels for his deceased friend with the tune of this hymn when he writes Livy that

the glories of heaven are about him,
and in his ears its mysterious music
is sounding--but to me comes no vision
but a lonely ship in a great solitude
of sky and water; and into my ears comes
no sound but the complaining of the
waves and the softened cadences of that
simple old hymn--but oh, Livy, it comes
freighted with infinite pathos! (Clemens 23)

The memory of the hymn becomes sacred for Twain because it reminds him of the minister's immortality. This situation is an exception, however, for in his travel books Twain consistently focused not on the sincere sentiments hymns could produce outside the confines of conventional Christianity but the superficial way they were used within the rigid orthodoxy of the church.

Just as Twain found the melodies of hymns memorable and on rare occasions soothing, he also became enchanted with the "airs" of certain popular songs and folk ballads. These type of songs probably appealed to him most because "he had an ear for melody, a dramatic vision, and the poetic conception of sound" (Paine 2:724).

Twain's initial experiences with popular songs and folk ballads were probably acquired by attending minstrel shows in Hannibal throughout the 1840's and early 1850's. The members of minstrel

troupes usually darkened their faces to portray blacks, dressed in extravagant, colorful clothing and "entertained with banjos, . . . tambourines, tired jokes, loud laughter, and dozens of songs written especially for them" (Luther 111).

The tunes and verses of the songs that were sung by the minstrel troupes must have especially made an impact on Twain, for in his autobiography he states,

The minstrel troupes had good voices and both their solos and their choruses were a delight to me as long as the negro show continued in existence. In the beginning the songs were rudely comic, such as "Buffalo Gals," "Camptown Races," "Old Dan Tucker," and so on; but a little later sentimental songs were introduced, such as "The Blue Juniata," "Sweet Ellen Bayne," "Nelly Bly," "A Life on the Ocean Wave," "The Larboard Watch," etc. (Neider, Autobiography 61)

Nonsensical lines like "Her feet cover'd up de whole side walk" from the second stanza of "Buffalo Gals," "I came down dar wid my hat cav'd in, Doodah! doodah!" from the first stanza of "Camptown Races," and "Now Ole Dan is a gone sucker" from the fifth stanza of "Old Dan Tucker" illustrate the bold, slapstick humor that Twain viewed as "rudely comic" (Chapple 366, 352, 174). On the other hand, the group of folk ballads Twain identifies as "sentimental songs" are more serious and romantic than those popular songs he describes as comic. Indeed, sentimental, romantic qualities can be found in lines like "Soft and low he speaks to me, and then his war-cry sounding" from the third stanza of "The Blue Juniata," "Like an eagle caged I pine on this

dull, unchanging shore" from the first stanza of "A Life on the Ocean Wave," and "When tempests beat and torrents pour, and twinkling stars no longer gleam" from the first stanza of "Larboard Watch." Also, whereas "Buffalo Gals," "Camptown Races," and "Old Dan Tucker" are to be sung with a quick, lively tempo, ballads like "The Blue Juniata," "A Life on the Ocean Wave," and "The Larboard Watch" are to be sung with a slow, gentle, and soothing tempo.

It is interesting to note that Twain particularly enjoyed folk ballads of quality, whose words were written by poets of literary merit like Rudyard Kipling and Robert Burns. For example, on one occasion, while being entertained in New York, Twain had the pleasure of hearing Richard Harding Davis sing "Danny Deever" and "On the Road to Mandalay," which were poems by Kipling set to music. Of these ballads Twain states,

Harding Davis sang the hanging of Danny Deever, which was of course good, but he followed it with that most fascinating (for what reason I don't know) of all Kipling's poems, "On the Road to Mandalay," sang it tenderly and it searched me deeper and charmed me more than Deever (Paine 2:977).

In addition to being inspired by musical performances of Kipling's verse, Twain's love for "Flow Gently, Sweet Afton" by Burns was so great that Clara, his daughter, chose to sing it to him during the "last hours of his life" (Holmes 850). Clara noticed that "the song itself, a lullaby, rocked his feverish brain into a state of placidity and peace" (Holmes 850).

Because of his love for moving lyrics, Twain would read some inspiring poem, "fancy the words marching to melody," and would search "among his friends for someone who could supply a tuneful setting" (Paine 2:724). He once even tried to persuade Rev. Dr. Parker, a friend and skilled musician, to compose music for Tennyson's poem "Bugle Song," making suggestions for the composition's basic artistic structure; however, Dr. Parker declined to compose music for this poem replying "that the 'Bugle Song,' often attempted, had been the despair of many musicians" (Paine 2:725). This incident shows not only Twain's love of beautiful, rhythmic lyrics but also his desire to find musical compositions that would adequately fit moving lyrics.

Although Twain had nothing but favorable responses toward folk ballads based on poetry of literary merit, he abhorred poorly written sentimental poems set to music. The contrived rhythms and over sentimentalized topics found in the ballads of such writers as Julia A. Moore and Bloodgood H. Cutter probably influenced Twain to caricature their works as bad art. Although the ballads of Moore and Cutter were often set to music, Twain usually focused on the ill-chosen words and syrupy themes of their poems rather than the music itself. "Moore, known as the 'Sweet Singer of Michigan,' was moved to verse by the deaths of little children, such perils as choking on roast beef, and the Ashtabula bridge disaster" (Bradley et al. 264). Bloodgood Cutter, deemed "poet lariat" by Twain, journeyed to Europe and the Holy Land with Twain on the Quaker City and "was inspired" to write poetry "by

every aspect of the trip, including seasickness, the health authorities at Naples and his fellow passengers" (Bradley et al. 264).

The themes and style of verse produced by poets like Moore and Cutter are aptly satirized via the poetic efforts of Emmeline Grangerford in Adventures of Huckleberry Finn. In order to obtain sentimental subjects for her poetry, Huck explains that Emmeline "kept a scrap-book when she was alive, and used to paste obituaries and accidents and cases of patient suffering in it out of the Presbyterian Observer" (Bradley et al. 85). Inspired by one of these sad occurrences, the drowning of a young boy, Emmeline wrote a poem entitled "Ode to Stephen Dowling Bots, Dec'd." Actually, this poem is a travesty constructed by Twain to satirize sentimental ballads like those written by Moore and Cutter. For example, "His soul did from this cold world fly,/By falling down a well," lines from the fifth stanza of "Ode to Stephen Dowling Bots, Dec'd" seemed as sentimental, awkward, and unmusical as "Oh! how sad were his kind parents/When they saw their drowned child," lines from the third stanza of "Little Andrew" by Julia A. Moore. These same qualities can also be found in "The tyrant, Death did my home invade,/In his cold embrace my wife he laid," lines from the first stanza of "Bloodgood H. Cutter: On the Death of His Beloved Wife." Twain's obvious imitation of Moore's emphasis on the sadness of accidental drowning and his reflection of Cutter's crude poetic style show how accurately he satirizes poetry that is less than literary in nature.

Twain's exposure to more sophisticated forms of music generally came about during the later stages of his life. These experiences were probably acquired in several ways. First of all, as a result of his travels in Europe, Twain became initiated into the realm of opera. Also, he undoubtedly became familiar with classical piano compositions through his daughter Clara's study of piano abroad and her marriage to an accomplished concert pianist. Twain was also influenced by an orchestrelle he purchased, which played Wagnerian opera and the classical piano pieces of Beethoven, Schubert, Chopin, and Brahms. However, he had a few earlier experiences with one particular piano composition called "The Battle of Prague."

At a young age Twain enjoyed accompanying Laura Hawkins, his childhood sweetheart, to a neighbor's house in order to hear a rendition of "The Battle of Prague" played on a piano with a drum attachment (Wagenknecht 25). This particular piano piece had been written in 1788 by Bohemian fiddler Franz Kotzwara as a sonata reflecting an entire battle in musical form and was considered "a standard part" of a piano student's repertoire in the nineteenth century (Slater 109).

In A Tramp Abroad Twain illustrates the agony of listening to a young "Arkansaw" bride's performance of "The Battle of Prague." When Twain and other listeners heard this sonata played in a Swiss hotel drawing-room in 1878, it was already considered trite and outdated. In fact, at least thirty years earlier, "The Battle of Prague" had already attained "public distinction as a warhorse" in need of rest (Slater

109). Twain feels that the "Arkansaw" girl's performance of the sonata on "a clattery, wheezy, asthmatic" piano was as dissonant and noisy as a shivaree, a noisy serenade presented to a newly married couple (A Tramp Abroad 191-192). According to Twain, when the part representing the sounds of the "cannonade waxed hotter and fiercer" and the young pianist began hitting an average of four out of five notes wrong, many members of her audience fled (A Tramp Abroad 192). Twain makes it clear that the performance gets even worse "when the girl began to wring the true inwardness out of the 'cries of the wounded.'" In his estimation, "She got an amount of anguish into the cries of the wounded that shed a new light on human suffering" (A Tramp Abroad 192). If Twain were fascinated with the loud, harsh and sometimes booming sounds of this sonata as a young boy, surely as an adult he had become all too familiar with this standard piano piece and detested its noisy qualities.

In Life on the Mississippi Twain not only mentions "The Battle of Prague" as a piece of music sure to be found in a typical house between Baton Rouge and St. Louis, but he also describes the type of piano one would find as well. Evidently, the piano is the same kind as the one with a drum attachment on which he and Laura Hawkins heard "The Battle of Prague" being played. Twain's reference to this musical instrument in Life on the Mississippi as a "piano--kettle [drum] in disguise" (Cardwell, Mississippi Writings 458) is humorous because this type of piano usually contained a large padded hammer hidden against the underside of the sound-board (Slater 111). The hidden kettle drum

provided "special effects" uncharacteristic of the piano itself, but nonetheless helpful in imitating the sound of cannons in battle pieces (Slater 111).

Huck Finn in Adventures of Huckleberry Finn refers to the piano with kettle drum as "a little old piano . . . that had tin pans in it" (727). It is almost as if his unsophisticated description makes the piano seem a worn-out relic with ostentatious special effects. Huck mentions how "lovely" the Grangerford girls play "The Battle of Prague" on this type of piano. However, by having Huck praise the girls' performance of "The Battle of Prague" just as he praised Emmeline Grangerford's "sadful" poetry, Twain satirizes what he considers bad art. At any rate, the sonata and the piano used represent a type of music and musical instrument that Twain found wearisome and annoying.

Even though Twain had little use for the finer points of piano virtuosity, he became more interested in the instrument when Clara became serious about studying in Vienna during the 1890's "with the most famous teacher of the day, Theodore Leschetizky" (Harnsberger 176). Twain was very supportive of Clara's studies with Leschetizky in that he moved the entire Clemens family to Vienna to offer her encouragement (Harnsberger 177). Clara felt sure that her father considered "Leschetizky . . . the greatest pianist who ever lived and . . . was never hesitant about expressing his amazement that human hands could do what he did, and the human mind remember how to do it" (Holmes 847). Also, from traveling in Europe earlier, Twain probably realized the opportunities that involvement with European culture could provide for Clara.

However, it seems that although Twain had a healthy respect for the abilities of accomplished pianists, he was not entirely thrilled with the performance of the music itself. This feeling can be seen in his refusal on one occasion to allow Russian concert pianist Ossip Gabrilowitsch, Clara's future husband, to perform in his home. Even though Twain admired Gabrilowitsch's success and dedication to his profession, at this time he was not particularly interested in listening to his music or his amorous intentions.

Nonetheless, it is true that during the last difficult years of his life Twain came to appreciate more fully the beauty of classical piano pieces because the purchase of an Aeolian Orchestrelle, a player organ in a large mahogany case. Since this instrument was capable of producing different kinds of music, Twain was "ready to . . . seek some solace in music--in music that offered a tortured heart a balm more efficacious than the simple and soon exhausted virtues of mere melody" (Holmes 849). More than any other music played on the orchestrelle, Twain found comfort in listening to the classical piano compositions of Schubert and Chopin. They probably helped penetrate the dull physical world of disappointments for Twain, lifted his personal struggles with disease and death, and placed him in a more ethereal frame of mind (Holmes 849).

Also, Twain's opinion of classical piano music changed as a result of his gradual appreciation of Gabrilowitsch's performance on the piano. By 1909 Clara had switched from studying piano to becoming a vocalist, and she and Gabrilowitsch along with David Bispham, another

vocalist, presented a fund-raising concert for the benefit of the Redding, Connecticut, library. The concert was presented in Redding at Stormfield, Twain's estate. Twain was pleased with the beautiful vocal display of Clara and Bispham but also commented that "Gabrilowitsch played the accompaniments as they were never played before" (Paine 3:1552).

In addition to listening to piano music on the orchestrelle, Twain became enchanted by symphonies played on the instrument as well. He once wrote to his daughter Jean and asked: "What is your favorite piece of music, dear? Mine is Beethoven's Fifth Symphony. I found that out within a day or two" (Paine 3:1227). The majestic movement and melodies of the symphony, which could be repeatedly played on the orchestrelle, obviously were "most satisfying" for Twain and "filled the emptiness of his heart" (Paine 3:1227).

In addition to the classical piano compositions and symphonies Twain grew to love, military music also proved to please him as well. He frequently mentions bands with brass instruments that produced military marches during his travels throughout Europe. For example, while visiting in Gibraltar at the southern tip of Spain, Twain indicates that he enjoyed "listening to the music of the fine military bands and contemplating English and Spanish female loveliness and fashion" (Twain, Innocents Abroad 53). While in Paris, Twain had an opportunity to see French emperor, Napoleon III and Turkish sultan Abdul-Aziz review French troops at the Arc de l'Etoile. In regard to this event he states,

Presently there was a sound of distant music; in another minute a pillar of dust came moving slowly toward us; a moment more and then, with colors flying and a grand crash of military music, a gallant array of cavalymen emerged from the dust and came down the street on a gentle trot (Twain, Innocents Abroad 92)

Also, when Twain visited Pere la Chaise, the national burying ground of France, he mentioned that several of the deceased, who had used their various talents to benefit mankind, represented a "curious medley" (Twain, Innocents Abroad 102). He further indicates that Marshal Ney, a famous French military strategist, had a "stormy spirit [which] knew no music like the bugle call to arms" (Twain, Innocents Abroad 102). Then, when Twain visits the palace at Versailles, he is so inspired that he exclaims, "The scene thrills one like military music" (Twain, Innocents Abroad 111). Finally, while traveling in Italy, Twain observes that "no European city [is] without its fine military music at eventide" (Twain, Innocents Abroad 133).

For the most part, Twain learned to appreciate the inspirational beauty of classical piano compositions, symphonic music, and military marches. With the exception of "The Battle of Prague," though, Twain considered sonatas, symphonies and military music serious forms of art, too complex and well-written for burlesquing in his travel books.

It seems quite certain that Twain became familiar with another musical form, the operetta. Evidence of this is reflected in his use of lyrics, melodies, and themes from The Mikado and H.M.S. Pinafore, both operettas written by William S. Gilbert and Arthur Sullivan, in "The Man That Corrupted Hadleyburg" and Pudd'nhead Wilson.

For example, Twain chose the melody of the slightly misquoted lines "When a man's afraid of a beautiful maid" from The Mikado to use with the words "Hooray! hooray! a symbolical day" to mock the false virtue of a group of model citizens in "The Man That Corrupted Hadleyburg." The rhythmic pattern of the lyrics, the sprightly music, and couplet style from The Mikado are all ways of communicating sardonic humor when applied to Twain's own lyrics about the symbols of virtue in Hadleyburg. Also, "The Criminal Cried" from The Mikado and "The Man That Corrupted Hadleyburg" both deal with elements of deception. The chorus in The Mikado functions in much the same way as the crowd in "The Man that Corrupted Hadleyburg." Both mock the dishonesty of the main characters in a humorous, but ironic way. For these reasons it seems more deliberate than incidental that Twain made use of the music from The Mikado in "The Man that Corrupted Hadleyburg."

It also seems quite likely that Twain was familiar with H.M.S. Pinafore due to its noticeable similarities to Pudd'nhead Wilson. For instance, both Buttercup, a peddler at the boat docks, in H.M.S. Pinafore, and Roxy, a light skinned Negro slave in Pudd'nhead Wilson, each nursed two babies. In both cases one baby is born into a prominent family and the other is born into lowly circumstances. Also, in both cases the infants are switched so that everyone thinks that the child born into a well-to-do family is actually from a lower station in life and vice versa. Buttercup confesses that she switched the two babies she nursed when singing, "Two tender babes I nussed: One was of

low condition, the other, upper crust, a regular patrician . . . I mixed those children up, and not a creature knew it!" (The Complete Plays of Gilbert and Sullivan 115-14). Ralph, the baby of patrician birth, grew up to be a common sailor while the baby of lowly birth grew up to be a sea captain. The two babies Roxy switches are her own son, Valet de Chambre, and her master's son, Thomas a Becket Driscoll. Roxy realizes that in doing this her son will be raised as a cultured gentleman with the real Thomas a Becket Driscoll functioning as his slave. In much the same way, Ralph, a patrician at birth, serves a master, the sea captain, who was actually born into humble circumstances. Evidently, Twain was strongly influenced by the theme of mistaken identity in H.M.S. Pinafore and decided to use it in Pudd'nhead Wilson as a means of attacking sentimental fiction.

Although Twain used the lyrics, melodies, and themes of operettas to create humor in certain works, it seems that his involvement with operettas was limited. Possibly as a result of this limited involvement, he refrained from using the different aspects of operettas to reflect humor in his travel books.

Even though Twain satirized few forms of classical music, he found the flamboyance and supercilious nature of the grand opera irresistibly humorous. Most of his experiences with opera occurred during his European travels, but he also attended operatic performances in America as well. Twain enjoyed contrasting the views of the American dilettante and the European connoisseur concerning opera and

burlesquing the highbrow musical form through the perceptions of a naive observer.

Twain first became acquainted with opera as a reporter on the San Francisco Call in 1864. In the evenings he reviewed theatrical productions and operatic performances. Critics from other newspapers in San Francisco must have lavished undue praise on the operas they reviewed, for Twain expressed "exquisite anguish" as his colleagues sang "one everlasting song of praise" for the operatic performances (Meador 10). Twain not only objected to the excessive praise given to those operatic performances by his fellow critics, but he also felt that the critics focused on the sentimental aspects of the operas too much. In a satirical response to these kinds of reviews, Twain commented on the performance of a furniture mover, Bellindo Alphonso Cellini, in one operatic presentation by the Academy of Music. Twain reports that "there was not a dry eye in the house" when Alphonso exhibited his moving techniques on a footstool (Meador 10).

A broader view of Twain's satirical interpretation of opera can be seen in his burlesque version of Giuseppe Verdi's Il Trovatore, based on a performance he saw presented by Bianchi's Grand Italian Opera Company in San Francisco on August 24, 1866. Although according to Twain and several other critics the actual performance of Il Trovatore had been a weak one, Twain's attempt in his burlesque adaptation was to satirize the opera through the perceptions of an unsophisticated observer, who cannot distinguish between the artistic interpretation of a stage production and the reality of the world in which he lives

(Rogers 18). Il Trovatore has been considered an opera of world-wide popularity due to the sustained melodic beauty of its musical score (Kobbe 454). Twain also probably liked this opera because of its musical beauty. However, the plot has been considered confusing or even absurd mainly because much of the story on which the opera is based has already come to pass before the curtain rises (Kobbe 455). In addition to this, the scenes change so rapidly that the opera is deemed generally difficult to follow (Peltz and Lawrence 212-18). For this reason, Twain makes the lack of a convincing plot in Il Trovatore a focal point for humor in his own burlesque version.

Several years later during a jaunt through Germany with his family, Twain mentions with fondness the "airs" of familiar operas like Il Trovatore. However, he feels bombarded by too many operas unfamiliar to him. He recorded these impressions in his traveler's notebook while visiting Heidelberg in 1878:

I have attended opera, whenever I could not help it, for fourteen years now; I am sure I know of no agony comparable to the listening to an unfamiliar opera. I am enchanted with the airs of "Trovatore" and other old operas which the hand-organ and the music-box have made entirely familiar to my ear. I am carried away with delighted enthusiasm when they are sung at the opera. But oh, how far between they are! And what long, arid, heartbreaking and headaching "between-times" of that sort of intense but incoherent noise which always reminds me of the time the orphan asylum burned down (Paine 2:624)

Evidently, the harsh, incomprehensible sounds of operas unknown to Twain prevented him from completely immersing himself in this foreign art form.

It seems that the operas the most difficult for Twain to enjoy were those composed by Richard Wagner. In a letter to William Dean Howells about his travels in Germany during 1878, Twain writes, "I have got in two or three chapters about Wagner's operas, and managed to do it without showing temper, but the strain of another such effort would burst me" (Paine 2:635).

Twain's dismay with Wagnerian opera also can be seen in his comments about a Wagner Festival that he and his family attended at Bayreuth in 1891. He writes:

I feel strongly out of place here. Sometimes I feel like the one sane person in the community of the mad; sometimes I feel like the one blind man where all others see; the one groping savage in the college of the learned, and always during service I feel like a heretic in heaven. (Paine 2:922)

This feeling was due to the fact Twain found that the two operas he had really enjoyed at the festival were not considered by experts to be Wagner's greatest operas at all (Paine 2:922). Actually, the operas Twain liked the least were considered by the majority of people at the festival to be the best of Wagner's operas. Thus, Twain feels he is the "heretic in heaven," a man out of place, when it comes to matching his musical tastes with those of opera connoisseurs.

Twain's sincere praise of Wagnerian opera came about mainly during the last few years of his life. Certain operatic selections played by his orchestrelle were particularly meaningful to Twain. For instance, in a letter to Mrs. Crane, a friend, he states, "Certainly nothing in the world is so solemn and impressive and so divinely beautiful as

'Tannhauser.' It ought to be used as a religious service" (Paine 3:1227). Wagner's Tannhauser obviously brought such comfort to Twain that he equated it with a soothing, uplifting religious experience.

Although the beauty of certain operatic selections inspired Twain, it is clear that he found the ostentatious nature of this European art form humorous. Since most of his exposure to opera was gained during his travels in Europe, it is no surprise that his satirical views of opera appear in his travel books.

Obviously, from surveying Mark Twain's exposure to different levels of music, one can determine that he was both friend and foe to music depending on how a particular form of music was used. It has already been demonstrated in this chapter that at times Twain experienced a strong sense of inspiration and comfort when listening to different types of music; however, on other occasions certain musical forms induced him to use satire in recording the contrasting cultural differences of people and places in his travel books. The remainder of this thesis will examine how Twain uses the varying aspects of hymns, popular songs, folk ballads, and opera to create humor in specific travel books.

CHAPTER 2

THE HUMOR OF HYMNS IN TWAIN'S

TRAVEL BOOKS

"In man's heaven everybody sings! . . . The singing is of hymns alone . . . The words are always the same . . . there is no rhyme, there is no poetry: 'Hosannah, hosannah, hosannah, Lord God of Sabaoth, 'rah! 'rah! 'rah! siss!--boom! . . . a-a-ah!'" (DeVoto, Letters from the Earth 17). Not only do these lines reflect Mark Twain's satirical view of man's heaven, but they are also typical of how he used hymns to illustrate man's naivete and hypocrisy regarding Christianity.

Virtually all his life Twain rebelled against the genteel piety and self-righteousness inculcated by nineteenth-century Christianity. Twain even comments on his brother's own pious indulgence. Apparently, Orion gave up beer in favor of the Christlike life during his days as a printer in St. Louis, and as a result, he became quite unpopular (Wecter 228). Orion's behavior, Twain mockingly insists, "made him a hero to himself: for he was turning the other cheek, as commanded, he was being reviled and persecuted for righteousness' sake, and all that" (Wecter 228). Evidently, Twain's mother, Jane, was not too pleased with Orion's stand either, for Twain describes her as a woman of "dauntless courage and a high spirit, and . . . not of the cheek-turning sort" (Wecter 228). Twain proved to have more of his mother's spirited manner than Orion. His natural curiosity and sense of

rebellion, however, led him to scrutinize religion more closely than Orion or even his mother.

During his travels in America and abroad, Twain constantly encountered religious folk who fueled the fire of his relentless interrogation of Christianity. Therefore, it is no surprise that Twain used hymns in a humorous manner to voice his distaste for the superficial ironies of religion in his travel books. Moreover, Twain's travels provided him with an opportunity to pit the conventional Christian attitudes indicated in hymns against the multiple images of various scenery, lifestyles, artistic endeavors, and customs of the world. However, the type of humor Twain uses to accomplish this task significantly changes throughout the different stages or passages of his life.

In The Innocents Abroad (1869), a book documenting Twain's first travels to Europe and the Holy Land, he chooses a light-hearted tone of mockery to pierce the provincial religious views of his fellow passengers on board the Quaker City. This tone is particularly evident in his use of the hymns "All Hail the Power" and "On Jordan's Stormy Banks." Twain uses light-hearted mockery coupled with a darker self-awareness in "Father in Heaven, the Day is Declining" from Life on the Mississippi (1883), a later travel book recounting his exploration of the Mississippi River as a riverboat pilot. The reason for the deeper, more introspective tone is that the hymn itself marks the initiation of young Sam, Twain as a boy, into the stark realities of the adult world with its surprising subtleties and paradoxes regarding good and evil.

Following the Equator (1897), a final travel book written by Twain to describe his excursion mainly to Asia and Australia, was composed after he experienced devastating personal and financial losses. Obviously, these misfortunes color his perspective in the book. Twain utilizes a satirical, yet serious tone when he launches a most vituperative attack on the Christian missionary effort in India through reference to the hymn "From Greenland's Icy Mountains." Also, through this reference, we glimpse the grave reservations developed by Twain about human nature. From these references to hymns, it is clear that Twain either recalled or encountered American religious zeal wherever he traveled. They also show that he viewed such zeal as ridiculously incongruous, unenlightened, and hypocritical when juxtaposed with the cultural differences of other Americans, Europeans, and Asians.

The Innocents Abroad, a Twainian travelogue filled with numerous anecdotes, burlesques, and travesties, contains rambunctious, fast-paced humor. The thrust of such energetic, sprightly humor originated with Twain's desire to ridicule "the Quaker City's strange menagerie of ignorance, imbecility, bigotry, and dotage" (Cardwell, The Innocents Abroad and Roughing It 1001). In fact, in his article "The Influence of Mark Twain's Journeys on his Work" Gary Smith states,

The ship that carried Twain and his fellow voyagers is a microcosm of humanity. The "innocents" are likened to the tribes of Israel in search of the Promised Land. As Twain, and America would have it, however, the Pilgrims arrived back in America happy the voyage was over. (11)

These comments suggest that the Pilgrims are innocents in the sense that they are not ready for the enlightenment that traveling brings and prefer to be content thinking the same thoughts, having the same perspective, and being close to the familiar.

Realistically speaking, Twain thought that such notable and interesting people as Henry Ward Beecher, prominent pastor of Plymouth Church in Brooklyn, General William T. Sherman of Civil War fame, and Maggie Mitchell, a popular actress of the time, were to make the trip (Cardwell, The Innocents Abroad and Roughing It 1001-02). As a result of Reverend Beecher's not going on the trip, at least forty of his parishioners decided not to go as well (Cardwell, The Innocents Abroad and Roughing It 1001). Because of these cancellations, the collection of passengers assembled for the trip were "less Eastern, less select, and less sophisticated than Clemens, among others, had anticipated" (Cardwell, The Innocents Abroad and Roughing It 1001).

The lack of worldly thinking among the group, particularly in regard to religion, influenced Twain to make references to hymns in The Innocents Abroad. Throughout the book Twain indicates that the Pilgrims frequently sang hymns from Henry Ward Beecher's Plymouth Collection. The hymns served as practically the only source of entertainment for the Pilgrims, even though other, more spectacular forms of enjoyment were available. Actually, by mentioning the specific hymns that were sung by this austere group of travelers Twain is able to more fully characterize their dull and provincial attitudes.

In the fourth chapter of The Innocents Abroad, Twain refers to the hymn "All Hail the Power" by its tune name "Coronation." The words of the hymn were written by poet Edward Perronet in 1789. The hymn's popularity can largely be attributed to two magnificent tunes, each used with the same set of words (Bailey 122). The tune preferred by English parishioners is "Miles Lane," written by organist William Shrubsole, while the tune preferred by most American churchgoers is "Coronation," written by self-taught American musician Oliver Holden (Bailey 122). Evidently, the Pilgrims choose to sing "All Hail the Power" to the tune of "Coronation" because it was sung most frequently in American churches and because of its bold, majestic tune. Also, the words of the hymn connote an air of nobility because they deal with the crowning of Christ as Lord of All. Therefore, it seems fitting that Twain would use "All Hail the Power" to characterize the self-righteous snobbery of the singing group on board the Quaker City.

In order to illustrate the snobbery of those singing hymns on board the Quaker City, Twain employs the use of the dissonant, yet humorous singing of George, a passenger whose voice is apparently in the process of changing. George tries to join with those passengers who are singing hymns, much to their chagrin. His voice, according to Twain, was most "apt to fly off the handle and startle every body with a discordant cackle on the upper notes" (Cardwell, The Innocents Abroad and Roughing It 36). Although George's singing, by Twain's standards, was admittedly bad, he mentions that with or without George's help "the

congregational singing . . . was not of a superior order of architecture" (Cardwell, The Innocents Abroad and Roughing It 34).

In addition to George's abrupt, cackling noises, Twain observes that he "didn't know the tunes, either, which was also a drawback to his performances." In a mischievous, yet whimsical tone, Twain encourages George to refrain from improvising because it would look too egotistical and provoke remarks. He advises George to "stick to 'Coronation', like the others" (Cardwell, The Innocents Abroad and Roughing It 36). He further insists, "It is a good tune--you can't improve it any, just off-hand, in this way" (Cardwell, The Innocents Abroad and Roughing It 36). In response to this, George states that he is "not trying to improve it" but that he is "singing like the others--just as it is in the notes" (Cardwell, The Innocents Abroad and Roughing It 36). By recording this conversation with George, Twain projects a humorous reversal by making George appear to be the snob, rather than the musical outcast.

In Chapter fifty-five of The Innocents Abroad, Twain includes the first stanza of the hymn "On Jordan's Stormy Banks" to depict the unsophisticated and narrow attitudes of the Pilgrims in regard to the Holy Land. In traveling past Jerusalem to Bethany and Jericho, Twain pokes fun at such sites as Lazarus' tomb, fountain, and house as well as the ruins of the ancient city of Jericho. Using subtle irony, Twain shows how ridiculous it is to believe that these sites are authentic.

Upon reaching the Jordan River before sunrise, Twain continues with his skeptical view of the surroundings. Twain describes all those

making the pilgrimage as feeling "cold, and wretched, and sleepy" (Cardwell, The Innocents Abroad and Roughing It 473). Needless to say, no one could see the river; however, the group is able to nap on the ground in order to be, as Twain states, "in a somewhat fitter mood for a first glimpse of the sacred river" (Cardwell, The Innocents Abroad and Roughing It 473). Twain then proceeds to satirize the enthusiasm of the Pilgrims when he states, "With the first suspicion of dawn, every pilgrim took off his clothes and waded into the dark torrent, singing:

'On Jordan's stormy banks I stand,
And cast a wistful eye
To Canaan's fair and happy land,
Where my possessions lie.'"
(Cardwell, The Innocents Abroad and
Roughing It 473).

It seems that Twain uses the first stanza of "On Jordan's Stormy Banks," written by Samuel Stennett, to satirize the lack of independent thinking among the Pilgrims. Twain ridicules the limited view the Pilgrims have of the Jordan River, which he suspects comes mainly from Sunday school teachings. The Pilgrims all naively believe what they had been taught about the Jordan, which is conveniently recorded in the first stanza of the hymn. The Pilgrims undoubtedly envision themselves as Israelites on the banks of the Jordan looking over to the other side into the promised land of Canaan. Humor occurs, however, when their pilgrimage and ceremonial singing of "On Jordan's Stormy Banks" are brought to a halt by the water's intense coldness. The reality of the

cold water cripples their vision, and Twain feigns great sympathy for them. He aptly comments,

The water was so fearfully cold that they were obliged to stop singing and scamper out again. Then they stood on the bank shivering, and so chagrined and so grieved, that they merited honest compassion. Because another dream, another cherished hope, had failed. They had promised themselves all along that they would cross the Jordan where the Israelites crossed it when they entered Canaan from their long pilgrimage in the desert. They would cross where the twelve stones were placed in memory of that great event. While they did it they would picture to themselves that vast army of pilgrims marching through the cloven waters, bearing the hallowed ark of the covenant and shouting hosannahs, and singing songs of thanksgiving and praise. Each had promised himself that he would be the first to cross. They were at the goal of their hopes at last, but the current was too swift, the water was too cold! (Caldwell, The Innocents Abroad and Roughing It 474).

When this rather quixotic vision comes into contact with the natural elements of cold water and darkness, the inflated hopes of the Pilgrims are burst. In contrasting their collective vision with the realities of the situation, Twain creates a humorous event, resplendent with the awkward retreat of the Pilgrims from the freezing water of the Jordan River. The hymn "On Jordan's Stormy Banks" serves as an important conveyor of this humor. It not only provides the Pilgrims with their own unrealistic and unchanging vision of the Jordan, but it also is a means by which Twain can caricature their excessive "thanksgiving and praise." In essence, singing the hymn is a highly visible and audible way for the Pilgrims to flaunt their undying religious zeal.

After a start of sorts, the Pilgrims finally do brave the water and cross to the other side of the Jordan under the leadership of Jack,

the most youthful and energetic member of the group. On the other side of the river, Twain attacks the exaggerated flourishes of the hymn by calling the use of "stormy" to describe the shadows falling on the river banks "a complimentary stretch of fancy" (Cardwell, The Innocents Abroad and Roughing It 474). Perhaps the reason Twain ridicules the use of "stormy" in the hymn is because the term connotes a mysterious, if not superstitious sort of power that is deemed inherent on the river banks of the Jordan. Another "stretch of fancy" popularized by the hymn and illustrated by Twain is the view of the Jordan as a major body of water when in reality it is little more than a large stream. In fact, Twain comments that the Pilgrims and he "could not judge . . . the width of the stream by the eye. We knew by our wading experience, however, that many streets in America are double as wide as the Jordan" (Cardwell, The Innocents Abroad and Roughing It 474). When described in these terms, the Jordan River is simply not as majestic and significant as the hymn suggests. Furthermore, Twain adds that the Jordan River "is only ninety miles long, and so crooked that a man does not know which side of it he is on half the time" (Cardwell, The Innocents Abroad and Roughing It 476). According to this geographical information, it might be a bit difficult to stand on Jordan's stormy bank and gaze across the river into the promised land as the hymn suggests. Here again Twain is using "On Jordan's Stormy Banks" as a focal point for criticizing the restricted views of the Pilgrims. The symbolic act of crossing the Jordan River into the promised land has not opened the minds of the Pilgrims or changed their idealistic

attitudes, and as usual Twain's honest observations make the Pilgrims preconceived ideas look ridiculous, and thus humorous.

The bombastic caricaturing and buffoonery, so much a part of Twain's tone or style, in The Innocents Abroad are not quite as prominent in Life on the Mississippi. Twain's humor is more subtle or less overt in this travel book, which characterizes his own personal initiation into the world of good and evil. Because the river is synonymous with the world, Twain finds it a dichotomy between beauty and treachery. Also because these qualities are taken for granted or hidden at times, their intricacies must be explored and discovered. The hymn "Father in Heaven, the Day is Declining" is symbolic of the misconceptions concerning good and evil and the understandably naive attitude of Sam, apprentice riverboat pilot of the Paul Jones. In a larger sense, it is also indicative of Twain's attack on the narrow, yet genteel notions of religious folk concerning good and evil (Kompass 618).

In the passage where "Father in Heaven, the Day is Declining" is mentioned, the riverboat pilot, Mr. Bixby, amazes Sam with his intention to land the riverboat at the upper end of a remote plantation. He considers this an impossible feat because of the darkness of the night. In fact, Sam indicates that he wants to ask Mr. Bixby "whether he was ass enough to really imagine he was going to find that plantation on a night when all plantations were exactly alike and all the same color" (Cardwell, Mississippi Writings 264). Mr. Bixby, perceiving Sam's doubts, scoffs at his inexperience and reticence about

the river by singing the hymn "Father in Heaven, the Day is Declining" (Kompass 618). The singing of the hymn also humorously mocks the foolishness of those religious folk who believe that evil is only in existence during the night, not while any gleam of light is visible (Kompass 618). As one examines the hymn line by line, certain parallels can be drawn between Sam's ignorance about maneuvering the riverboat at night and the limited attitudes of those who think evil thrives only in the absence of light.

"Father in Heaven, the Day is Declining," the first line of the hymn Mr. Bixby utters, establishes the mockery of Sam and the religious theme of the hymn. Obviously, the day is not declining at all; it is the middle of the night and no light is apparent. Mr. Bixby's intentional singing about the declining day is ironic. It is ironic because he knows the river so well that he does not need the light of day to pilot the boat; he realizes, however, that Sam thinks that the darkness would prevent anybody, even a seasoned riverboat pilot, from controlling the boat at all. Sam interprets Mr. Bixby's singing of the hymn in total darkness as the act "of a peculiarly reckless outcast," although he himself is the outcast in question (Cardwell, Mississippi Writings 264). Sam's youth and distrust of Mr. Bixby's ability to pilot the riverboat at night are reflected in the lines "Safety and innocence fly with the light,/Temptation and danger walk forth with the night" (Kompass 618). It is true that in learning the dangers of the river, Sam is losing "a part of his innocence, but until he does so, that is, until he learns the pilot's trade, it will be he who is the

greenhorn outcast, so that his very fears are keeping him from being initiate" (Kompass 618).

Sam's belief that evil lurks predominately during the darkness of night simply reflects the beliefs of a greater segment of society, those vacuous individuals who believe that evil can be easily separated from good. While safety and innocence in the hymn best describe Sam's current situation as a "greenhorn outcast," they also represent the conditions of literal-minded Christians during daylight. Twain is suggesting that in the minds of such Christians, the pristine qualities of safety and innocence are replaced with temptation and danger during the evening. Of course, not only is the idea of evil existing exclusively at night absurd, this notion also seems to indicate that good and evil are separated into two distinctive time periods. Through the hymn Twain attacks the belief that good and evil exist separately in life. This view is particularly evident in Twain's interpretation of the river. For Twain the river was a symbol of life with, as he states, "all manner of pretty pictures in it," . . . "but the grimmest and most dead-earnest of reading-matter" (Cardwell, Mississippi Writings 284). With these comments Twain indicates that the river, like life, contains both good and evil inextricably linked.

Other lines in the first stanza of the hymn reiterate the theme of Twain's satirical attack on the perceptions of good and evil. If one can imagine Mr. Bixby singing the next two lines, "From the fall of the shade till the morning bells chime,/Shield me from danger, save me from crime," a bit of humor emerges. These lines would definitely be

directed at Sam for his desire to avoid all obstacles, difficulties, or evils having to do with the river. It also suggests something Twain detested in life and a gesture Mr. Bixby would find inexcusable on the river, man's reliance on blind faith as a remedy for all problems. The sophisticated touch of the morning bells would, no doubt, remind Twain of the simplistic, orderly dependence of refined, civilized folk on religious certainty, devoid of any noticeable unpleasanties.

The refrain of the hymn, "Father, have mercy thro' Jesus Christ our Lord," reemphasizes the helplessness that many people are taught to feel in dealing with the perils of evil. The timid lack of inquisitiveness about total reliance on the mercy of God runs counter to Twain's robust, confrontational manner. Furthermore, in a thematic sense the entire hymn demonstrates that just as Sam is feeble in his knowledge of the river, the civilized church goer is depicted as feeble minded in dealing with evil.

Even the melody of "Father in Heaven, the Day is Declining" can be seen as a tool employed by Twain in ridiculing both Sam's lack of worldly experience and religious society as a whole. Upon examining the notes of the hymn, one finds a high F# in the middle of the refrain. In fact, the whole hymn is written in a higher key than most hymns. This arrangement would make the singing difficult for a congregation of untrained voices (Kompass 618). It is almost as if Twain could picture "the cracked, hysterical sound [of] such groups whooping and straining to reach" the high notes (Kompass 618). Consequently, "the very inadequacies of the singers . . . evoke the

sort of grotesque anticlimax Twain used to satirize the genteel tradition and also burlesque young Sam's terrified incompetence" (Kompass 618).

Traveling down the Mississippi River was the first journey that made Twain aware of the inconsistencies between appearance and reality. As established previously, the river is synonymous with life for Twain. In fact, in his article "The Appendix of Life on the Mississippi," Richard Lettis states,

The young cub becomes every-young-man learning at the feet of sages how to navigate it [the river] so that he can guide others. The life-river brings opportunity for success; it also threatens destruction. It offers fast movement, but at the price of swift currents that can bring disaster. It displays beauty--but the beauty hides, as a much-quoted passage tells us, terrible dangers. Nearly all that Twain shows us is capable of transcending itself to represent aspects of the human condition everywhere, in all time. It is at this level that the deepest power of [his] work is felt. (11)

The hymn "Father in Heaven, the Day is Declining" is a vehicle Twain brought into play to portray some of his own experiences with life. These experiences are on a deeper, more personal level than those he recorded in The Innocents Abroad. Therefore, Twain's humor takes on a serious undercurrent reflecting both the good and bad aspects of life in Life on the Mississippi, for just as the river is not always what it appears, neither is life.

Following the Equator, published fourteen years after Life on the Mississippi, reflects Twain's firmly congealed "pessimism and determinism" about life and religion (Cardwell, Mississippi Writings

1062). These feelings were due to several tragic events that had occurred just a few years prior to the publication of Following the Equator. In 1890 both Twain's mother and his wife Livy's mother died. Also, in 1894, Twain's printing company was declared bankrupt. In this business venture Twain lost \$110,000 of his own money and \$60,000 of Livy's money (Cardwell, Mississippi Writings 1062). His tremendous losses forced him to begin a lecture trip around the world in 1895. He recorded these experiences in Following the Equator.

The trip originated in Paris. From there, Twain, Livy, and daughter Clara traveled to America, went cross country and sailed from Vancouver, British Columbia, to Hawaii. They then approached the Fiji Islands, traveled to Australia, and then to New Zealand and Tasmania. The next segment of their trip included time spent in Ceylon and India. The final portion of the trip for Twain, Livy, and Clara included time spent in South Africa and then London. Unfortunately, in London the family received a cable indicating that Susy, Twain's oldest daughter, was ill. It was at this point that Livy and Clara decided to return home to Hartford, Connecticut. Twain remained in London and later received the shocking news that Susy had died.

Twain's trip around the world afforded him the opportunity to examine more closely than ever before the political, social, and religious affiliations of other countries. However, it was his intense experience with grief that induced him to view the world with darker skepticism than he had previously exhibited. That is not to say that thought-provoking humor does not exist in Following the Equator.

Twain's humor primarily focuses on the foibles of Christian missionaries in their efforts to convert the unbelievers of foreign lands to Christianity. For example, in one particular passage of the book, Twain indicates that an American missionary in India told him that there were 640 Protestant missionaries at work. Twain states, "At first it seemed an immense force, but of course that was a thoughtless idea. One missionary to 500,000 natives--no, that is not a force; it is the reverse of it; 640 marching against an intrenched camp of 300,000,000--the odds are too great" (Neider, Complete Travel Books 954). Twain adds that to beat the odds "missionaries need to be well equipped with hope and confidence . . . to get a favorable outlook of statistics which might add up differently with other mathematicians" (Neider, Complete Travel Books 954).

Twain culminates his attack on Christian missionaries in the foreign field with the missionary hymn "From Greenland's Icy Mountains." The hymn was written in 1819 by Reginald Heber, an English bishop and poet, who later served as a missionary to India (Bailey 148). It was written by Heber as a tool for Protestants to gain support for the purpose of converting those in distant lands to Christianity. The hymn produced the intended results by propagating the missionary effort overseas.

Twain, however, uses the highly popular missionary hymn "From Greenland's Icy Mountains" in Following the Equator to prove that efforts to Christianize people in distant lands often produce negative results. For instance, while traveling through the villages of India

on his way up the Himalayan Mountains, Twain observes neat, picturesque villages with hardworking men and boys doing the labor of the fields; he also observes that the women and girls of the villages are not induced by the male population to toil in the fields. These sights cause Twain to recall the first stanza of "From Greenland's Icy Mountains":

"From Greenland's icy mountains,
 From India's coral strand,
 Where Afric's sunny fountains
 Roll down their golden sand.
 From many an ancient river,
 From many a palmy plain,
 They call us to deliver
 Their land from error's chain."
 (Neider, Complete Travel Books 981)

After recalling the hymn, Twain worries that Christianity will corrupt the unspoiled beauty of the Indian villages he sees. He states,

Those are beautiful verses, and have remained in my memory all my life. But if the closing lines are true, let us hope that when we come to answer the call and deliver the land from its errors, we shall secrete from it some of our high-civilization ways, and at the same time borrow some of its pagan ways to enrich our high system with. We have a right to do this. If we lift those people up, we have a right to lift ourselves up nine or ten grades or so, at their expense.
 (Neider, Complete Travel Books 981)

Of course, Twain's humor in these lines is ironic to show that it is Christian civilization whose ways are in error, rather than the ways of those they call pagans.

While the hymn promises to free from sin those in picturesque lands around the world, Twain suggests that Christian missionaries who

interfere in foreign lands have more to gain in the matter of goodness and personal integrity than they have to give. In fact, Twain makes it clear that with Christian civilization comes the spread of corruption and hypocrisy. As an example of this, Twain illustrates how barbaric he found Christians in Europe a few years earlier. For instance, in one area of Bavaria, he was disheartened by "dreadful shrines . . . and venerable old grandmothers toiling in the fields" (Neider, Complete Travel Books 981). Twain goes on to talk about "figures of the Savior nailed to the cross and streaming with blood from the wounds of the nails and the thorns" (Neider, Complete Travel Books 982). Further irony is derived when Twain mentions the hypocrisy of missionaries finding fault with pagan idols when Christians icons are comparable to the same sort of idolatry practiced by unbelievers. In Austria the inhumane treatment of older women harnessed together with cows and dogs to pull plows and sleds reflects for Twain barbarism, not Christianity (Neider, Complete Travel Books 982). While sailing down Lake Bourget in France, Twain observed the incongruity of women doing oppressive work in the presence of the many statues of the Virgin Mary. He feels that it is blasphemous and hypocritical for women to be mistreated in a European nation where so much respect is lavished on the icons of saintly Mary. Even with the symbols of Christianity all around, Twain finds that "the peasantry seems to be mere pagans, and destitute of any considerable degree of civilization" (Neider, Complete Travel Books 982). Twain cites these examples in order to refute the central message stated in the first stanza of "From Greenland's Icy Mountains."

This theme, of course, involves the conversion of primitive man to Christianity. Just as an environmentalist wishes to preserve wildlife, Twain desires to protect the lifestyle of natural man. In order to create thought-provoking humor, Twain uses irony to show us that Western Christianity can only vilify what is beautiful and simplistic in varying cultures.

After depicting the cruelty, barbarism, and indigence of Christianized European peasants, Twain ironically suggests how generous it is to share such gifts with the truly vile man of distant lands. This feeling leads Twain to think of these gifts or, quite literally, forms of corruption as being freely bestowed upon the natural beauty of India. To represent the inherent evil of those who wish to distribute such destruction, Twain quotes two lines from the second stanza of "From Greenland's Icy Mountains": "Every prospect pleases,/And only man is vile" (Neider, Complete Travel Books 983). Twain's use of these lines tells us that while Western civilization views foreigners unacquainted with Christianity as vile, Twain perceives those associated with Christian missions as vile because they threaten to destroy the serenity and order of other cultures.

"From Greenland's Icy Mountains" is symbolic of the intrepid values found in Western culture that Twain wished to satirize. The conversion hymn's pledge to bring Christianity to distant lands is superficial. As Twain so vividly indicates, it is easier to convert others to Christianity than it is to practice its basic tenets. In this darkly humorous passage, Twain demonstrates how hypocritical it is

to Christianize unbelievers but fail to extract the base and despicable characteristics from one's own culture. Because Twain had traveled so extensively, he was able to distill the good and bad from different areas of the world and record an honest, but darkly jocose appraisal of foreign missions through the use of "From Greenland's Icy Mountains."

"Travel and experience mar the grandest pictures and rob us of the most cherished traditions of our boyhood" (Cardwell, The Innocents Abroad and Roughing It 477). This Twainian observation is one of the prime reasons Twain mentioned hymns in conjunction with travel. For most Americans of the Victorian era, hymns highlighted familiar themes from childhood, which were rather limited in point of view. The actual experience of travel was sometimes a disconcerting experience for those who persisted in clinging to what they were taught as children. Travel should broaden one's horizons, but Twain found that in many cases, those who traveled remained essentially unchanged or unenlightened by their journeys. These people were burlesqued by Twain as a visible sign of how unimaginative and stolid some travelers can be. However, as Twain grew older, he became more skeptical about human nature, and the energetic enthusiasm present in early travel books was replaced with more serious satirical attacks on man's corruption and hypocrisy. Although Twain as a traveler metamorphosed, many of those in his travel books remained immobile, caricatured through the use of such stationary traditions as hymns and Sunday school lessons.

CHAPTER 3

THE IMPLICATIONS OF POPULAR SONGS AND FOLK BALLADS
IN THE TRAVEL BOOKS

During his extensive travels Twain found that when people encounter patriotic traditions, famous landmarks, works of art, and scenic beauty, their objectivity and honesty diminish. On several occasions Twain witnessed such travelers paying homage to a highly romanticized view of such sites through sentimental poems or songs. However, Twain refused to do this, always remaining realistic and straightforward in his scrutiny of people and places. In fact, when commenting on Twain's persona in his early travel letters, Gary West states:

He is steadfast in his independent spirit and refuses to accept a romanticized or idealized evaluation of civilization. Thus, having established himself as an independent-minded Yankee, Mark Twain insists on a realistic perspective. He rejects historical and romantic preconceptions and strives for the objectivity of the unsentimental journalist. He does not overflow with sentiment at the foot of a fabled landmark, nor does he rapturously proclaim the glories of Europe and its priceless art treasures; rather he is eager to expose sham and deception. Frequently outraged by the scene which his piercing vision reveals, he is quick to criticize, sometimes with overflowing invective, but more often with satire and burlesque. He is often disposed to moralize, always using American standards as his touchstone. (13)

Traveling in his role as unsentimental journalist, Twain chose instruments that would facilitate his humor in attacking the storybook enchantment of other travelers. Since familiar phrases and pleasing

tunes often conjured touching emotional responses from many Americans, Twain used popular songs and folk ballads in all five of his travel books as a means for critiquing preconceived ideas about the world. However, while it is true that Twain used popular songs and folk ballads to reveal specific attitudes of travelers in all his travel books, some references were more extensively employed than others, not only for their lyrical and musical qualities but because of their propensity for humor as well. For instance, Twain only briefly alludes to the verses of Julia A. Moore in Following the Equator (1897) without really explaining the words and possible tunes used. Also, Twain briefly mentions the songs "John Brown's Body," "The Star-Spangled Banner," "Hail Columbia," and "Rock Me to Sleep, Mother" in The Innocents Abroad (1869), but he does this with more satirical implications intended than with his mention of Moore's poetic lyrics. With Twain's use of "The Raging Canal" in Roughing It (1872), a full-scale parody emerges, and a bold, brusque humor is evoked from Twain's use of "There was an Old Woman" and "Buffalo Gals" in Life on the Mississippi (1883). Finally, in his most spectacular use of any song, Twain devotes a full chapter in A Tramp Abroad (1880) to burlesquing the legend, music, and English translation of "The Lorelei." Collectively, these examples are alike in one respect: they helped Twain provide diverse descriptions of interesting incidents in exciting, colorful ways.

A subdued form of satire characterizes Twain's use of Julia A. Moore's poems "Frank Dutton," "William Upson," and "The Author's Early

Life" in Following the Equator. Because most of Moore's poems were set to music and did achieve a certain degree of popularity in the 1880's, one can also classify them as popular songs. As previously mentioned in Chapter 1, Twain considered Moore's poetry to be unbearably bad, predominately because of its tasteless themes, forced rhyme, and irrelevancy to real life. Basically, Twain quotes verses of Moore's poetry in Following the Equator in order to attack the collective vision of starry-eyed travelers as they come into contact with new sights and scenes. In fact, while the ordinary traveler may view Moore's ill-constructed poetry as an icon of inspiration, Twain sees it as a symbol of literary mediocrity.

Using Moore's popular poem "Frank Dutton" as a symbol of inferior literature, Twain is able to lampoon the inspirational language and posturing of a fellow passenger who, as a naturalist, waxes eloquent about the admirable qualities of the kangaroo and platypus. As the group with whom Twain is traveling comes closer to Australia, the original habitat of the kangaroo and platypus, the naturalist becomes evangelical in displaying his detailed knowledge of the creatures. He seems intent on persuading his audience that the platypus and the kangaroo are the most noble beasts in the entire animal kingdom. Such is his enthusiasm that Twain attributes to him authorship of a poetic invocation about the platypus and the kangaroo. The platypus is invoked by its scientific name *Ornithorhyncus*, and the whole poem proves to be a terribly amusing exaggeration of the finer qualities of both animals.

Twain equates the poem "Invocation," designed to mock the naturalist's frenetic romanticism about the platypus and the kangaroo, with the first and seventeenth stanzas of "Frank Dutton." In an ironic analysis of the two poems, Twain essentially compares their lack of craftsmanship, and with all manner of levity he intensifies the parallel by stating,

Perhaps no poet is a conscious plagiarist; but there seems to be warrant for suspecting that there is no poet who is not at one time or another an unconscious one. The above verses ["Invocation"] are indeed beautiful, and, in a way, touching; but there is a haunting something about them which unavoidably suggests the Sweet Singer of Michigan. It can hardly be doubted that the author had read the works of that poet and been impressed by them. It is not apparent that he has borrowed from them any word or yet any phrase, but the style and swing and mastery and melody of the Sweet Singer are all there. Compare this "Invocation" with "Frank Dutton"-- particularly stanzas first and seventeenth--and I think the reader will be convinced that he who wrote the one had read the other. (Neider, Complete Travel Books 733)

Obviously, Twain mentions the similarities of "Invocation" and "Frank Dutton" in this passage as a way of caricaturing their flaws. In a tone reflecting subtle irony, Twain suggests that both "Invocation" and "Frank Dutton" play upon sentiment, instead of interesting poetic themes, to get the attention of the reader. For instance, in "Invocation" one is supposed to feel somewhat sad about both the ancient platypus and kangaroo lingering on after other life forms of the same age have been "immortalized in lime!" (Neider, Complete Travel Books 733). Also, in "Frank Dutton" the reader is supposed to be moved to tears by the death of Frank, the motherless lad who drowned in Pine Island Lake. Another similarity deals with forced rhyme or what Twain

ironically calls "the style and swing and mastery and melody" of both (Neider, Complete Travel Books 733). Forced rhyme can be noted at the ends of the second and fourth lines in each stanza of both poems. This creates the awkward phrasing found in the second stanza of "Invocation" describing the platypus:

"From thy own lips the tale
 of thy origin all unknown:
 Thy misplaced bone where flesh should be
 And flesh where should be bone;" (Neider, Complete Travel Books
 733)

Equally awkward phrasing is demonstrated in the first stanza of "Frank Dutton":

"Frank Dutton was as fine a lad
 As ever you wish to see,
 And he was drowned in Pine Island Lake
 On earth no more will he be," (Neider, Complete Travel Books
 734)

When Twain compares the "mastery" involved in writing the two poems, he is really referring to a lack of ability in handling the subject matter. For example, in "Invocation" irrelevant information about the misplaced parts and inner qualities of the platypus and kangaroo proves to be meaningless in describing the story of their origin. In a similar fashion, Twain reproduces a verse of Moore's "Frank Dutton" that provides inconsequential information about the specific day of the week the boy in the poem drowned and also the specific day his body was recovered.

In essence, Twain seems to use "Invocation" along with "Frank Dutton" to show that both poetic efforts prey upon the emotions of

people. Indeed, Twain portrays the naturalist as someone who works hard at indoctrinating his fellow passengers with specific thoughts and feelings about Australian wildlife. Ideally, to reinforce the humor of this situation, Twain very cleverly uses one of Moore's poems as a companion piece highlighting the exaggeration of sentiment.

Twain resumes his attack on the maudlin when, in another chapter of Following the Equator, he feigns feelings of inspiration while reading another of Julia A. Moore's poems entitled "William Upson," intended to be sung to the air "The Major's Only Son." Sailing toward Sydney, Australia, Twain finds the scenery beautiful, but he assumes the role of an inexperienced traveler, who feels he must read poetry to commemorate awe-inspiring sites. He ironically claims to choose a poem by Moore for its "grace . . . melody . . . wide grasp and sustained power" (Neider, Complete Travel Books 859). Literal humor arises, however, when Twain comments that Moore's poetry contains "the touch that makes an intentionally humorous episode pathetic and intentionally pathetic one funny" (Neider, Complete Travel Books 859).

Twain's final mention of Moore's poetry in Following the Equator occurs when he is traveling through India. As he is sleeping in a train carrying him to Baroda, a town where he is to lecture, he has an exotic dream about a servant trying to strangle him. He shrugs off the dream by stating that "all things can happen in dreams" (Neider, Complete Travel Books 909). However, he can't resist making the nightmare seem humorous by mentioning that Moore, known as the Sweet Singer of Michigan, feels the same way about dreams. In order to

identify her definition of all things happening in dreams, Twain quotes the nineteenth stanza of her poem "The Author's Early Years." In this stanza she states, in Twain's estimation quite irrelevantly, that her dreams deal with composing poetry on sentimental subjects. For Twain her dream becomes his worst nightmare, for her poetry has no relevancy to life outside the confines of her own. Twain reemphasizes this distinction when he states that "the one and unfailing great quality which distinguishes her poetry from Shakespeare's and makes it precious to us is its stern and simple irrelevancy" (Neider. Complete Travel Books 909). For Twain the limited viewpoint of life indicative in Moore's poetry was reflected in the hopelessly closed minds of travelers in dealing with foreign ideas.

In The Innocents Abroad Twain indicates that he encountered muleteers in Portugal's Azores Islands singing the popular song "John Brown's Body" in what he termed "ruinous English" (46). The hanging of abolitionist John Brown on December 2, 1859, after his famous raid on Harpers Ferry, West Virginia, inspired the words of this song, which were arranged for singing "by the glee club of . . . a battalion of Massachusetts infantry" ("John Brown's Body" 118). The tune used was from a hymn, "Say, brothers, will you meet us on Canaan's happy shore," supposedly written by William Steffe ("John Brown's Body" 118). It was also the same tune used by Julia Ward Howe for "The Battle Hymn of the Republic." During the Civil War Union soldiers popularized "John Brown's Body" by singing it while marching into battle. In fact, the song does become a type of humorous battle march for the

Portuguese-speaking muleteers, who drive the mules that carry Twain and his companions through the streets of the Azores Islands. Also, when the travelers reach their destination, they become innocent victims besieged by the "shouting and jawing and swearing and quarreling among the muleteers" about their fees (Twain, Innocents Abroad 46). In essence, the romantic vision of these exotic islands is abruptly halted by Twain's more realistic portrayal of the crude and greedy characteristics of the muleteers.

Twain captures the exuberant patriotism of the Pilgrims on board the Quaker City by satirizing their musical performance during a Fourth of July celebration in The Innocents Abroad. Twain first describes their energetic "slaughter" of Francis Scott Key's "The Star-Spangled Banner."

In the afternoon the ship's company assembled aft, on deck, under the awnings; the flute, the asthmatic melodeon, and the consumptive clarinet crippled "The Star-Spangled Banner," the choir chased it to cover, and George came in with a peculiarly lacerating screech on the final note and slaughtered it. Nobody mourned. (Twain, The Innocents Abroad 69)

Shortly after the death of "The Star-Spangled Banner," the group launched into the singing of "Hail Columbia." Joseph Hopkinson wrote the words for this patriotic song, while the music was "based on Philip Phile's 'The President's March' of 1789" (Lax and Smith 224). Twain describes the choral rendition of "Hail Columbia" on board the Quaker City as follows:

Now came the choir into court again, with complaining instruments, and assaulted "Hail Columbia"; and when victory

hung wavering in the scale, George returned with his dreadful wild-geese stop turned on and the choir won, of course. A minister pronounced the benediction and a patriotic little gathering disbanded. The Fourth was safe, as far as the Mediterranean was concerned. (Twain, The Innocents Abroad 69)

With his comments about both patriotic songs, Twain not only satirizes the unbearably bad singing involved but also the incredibly narrow attitudes of the Pilgrims.

Also, in The Innocents Abroad Twain uses the popular song "Rock Me to Sleep Mother" in two different passages to burlesque historians and their misconstrued information about notable individuals and historical sites. In his role as outspoken observer, he attacks the willingness of tourists to believe what they are told about such people and places.

After viewing marble busts with vague inscriptions in Rome, Baiae, and Pompeii, Twain states,

Men lived long lives, in the olden time, and struggled feverishly through them, toiling like slaves, in oratory, in generalship, or in literature, and then laid them down and died, happy in the possession of an enduring history and a deathless name. Well, twenty little centuries flutter away, and what is left of these things? A crazy inscription on a block of stone, which stuffy antiquaries bother over and tangle up and make nothing out of but a bare name (which they spell wrong)--no history, no tradition, no poetry--nothing that can give it even a passing interest. (Cardwell, The Innocents Abroad and Roughing It 266)

Although Twain is actually scoffing at the egotism of men who think that their lives and contributions will continue to be remembered forever, he also satirizes the inaccurate record keeping of historians and scholars. In order to burlesque this type of erroneous record

keeping, Twain creates a mock encyclopedia entry for General Ulysses S. Grant, which he dated A.D. 5868. It reads:

Uriah S. (or Z.) Graunt--popular poet of ancient times in the Aztec provinces of the United States of British America. Some authors say flourished about A.D. 742; but the learned Ah-ah Foo foo states that he was a contemporary of Scharkspyre, the English poet, and flourished about A.D. 1328, some three centuries after the Trojan war instead of before it. He wrote "Rock me to Sleep, Mother." (Cardwell, The Innocents Abroad and Roughing It 266)

In this entry not only is Grant's name spelled incorrectly and his residence erroneously identified, but he is also humorously established as a poet and contemporary of Shakespeare. In addition to the conflicting dates, A.D. 742 and A.D. 1328 are way out of bounds in documenting either Grant's career or Shakespeare's accomplishments. The learned Ah-ah Foo foo, the fictitious historian responsible for some of these inaccuracies, represents the inept scholar who prefers to use conjecture, rather than actual historical evidence in his reports.

The most hilarious information the learned Ah-ah Foo foo presents is in the last line of the encyclopedia entry, where he insists that Grant wrote "Rock Me to Sleep, Mother." First of all, if one examines the history of the song, aside from the fact that General Grant did not write it, it is evident that different writers claimed authorship of the song (Cardwell, The Innocents Abroad and Roughing It 1008). Actually, the lyrics were written in 1860 by Elizabeth Akers Allen, whose pen name was Florence Percy, and the music originally composed for the words was the work of Ernest Leslie (Cardwell, The Innocents Abroad and Roughing It 1008). Because the song received such a rousing

response, Alexander M. W. Ball and other writers claimed authorship of the poem, and a second musical setting was provided by M. J. Mueller (Cardwell, The Innocents Abroad and Roughing It 1008). Since so many people wanted to be responsible for creating such a successful song, it is understandable that a historian would have difficulty tracking down the real writer and composer. However, the incongruity of identifying a seasoned military general as a poet who wrote a popular song similar to an innocuous lullaby highlights this comedy of errors. The song itself is about an adult wishing to become a child again. If we assume that Twain is assigning the persona in "Rock Me to Sleep, Mother" to Grant, the powerful general of the American Civil War, he emerges as an innocent child begging to be shielded by a mother's love from the cares of the world. The request for the comfort, simplicity, and sentimentality of motherly love is reflected in the first stanza:

Backward, turn backward, oh, time in your flight,
Make me a child again just for tonight!
Mother, come back from the echoless shore,
Take me again to your heart as of yore;
Kiss from my forehead the furrows of care,
Smooth the few silver threads out of my hair,
Over my slumbers your loving watch keep;
Rock me to sleep, mother, rock me to sleep.
(Chapple 432)

Grant is placed totally out of character in an attempt to discredit the kind of historical propaganda most of Twain's fellow travelers would have felt inclined to believe.

Beyond the light-hearted burlesque of historians, Twain seems to show a deeper, darker purpose in assigning authorship of "Rock Me to

Sleep, Mother" to Grant. For Twain Grant represents a person fully acquainted with the realistic horrors and evils of war. In diametric opposition to this representation, Twain makes reference to "Rock Me to Sleep, Mother," which advocates that one should see all of humanity through the idyllic innocence of Mother and child.

Twain uses "Rock Me to Sleep, Mother" once more in The Innocents Abroad to illustrate the extremely unrealistic information imparted by historians in regard to the Sea of Galilee and its immediate surroundings. Twain views the Sea of Galilee and the hills in background as abysmally ugly, barren, and resting under "a cloudless, blistering sky." He also further illustrates the area's lack of luster by describing the sea as a

solemn, sailless, tintless lake, reposing within its rim of yellow hills and low, steep banks, and looking just as expressionless and unpoetical (when we leave sublime history out of the question) as any metropolitan reservoir in Christendom. (Twain, Innocents Abroad 366)

Then, in order to display further humor over his obvious disappointment with the scene, Twain states that "if these things are not food for 'Rock Me to Sleep, Mother,' none exist" (Twain, Innocents Abroad 366). Here, Twain is suggesting by his mention of "Rock Me to Sleep, Mother" that the unpleasant nature of the scene around the Sea of Galilee is enough to drive anyone to the arms of a comforting mother. While the song helps Twain emphasize the dreary and wearisome features of the Sea of Galilee, he feels quite certain that his fellow travelers or Pilgrims will not tell others back home of this site "as it appeared to

them, but as it appeared to Thompson and Robinson and Grimes--with tints varied to suit each pilgrim's creed" (Twain, Innocents Abroad 368). Twain indicates that Thompson, Robinson, and Grimes, all writers of travel books, delight in making the Sea of Galilee and other features of the Holy Land sound sublime and majestic, and it is these interpretations that the Pilgrims will perpetuate among friends and relatives, not his more realistic and honest view of the area.

In Roughing It Twain devotes an entire chapter to the rise and fall of the Weekly Occidental, the first literary journal to be published in Virginia City, Nevada. It was decided by the editorial staff that the new journal should contain a genre Twain intensely disliked, the syrupy romantic novel. However, according to Twain, there was such a furor and delay in getting the novel written appropriately that the very first issue of the journal was printed without it. Twain mockingly attributes the journal's lack of success to the absence of the novel. Consequently, after the appearance of the journal's first issue, Twain states, "the Weekly Occidental died as peacefully as an infant" (Cardwell, The Innocents Abroad and Roughing It 803). Twain pretends to be sorry about the demise of the journal and the romantic novel with its chivalrous characters, noble deeds, and triumphs over evil. He also satirically speaks of how proud he was to be "connected with a literary paper" and how his chief regret was that his poetry, due to be printed in the second issue, was not seen (Cardwell, The Innocents Abroad and Roughing It 804). It is at this point that Twain takes a stab at the ridiculous nature of highly

romanticized literature by presenting a parody of the folk ballad "The Raging Canal."

The nineteenth-century American folk ballad "The Raging Canal," also entitled "Life on the Raging Canal," was developed from folk tales about New York's Erie Canal (Sandburg 178). Canal workers often sang songs like "The Raging Canal" and "Ballad of the Erie Canal" in order to keep awake and secure entertainment out of their monotonous duties (Lomax and Lomax 454). These features of "The Raging Canal" also attest to the ballad's authenticity as genuine American folklore. Perhaps, the ballad's purely American theme is why Twain, the hardy and adventurous western American, chose this particular ballad as a basis for his own poem "The Aged Pilot Man."

Both "The Raging Canal" and Twain's parody "The Aged Pilot Man" contain similar drolleries regarding unrealistic dangers and ineffective heroes. It was evidently popular when the Erie Canal was first constructed "to picture the narrow, shallow ditch as the scene of wild storms and angry waves" (Warner 112). "The Raging Canal" was written to reflect this "longstanding joke," and Twain also capitalizes on this idea in "The Aged Pilot Man" (Warner 112). Both works are primarily comedic because of the way the captain of each ballad reacts to the imagined dangers of the storm. For instance, in the thirteenth verse of "The Raging Canal," the captain's highly emotional expression of his fears is humorous in view of what he holds dear and his unusual method for gaining courage:

The captain trembled for his money, likewise for his
wife,

But to muster courage up, he whittled with a knife:
 He said to us with a faltering voice, while tears
 began to fall,
 "Prepare to meet your death this night on the raging
 can-all."
 (Lomax and Lomax 473)

Similar theatrics occur in the ninth verse of "The Aged Pilot Man" when the fearful captain chokingly prepares his passengers and crew for the worst:

"So let us strive, while life remains,
 To save all souls on board,
 And then if die at last we must,
 Let . . . I cannot speak the word!"
 (Cardwell, The Innocents Abroad and Roughing It 805)

In addition to satirizing the whimpering captain, Twain uses Dollinger, the aged pilot man, as a mock hero in order to create another humorous dimension missing in "The Raging Canal." Instead of repeating tearful overtures as the captain does, Dollinger promises throughout "The Aged Pilot Man" to be a strong source of support in saving everyone on board the ship from impending danger. However, even though Dollinger promises to save those on board the ship from perishing, he proves to be just as indecisive, weak, and helpless as the captain. Because there is no real threat of death for captain, crew, or passengers, the figure of captain in "The Raging Canal" and Dollinger in "The Aged Pilot Man" do nothing heroic and are thus the antithesis of the dashing, young romantic heroes of sentimental fiction whom Twain wished to mock. Twain emphasizes his mockery of traditional hero figures by mocking the true hero of "The Aged Pilot Man," a farmer, who places a

plank between the ship and the bank of the canal so that everyone on board can easily walk to safety. By using a sobbing captain and an older, fatuous pilot as would-be heroes, in addition to his actual hero, a common farmer, Twain effectively defies the stereotype of the young, unmarried nobleman who saves the day and gets the beautiful girl.

Another element of sentimental fiction Twain mocks through his parody of "The Raging Canal" is the use of contrived rhyme schemes in poetry. The end rhyme in both "The Raging Canal" and Twain's doggerel "The Aged Pilot Man" creates awkward phrasing that proves to be ridiculously humorous. With this feature Twain makes fun of the idea that all poetry with romantic or adventurous themes should contain rhyme at all costs. Usually, of course, simplicity and clarity are forfeited as in the first stanza of "The Raging Canal":

Come list to me, ye heroes, ye nobles, and ye braves,
For I've been at the mercy of the winds and the waves;
I'll tell you of the hardships to me that did befall
While going on a voyage up the Erie can-all;
(Lomax and Lomax 471)

The excessively long lines in this stanza and false sense of rhyme mimic the traditional ballad style. The most amusing aspect of the rhyme scheme, of course, is the forced pronunciation of "canal" to rhyme with "befall." Twain's deliberately stilted rhythmical style can be seen in the fourth stanza of "The Aged Pilot Man":

Our captain cast one glance astern,
Then forward glanced he,
And said, "My wife and little ones
I never more shall see."
(Cardwell, The Innocents Abroad and Roughing It 804-05)

Not only are these lines designed to play on emotions, a trademark of sentimental fiction, but also the words "Then forward glanced he" are unskillfully arranged to produce end rhyme with "I never more shall see."

The basic humor of Twain's parody "The Aged Pilot Man" resides in his ability to formulate contrasts between circumstances and environment. Twain developed the parody out of his attempt to demonstrate an incongruity between varying mental attitudes. In the chapter of Roughing It where the parody appears, Twain establishes the basic attitudes, behavior, and environment found in Virginia City, Nevada. His observation reveals that the whole town is caught up in the hedonism of successful silver mining activities called "flush times":

Vice flourished luxuriantly during the hey-day of our "flush times." The saloons were overburdened with custom; so were the police courts, the gambling dens, the brothels and the jails--unfailing signs of high prosperity in a mining region--in any region for that matter. (Cardwell, The Innocents Abroad and Roughing It 798)

Twain effectively counters this earthy realism with the lofty ideals of those involved in the "editorial sanctum" of the Weekly Occidental. "The Aged Pilot Man" is meant to reflect the ridiculous nature of artificial heroes and dramatic situations that are less than thrilling. In traveling to the wild and wicked West, Twain encountered colorful, seamy and dangerous characters whose modus operandi was to kill first and ask questions later. These experiences, depicted in Roughing It,

humorously contradict the weak-willed characters and non-existent dangers in "The Raging Canal."

The same colorful, rollicking, and humorous buffoonery of the typical Nevada miner in Roughing It can also be seen through Twain's use of folk ballad "There was an Old Woman" in Life on the Mississippi. The ballad originated in the British Isles and was one Twain especially enjoyed. Not only did he have "Miles Hendon sing a few lines of it while sewing some clothes for Edward Tudor in The Prince and the Pauper (1881)," but he also provided "his own rendition in an 1885 family parlor performance" of the song (Blair & Fischer 393). Since the song was a favorite with rugged keelboat crewmen on the Mississippi River as well, Twain also used it to illustrate them as

hordes of rough and hardy men; rude, uneducated, brave, suffering terrific hardships with sailor-like stoicism; heavy drinkers, coarse frolickers in moral sties . . . heavy fighters, reckless fellows, every one, elephantinely jolly, foul-witted, profane; prodigal of their money, bankrupt at the end of the trip, fond of barbaric finery, prodigious braggarts; yet, in the main, honest, trustworthy, faithful to promises and duty, and often picturesquely magnanimous. (Cardwell, Mississippi Writings 238)

Twain presents the boisterous behavior of a classic keelboat crew through the persona of Huck Finn in Chapter XVI of the Adventures of Huckleberry Finn and also in Chapter III of Life on the Mississippi. He particularly uses "There was an Old Woman" to reveal the vivid, energetic, and amusing qualities of the crew members. In Twain's narrative, commonly known as "the raft passage," Huck and the fugitive slave Jim are unsure as to their location on the river. Jim feels

certain that they have passed Cairo, where the Mississippi and Ohio Rivers join, and since following the Ohio River north is the ticket to Jim's freedom, he persuades Huck to swim to a large keelboat or raft and eavesdrop for information about their location. After Huck, enveloped by darkness, swims to the raft, he is astonished to hear the uproariously loud and irritating singing voice of a man who later identifies himself as the Child of Calamity. In regard to such dissonant singing, Huck comments:

One man was singing--roaring, you may say; and it wasn't a nice song--for a parlor anyway. He roared through his nose, and strung out the last word of every line very long. When he was done they all fetched a kind of Injun war-whoop, and then another was sung. (Cardwell, Mississippi Writings 240)

Huck innocently pictures the men listening to this song as unkempt and hardy drinkers, who burst forth with loud, unruly yelling, rather than polite applause, when the song is concluded. Their raucous and hilarious response is not surprising, however, in view of the singer's distinctively crude western accent, nasal twang, and drunken type of drawl on the last word of every line. Twain also indicates that these same laughable features exist in the singer's next song "There was an Old Woman" by printing the first stanza and a make-shift refrain:

There was a woman in our townd,
In our townd did dwed'l
She loved her husband dear-i-lee,
But another man twyste as wed'l

Singing too, riloo, riloo, riloo
Ri-too, riloo, rilay---e,
She loved her husband dear-i-lee,
But another man twyste as wed'l.
(Cardwell, Mississippi Writings 240)

After enduring fourteen verses of listening to the ballad, Huck reports that there were many uncomplimentary reactions to it, which ultimately provoke a fight. For example, in addition to the humor of Huck's understated response that the singing "was kind of poor," one man commented that "it was the tune the old cow died on" (Cardwell, Mississippi Writings 240). The last part of this statement contains both literal and satirical implications. Quite literally, a folk ballad of English or Irish origin exists in which a cow does die from listening to a chorus similar to the one found in "There was an Old Woman" (Blair & Fischer 394). The words of the ballad's chorus are as follows: "Ri fol de ol, Di ri fol dal di/Tune the old cow died on" (Blair & Fischer 394). On a more figurative level Twain uses the mention of "the tune the old cow died on" to satirize the atrocious singing of the raftsman. Others having listened to the singing of "There was an Old Woman" insist that the singer give them a rest and go take a walk. Then after enduring a few more formidable insults, he threatens to fight.

The singing of the ballad precipitates the fight and gives Twain a way to caricature the rough manners and actions of the keelboat crew. For example, after the largest man in the group decides to battle the angry singer with his fists, he vividly establishes himself as "the old original iron-jawed, brass-mouthed, copper-bellied corpse-maker from the wilds of Arkansas" (Cardwell, Mississippi Writings 241). In response to this kind of bravado, the singer establishes himself as a "man with a petrified heart and biler-iron bowels . . . the pet child

of calamity" (Cardwell, Mississippi Writings 242). However, before the two fighters can do much damage to each other, a scrappy little man called Davy pulls them apart and thrashes them himself, swearing that they are "sneaks and cowards and not fit to eat with a dog or drink with a nigger" (Cardwell, Mississippi Writings 243).

Ideally, the singing of "There was an Old Woman" helped Twain clearly describe the humor of those who had to live by their wits, brawn, and boundless energy in order to survive the dangers of the Mississippi River. Twain weaves this pattern of man coexisting and coping with the various elements of the river into a highly romanticized view of the river, which he often mockingly derides in other chapters. The result, of course, is a fabric of life, developed from Twain's continual travels and observations of different people along the Mississippi River.

After Twain's discourse on keelboat talk and manners in Life on the Mississippi, he quickly moves to characterizing the background and experiences of the riverboat pilot, a position envied by Twain and many others during the hey-day of the steamboat. Twain explains that a typical riverboat pilot was so revered that his "peculiar official position placed him out of the reach of criticism and command" (Cardwell, Mississippi Writings 316). In order to humorously illustrate the independence and confidence felt by most riverboat pilots, Twain relates a captain's story of one such individual so calm in the face of danger that he actually whistled the tune of "Buffalo Gals" while piloting the boat. In describing the whistling of the

riverboat pilot, the aged captain of the vessel reveals the reckless, arrogant, and disrespectful nature of the pilot:

Now you may believe it or not, but as sure as I am sitting here, he brought my boat a-tilting down through those awful snags at Chicot under a rattling head of steam . . . And, sir, while he was a-tearing right down through those snags, and I a-shaking in my shoes and praying, I wish I may never speak again if he didn't pucker up his mouth and go to whistling! Yes, sir; whistling "Buffalo gals, can't you come out to-night . . ." and doing it as calmly as if we were attending a funeral and weren't related to the corpse. And when I remonstrated with him about it, he smiled down on me as if I was his child, and told me to run in the house and try to be good, and not be meddling with my superiors! (Cardwell, Mississippi Writings 317).

The nonchalant attitude of the pilot, which is represented by his whistling of "Buffalo Gals," serves as a laughable foil to the frightened behavior of the captain. Also, the romantic, nonsensical qualities of this minstrel tune help Twain create a paradox between the decorum and propriety reflected by the captain and the arrogance and eccentricities of the pilot. Twain portrays the captain as a traveler dedicated to the manners and ideals of refined society whereas he identifies the pilot as an uncouth and free-spirited navigator.

The irony of role reversal is also precipitated by the song "Buffalo Gals." Because riverboat pilots on the Mississippi River were in constant demand prior to the Civil War, they frequently had free reign and issued commands to the captain. During and after the pilot's whistling of the song, he actually takes on the job description of the captain in commanding him "to run in the house and try to be good, and not be meddling with [his] superiors!" The captain, on the other hand,

becomes subordinate and powerless to do or say anything authoritative. Undoubtedly, then, the song itself humorously represents how the pilot's supreme confidence and harmony with the river supercedes the captain's ability to know the river well and see the situation in a perspective other than his own.

In A Tramp Abroad Twain creates an entertaining scenario with his playful dissection of "The Lorelei," a German folk ballad based on a legend of the Rhine. Twain begins his analysis of "The Lorelei" by first burlesquing an English translation of the legend, whose workmanship he attributes to a translator he calls Garnham, Bachelor of Arts. This technique allows Twain to become the literal-minded American observer, punctuating his own interpretation of the legend with Garnham's convoluted and flowery words. More specifically, in his position as plain-speaking traveler of Germany, Twain contrasts his view of the German legend "Lorelei" with the pseudo-sophisticated translation of Garnham.

Twain's contrived character Garnham extracts a highly pretentious and unrealistic love story from the German legend of "Lorelei." The love interest is between Lore, a water nymph, and Hermann, the twenty year old son of Count Bruno. Evidently, Lore sat on a high rock and lured boatmen to their destruction with her great beauty and ceaseless melodious singing. Twain casually indicates that Hermann had fallen deeply in love with the water nymph just from the exciting and mysterious stories told about her, not from actually having seen or heard her. No doubt, Twain uses the comment to reflect ridiculous and

archaic romantic notions within such translations of traditional legends and fairy tales. Twain further relates that after desperately wishing to locate his true love, whom he had never seen, Hermann went forth to find her.

Also, in keeping with romantic tradition, Hermann carried a zither, a stringed musical instrument, in order to serenade his beloved upon finding her. However, according to Twain's Garnham translation, before Hermann can accompany himself on his zither and "Express his Longing in low Singing," he catches a glimpse of the water nymph he so ardently admires. It is then that Garnham spews forth the purple prose that Twain claims is so plentiful in guide books and romantic novels:

"Suddenly there hovered around the top of the rock a brightness of unequaled clearness and color, which, in increasingly smaller circles thickened, was the enchanting figure of the beautiful Lore." (Neider, Complete Travel Books 80)

As a result of viewing his true love for the first time, Hermann became enraptured, but also distraught, not knowing how he could arrange to be with a creature who made her home in rocky areas within the sea. Twain mockingly calls Hermann "a changed person" after this encounter because of his extreme depression over being separated from Lore. In order to represent this situation as both touching and tragic, Garnham explains that "the old count saw with affliction this changement in his son" (Neider, Complete Travel Books 81). Hermann decides to visit the water nymph one last time and offer a message in music which translates in syrupy terms:

"O, wert thou but my sweetheart,
 How willingly thy love to part!
 With delight I should be bound
 To thy rocky house in deep ground."
 (Neider, Complete Travel Books 81)

This stanza supposedly moves Lore to appear in a dramatic fashion, dash to pieces the boat in which Hermann was sailing, and pull him under the sea to be with her. Because of this rather violent act, Twain is moved to state,

The bitterest things have been said about the Lorelei during many centuries, but surely her conduct upon this occasion entitles her to our respect. One feels drawn tenderly toward her and is moved to forget her many crimes and remember only the good deed that crowned and closed her career. (Neider, Complete Travel Books 82)

Naturally, the sea nymph's destruction of Hermann's boat is a cruel deed, but Twain, in a brisk tone of irony, interprets it literally as a wonderfully benevolent gesture, one which allows Lorelei to grant the youth his wish to remain in the sea with her.

After humorously relating to the reader the legend of Lorelei, Twain presents the music and German words of the folk ballad. In regard to both the music and words of the folk ballad "The Lorelei," Twain states, "Here is the music, and the German words by Heinrich Heine. This song has been a favorite in Germany for forty years, and will remain a favorite always, maybe" (Neider, Complete Travel Books 82). Although "The Lorelei" proves to be a pleasing waltz in the key of D, Twain can't seem to resist suggesting that the song may wane in popularity by posing doubts about its continuing longevity. Twain also

chisels a significant, but humorous break in German tradition with the suggestion that "The Lorelei" may not always be popular in Germany.

After presenting the music and German words of "The Lorelei," Twain conducts an amusing search for an appropriate English translation of the ballad. He plays the role of a typical American tourist concerned about the inconvenience of being in a foreign country and having no readily available English translation. This attitude is particularly evident in the following comments by Twain about the German words of "The Lorelei":

I have a prejudice against people who print things in a foreign language and add no translation. When I am the reader, and the author considers me able to do the translating myself, he pays me quite a nice compliment,--but if he would do the translating for me I would try to get along without the compliment. (Neider, Complete Travel Books 83)

Not only is Twain reflecting the self-centered expectations of an unworldly American tourist, but he is also creating a subtle undercurrent of humor by pretending to be slightly dismayed about the lack of a suitable English translation for "The Lorelei."

Twain proceeds to explain that since no English translation of "The Lorelei" is readily available in Germany, he himself wants to make one "to give the un-German young girl a jingle of words to hang the tune on until she can get hold of a good version, made by some one who is a poet and knows how to convey a poetical thought from one language to another" (Neider, Complete Travel Books 83). True to his plain-speaking American persona, Twain satirizes all those English-speaking

young ladies interested in tragic romance by humbly offering a temporary translation of the ballad "The Lorelei."

After Twain presents what he says is his own translation of "The Lorelei," he also presents a translation of the ballad he attributes to Garnham. Twain mocks Garnham as an example of all translators and poets who produce inferior and unworkable pieces of literature. In ironic terms Twain states,

Garnham's translation has high merits, and I am not dreaming of leaving it out of my book. I believe this poet is wholly unknown in America and England; I take peculiar pleasure in bringing him forward because I consider that I discovered him. (Neider, Complete Travel Books 84)

In addition to mocking Garnham's relative obscurity as a translator, Twain gives an intentionally unsophisticated analysis concerning the specific features of his translation:

The measure is too nobly irregular; it don't fit the tune snugly enough; in places it hangs over at the ends too far, and in other places one runs out of words before he gets to the end of a bar. (Neider, Complete Travel Books 84)

With straightforward humor Twain demonstrates that Garnham's translation is so noticeably bad that the music does not fit the words and hence cannot be sung. Still, Twain insists:

No translation could be closer. He has got in all the facts; and in their regular order too. There is not a statistic wanting. It is as succinct as an invoice. That is what a translation ought to be; it should exactly reflect the thought of the original. You can't sing "Above wonderfully there," because it simply won't go to the tune, without damaging the singer; but it is a most clingingly exact translation of Dort oben wunderbar,--fits it like a blister. (Neider, Complete Travel Books 85)

While it is true, as Twain explains, that Garnham has arrived at an exact word-for-word translation of "The Lorelei," the syllables don't fit the musical notes and idiomatic phrasing is lacking, creating awkward, disorganized thoughts.

The major flaws in Garnham's translation of "The Lorelei" are readily apparent when compared with Twain's own translation of the ballad, which is probably why he printed both. For example, if one examines the third stanza of each interpretation, to which Twain briefly alludes, it becomes clear that one stanza is readable and the other is not. Twain's translation of the third stanza reads:

The loveliest maiden is sitting
High-throned in yon blue air,
Her golden jewels are shining,
She combs her golden hair; (Neider, Complete Travel Books 84)

On the other hand, Garnham's third stanza reads:

The most beautiful Maiden entrances
Above wonderfully there,
Her beautiful golden attire glances,
She combs her golden hair. (Neider, Complete Travel Books 85)

As one can see, Twain's translation clearly tells us where Lorelei, the sea nymph, is sitting whereas Garnham's translation is vague in communicating this idea. Also, while line three of Twain's interpretation is specific about Lorelei's jewels shining, Garnham's interpretation is completely incomprehensible. Through his act of printing both translations, Twain suggests that simple language and

logical, idiomatic arrangement of words have to take precedence over a word-for-word translation like Garnham's.

In perpetuating the American persona, Twain uses the folk ballad "The Lorelei" to illustrate notable differences between German and American culture. While Twain does delightfully burlesque the sentimental and tragic romance of the legend within the song, he is more concerned with attacking purely American interpretations of the ballad. As a seasoned traveler of Europe, Twain was well acquainted with the inherent differences between Germans and Americans and plays upon these differences to create a greater awareness of how to bridge this gap. He views Americans as too conscious of self and unschooled in accepting the language and customs of another country. Not only does Twain make us see this in the annoyance he mockingly displays over not having a good English translation of "The Lorelei" readily available, but he also satirizes the inferior attempts of Garnham in comprehending major variances in German and English.

Just why did Twain use popular songs and folk ballads so frequently in his travel books? Most importantly, the frequent mention and description of well-known popular songs and folk ballads struck such a familiar chord with readers that Twain used them to elicit both subtle and robust humor from the varying environmental conditions and human situations that travel produces. Furthermore, since the familiar songs and ballads Twain employed were often sentimental in nature, they provided a focus for his attack on inferior literary works. Finally, in his search for honesty in documenting the details of his travels,

Twain used popular songs and folk ballads to pit trivial emotions with justified actions, inaccurate idealism with carefully scrutinized realism, petty journalism with the unwritten laws of survival, and cultural tradition with unvarnished truth.

CHAPTER 4

THE POMPOSITY OF OPERA

IN THE TRAVEL BOOKS

"What a poor lot we human beings are anyway! If base music gives me wings, why should I want any other? But I do! I want to like the higher music because the higher and better like it. But you see I want to like it without taking the necessary trouble, and giving the thing the necessary amount of time and attention. The natural suggestion is, to get into that upper tier, that dress-circle, by a lie--we will pretend we like it. This lie, this pretense gives to opera what support it has in America" (Paine 2:625). Such rough-hewn honesty from Mark Twain about the cerebral and sophisticated art form opera demonstrates the dishonesty associated with music difficult for Americans to comprehend and appreciate. Lack of understanding regarding opera among Americans is not surprising since opera is purely European in its origin. Opera, 'the musical form of drama, composed of airs, recitatives, and choruses . . . with accompaniment of orchestra, scenery, and acting,' originated with a production of Euridice, staged in Florence, Italy, during the year 1600 "as part of the wedding celebration of Henry IV of France and Marie de' Medici" (Peltz and Lawrence 13). Since opera was initially performed for the aristocracy, Twain suggests that many Americans, and Twain doesn't hesitate to include himself in this group, want to consider themselves members of the "upper tier" simply because they attend the opera. The only

problem, according to Twain's comments, is that these Americans only seem to enjoy opera because it makes them appear cultured and intelligent, not because they really enjoy it. Twain also satirizes the traditional attitudes of Europeans who are supposed to enjoy and support opera because it is part of their culture. In order to blast the hypocritical views of both Americans and Europeans regarding the elusive musical style and bizarre customs associated with opera, Twain assumes his ever-so-infamous persona as the plain speaking American in both The Innocents Abroad (1869) and A Tramp Abroad (1880). More specifically, in both of his European travel books Twain satirizes opera singers and audiences alike for their seemingly strange rituals.

In Chapter XXIX of The Innocents Abroad, Twain recounts an evening spent listening to the performance of aging opera singer Erminia Frezzolini in the Italian city of Naples. He seems to be surprised at the city's barbaric custom of allowing this once great dramatic singer to be exposed to the derisive jeers and insensitive hissing of the audience. In regard to this activity, Twain states,

They [the audience] assembled by the hundreds, and even thousands in the great Theatre of San Carlo, to do--what? Why, simply, to make fun of an old woman--to deride, to hiss, to jeer at an actress they once worshipped, but whose beauty is faded now and whose voice has lost its former richness. Everybody spoke of the rare sport there was to be. They said the theatre would be crammed, because Frezzolini was going to sing. (Cardwell, The Innocents Abroad and Roughing It 245)

In this passage Twain satirizes opera singer and audience alike for their egocentric characteristics. First of all, Twain lets the reader know that by making a commitment to sing, Frezzolini refuses to believe

her voice is faltering, and secondly, the audience is simply venting its own emotions by making Frezzolini the object of its ridicule.

Although Twain provides the reader with a certain degree of cruel humor by depicting Frezzolini as a pathetic victim whose dignity is devoured by the antics of her audience, Twain is justified in his unflattering portrayal of the singer because she is vain enough to continue inflicting her bad singing on the audience. In fact, Twain tells us that "she answered encore after encore, and smiled and bowed pleasantly, and sang the best she possibly could, and went bowing off, through all the jeers and hisses without ever losing countenance or temper" (Cardwell, The Innocents Abroad and Roughing It 246). Twain's description of Frezzolini's pleasant smiling and bowing indicates that she assumes an unrealistic sense of decorum and refinement in the midst of total rejection from her audience.

Twain also caricatures Frezzolini's operatic performance in order to satirize the cruel spirit of an audience turned barbarous mob. While Twain's ironic tone reflects his disapproval of Frezzolini's performance, at the same time, he is just as critical, if not more so, of the audience's customary sport at her expense. Twain derides the peasants of Naples for their attempts to collect money from naive American tourists, but he saves his most potent invective for the upper classes who attend the opera. He exclaims,

I said I knew nothing against the upper classes by personal observation. I must recall it! I had forgotten. What I saw their bravest and their fairest do last night, the lowest multitude that could be scraped up out of the purlieus of Christendom would blush to do, I think. (Cardwell, The Innocents Abroad and Roughing It 245)

In expressing shock over the actions of this Italian audience, Twain is representing what he feels would be the attitude of a naive American traveler toward this situation. Twain sees this type of American tourist or traveler as being so in awe of any Italian operatic performance that the intentional jeering and hissing of a faded singer's voice would be repulsive. In order to contrast the raucous behavior of the Italian audience listening to Erminia Frezzolini with a shocked American response Twain states;

And every time the woman sang they hissed and laughed--the whole magnificent house--and as soon as she left the stage they called her on again with applause. Once or twice she was encored five and six times in succession, and received with hisses and laughter when she had finished--then instantly encored and insulted again! And how the high-born knaves enjoyed it! White-kidded gentlemen and ladies laughed till the tears came, and clapped their hands in very ecstasy when that unhappy old woman would come meekly out for the sixth time, with uncomplaining patience, to meet a storm of hisses! It was the cruelest exhibition--the most wanton, the most unfeeling. (Cardwell, The Innocents Abroad and Roughing It 245-46)

In this passage Twain attacks those well dressed, high-brow Italians whose polished appearance reflects sophistication but whose behavior is completely savage. By depicting the audience's chicanery in luring the singer out for an encore performance with applause, only to hiss at her, Twain demonstrates how cruel their dishonesty can actually be.

Twain continues to comment about the predicament of the singer when he satirically attacks the manager of the theatre for engaging the former diva's services:

If the manager could have filled his theatre with Neapolitan souls alone . . . he could not have cleared less than ninety

millions of dollars. What traits of character must a man have to enable him to help three thousand miscreants to hiss, and jeer, and laugh at one friendless old woman, and shamefully humiliate her? He must have all the vile, mean traits there are. (Cardwell, The Innocents Abroad and Roughing It 246)

Again, Twain, representing the American traveler abroad, is shocked by the antics of those responsible for this performance. Because he knows that the Italians of this community will deliberately pay to ridicule a singer, instead of appreciate her voice, the manager becomes the villain orchestrating this fiasco, and Twain the shocked American stranger who reprimands him.

Ultimately then, Twain made reference to Erminia Frezzolini's performance in The Innocents Abroad to show the American reader that the upper-class Italian patrons of opera were not always purveyors of a higher, better, exclusive art but could be extremely crude, insensitive people in search of base entertainment. Also, on the other hand, Twain made reference to Frezzolini's performance in order to contrast American tolerance for inept operatic performance with the rather forceful Italian style of refusing to accept or endure it. Twain even provides an example of the differing response an American audience might have concerning Frezzolini's performance. In fact, after commenting on the Italian audience's storm of insulting noises directed toward the diva Twain states:

The singer would have conquered an audience of American rowdies by her brave, unflinching tranquillity . . . and surely in any other land than Italy her sex and her helplessness must have been an ample protection to her--she could have needed no other. (Cardwell, The Innocents Abroad and Roughing It 246)

With these comments Twain is implying that an American audience would have been polite to the singer simply because of her stately demeanor, sex, and helplessness, not for her singing ability, whereas an Italian audience would respond viciously to the bad singing, disregarding other extraneous factors. In offering an honest appraisal about what he very acutely sees in the San Carlo Theatre, Twain triumphs as the realist intent on uncovering humor, pretentiousness, and the mediocre in operatic performance.

The same humorous darts Twain hurls at the Italian audience's response to opera singer Frezzolini in The Innocents Abroad are used by him to characterize Wagnerian opera in A Tramp Abroad. For example, in Chapters IX and X Twain emerges as the unwilling dilettante recanting the sheer torture of listening to Richard Wagner's Lohengrin while visiting Mannheim, Germany; this persona, of course, is the one assumed by Twain in satirizing the pandemonium associated with Frezzolini's performance. Also, Twain expresses an impish astonishment at the German audience's manner of responding to the opera just as he did over the Italian audience's cruel, uncouth response to Madam Frezzolini's performance.

Rather than presenting his interpretation of Lohengrin as a rare cultural experience, Twain portrays the performance as a circus of events more closely related to a chaotic horror show. From a truly homespun American perspective, Twain identifies the opera as "a shivaree" due, he tells us, to its "banging and slamming and booming and crashing" (Neider, Complete Travel Books 49). In communicating

this idea, he suggests that the opera is lacking in the dignity and high-level respect that the audience wishes to attribute to it.

The rest of Twain's commentary on the performance of Lohengrin, however, resembles a travesty of the macabre:

The racking and pitiless pain of it remains stored up in my memory alongside the memory of the time that I had my teeth fixed. There were circumstances which made it necessary for me to stay through the four hours to the end, and I staid; but the recollection of that long, dragging, relentless season of suffering is indestructible. To have to endure it in silence, and sitting still, made it all the harder. I was in a railed compartment with eight or ten strangers, of the two sexes, and this compelled repression; yet at times the pain was so exquisite that I could hardly keep the tears back. At those times, as the howlings and wailings and shriekings of the singers, and the ragings and roaring and explosions of the vast orchestra rose higher and higher, and wilder and wilder, and fiercer, and fiercer, I could have cried if I had been alone. Those strangers would not have been surprised to see a man do such a thing who was being gradually skinned, but they would have marveled at it here and made remarks about it no doubt, whereas there was nothing in the present case which was an advantage over being skinned. (Neider, Complete Travel Books 49)

Wagner's Lohengrin is set in the tenth century when Germany's land area contained several warring tribes whose beliefs ranged from a conglomeration of superstitions and sorcery to worship of one God and the tenets of Christianity (Rudel 241-42). In Lohengrin, the "howlings and wailings and shriekings" about which Twain complains are evidently respected by the Germans as a form of art that reflects the historical traditions, philosophical language, religious beginnings, and mystical occurrences entrenched in German culture (Lindenberger 55-56). In addition to this, the intense torture to which Twain pretends to be subjected is actually a means whereby Wagner communicated the

significant aspects of Germany's cultural heritage. Since Wagner believed that the dramatic skill of singers should take precedence over vocal purity, his operas, and Lohengrin is no exception, often depicted German historical happenings in a colorful, robust way, but loud, harsh notes with crashing orchestral accompaniments, which Twain experienced, could also be the result (Lindenberger 60). Hence, whereas native Germans can appreciate Lohengrin for its ability to portray early occurrences in German history, the typical American traveler, whom Twain represents, would be unable to sense the finer points of the production.

Twain proves that this contrast between German and American perceptions of Wagnerian opera creates humor because this same art form that is so revered by Germans is actually deemed a collection of noises by Twain's American persona. The following passage intensifies this amusing contrast:

I do not wish to suggest that the rest of the people there were like me, for indeed they were not. Whether it was that they naturally like that noise, or whether it was that they had learned to like it by getting used to it, I did not at that time know; but they did like it,--this was plain enough. While it was going on they sat and looked as rapt and grateful as cats do when one strokes their backs; and whenever the curtain fell they rose to their feet, in one solid mighty multitude, and the air was snowed thick with waving handkerchiefs, and hurricanes of applause swept the place. This was not comprehensible to me. Of course, there were many people there who were not under compulsion to stay; yet the tiers were as full at the close as they had been at the beginning. This showed the people liked it. (Neider, Complete Travel Books 50)

Twain's understated response "This showed that the people liked it" is a humorous contrast to his intense dislike of the performance.

Needless to say, Twain, in his role as unsophisticated American traveler, doesn't understand the music, and for this reason he doesn't like it; however, German audiences like it because it is part of their cultural heritage.

Twain's burlesque of the singers' vocal techniques and dramatic posturing in performing Lohengrin further substantiate his torturous dilemma. For instance, he comments,

There was little of that customary thing where the tenor and the soprano stand down by the footlights, warbling, with blended voices, and keep holding out their arms toward each other and drawing them back and spreading both hands over first one breast and then the other with a shake and a pressure,--no it was every rioter for himself and no blending. Each sang his indicative narrative in turn, accompanied by the whole orchestra of sixty instruments, and when this had continued for some time, and one was hoping they might come to an understanding and modify the noise, a great chorus composed entirely of maniacs would suddenly break forth, and then during two minutes, and sometimes three, I lived over again all that I had suffered the time the orphan asylum burned down. (Neider, Complete Travel Books 50)

In this passage Twain pokes fun at the ostentatious singers in Lohengrin by comparing their vocal outbursts to the chaotic and selfish actions of rioters. Twain sees each singer as being overly dramatic and even absurd in projecting his or her character to the audience. Furthermore, with so many egos getting in the way, Twain seems to suggest that the singers are giving a less dignified and effective portrayal than they think.

After burlesquing both the vocal style of the singers and the response of the audience in regard to Lohengrin, Twain depicts another strange tradition associated with German opera: the support that German audiences give to singers who have ceased to sing well. Twain finds the undue praise lavished on one German tenor, who is old and unable to do much more than speak, a terrible irony. For example, he comments to one German lady, "Why, madam, my experience warrants me in stating that the tenor's voice is not a voice at all, but only a shriek,--the shriek of a hyena" (Neider, Complete Travel Books 53). The irony of the situation is that the lady agrees with Twain, but she insists that "in other times he sang, yes, divinely . . . his voice is wunderschon in that past time" (Neider, Complete Travel Books 53). Twain also finds that other Germans support this view. In fact, he states that the same tenor "had been the talk of all Heidelberg for a week before his performance took place,--yet his voice was like the distressing noise which a nail makes when you screech it across a window pane" (Neider, Complete Travel Books 53). Twain humorously concludes, "The experience had nearly persuaded me that the Germans preferred singers who couldn't sing" (Neider, Complete Travel Books 53).

When in Hanover, Germany, Twain had occasion to hear another celebrated tenor with an English-speaking German gentleman. However, Twain states,

The "celebrate" was an astonishing disappointment to me. If he had been behind a screen I should have supposed they were performing a surgical operation on him. I looked to my friend,--to my great surprise he seemed intoxicated with

pleasure, his eyes were dancing with eager delight. (Neider, Complete Travel Books 54)

Although Twain's friend admits the tenor cannot sing well now, the Germans revere him because he sang well twenty-five years ago. Displaying honest reservations about the German custom of praising a singer who has lost his voice, Twain emphasizes that Americans would not listen to such atrocious singing. However, in keeping with Wagnerian custom, to the Germans, it is not the voice that matters most but the drama of the performance instead.

Other German customs that Twain suggests Americans would find both eccentric and laughable in regard to opera deal with the German method of applauding a performance. Rather than applaud throughout the performance, creating a reciprocal appreciation and response between performer and audience, Twain finds that Germans prefer to reserve all applause and adulation until the very end of the performance. Twain creates incongruous humor in pitting the German tradition of withholding applause during an operatic performance with the American habit of bursting into applause whenever any part of the performance is pleasing. Concerning this difference, Twain states,

In Germany they always hear one thing at an opera which has never been heard in America, perhaps, -- I mean the closing strain of a fine solo or duet. We always smack into it with an earthquake of applause. The result is that we rob ourselves of the sweetest part of the treat; we get the whiskey, but we don't get the sugar in the bottom of the glass. (Neider, Complete Travel Books 55)

Twain seems to suggest that even though American audiences enjoy the "whiskey" or appropriate passion of interchange between performer and patron, they are unable to "get the sugar in the bottom of the glass" or the subtle nuances of operatic performance (Neider, Complete Travel Books 55). Twain also discovers that encores are rarely performed at operas or concerts even after an excellent display of singing. Twain satirically states that "though they [members of a German audience] may be dying to hear it [a song] again, their good breeding usually preserves them against requiring the repetition" (Neider, Complete Travel Books 56). Ultimately, Twain proves that the procedures and traditions regarding German opera, which seem quite ordinary and normal to German audiences, would be considered anomalies by American audiences. Also, Twain's brash opinions provide lively and thought-provoking satire that differentiates the essence of German opera from an American interpretation of it.

In both The Innocents Abroad and A Tramp Abroad Twain highlights the various reactions of Italians, Germans, and Americans toward opera in amusing ways. Furthermore, the customs of each culture are taken into account, something which Twain's travels to Italy, Germany, and throughout the United States allowed him to do. Twain mockingly portrays the Italians, with their propensity for cruel sport and great passion, as individuals who can easily be lured by the prospect of base entertainment, illustrated by their jeering and hissing of aging opera diva Erminia Frezzolini. On the other hand, Twain shows us in satirical fashion how the Germans let dramatic performance supercede

vocal technique and also how unbearably polite and decidedly cold their audiences are. Finally, Twain presents Americans as having an overwhelming desire to attend the opera for the express purpose of impressing others with a complex and foreign art form. Hence, Twain delightfully trounces the attitudes most Americans have toward opera by using his own observations of Italian and German opera to counter these misconceptions and pretensions.

CHAPTER 5

TRAVEL AND MUSIC AS
VEHICLES FOR HUMOR

The one continuous thread that linked Twain's journey through life with his travel experiences all over the world emanated from "his intense need to see, to know, and most certainly to understand" (Smith 10). An Epicurean need to see, know, and understand the world led Twain to choose a humorous approach to the tactile and sensory impressions he encountered through his travels. In particular, Twain's sensory impressions of music during his travels helped him to illuminate in colorful and humorous ways the cultural differences among not only people living in America and Europe but also those inhabiting such distant domains as India and Australia.

Through analyzing Twain's American travels, it readily becomes apparent that he uses humor in conjunction with music to illustrate cultural differences among Americans. In fact, throughout Roughing It (1872), which is clearly devoted to documenting the behavior of the ever so rambunctious and adventurous western Americans of the nineteenth century, one can see the characters as a group set apart in manners and actions from their more cultivated counterparts back East. For instance, Twain demonstrates that one particularly humorous peculiarity that pervades western culture, but not eastern lifestyles, is the custom of judging the worth of a man by the number of men he has killed. For example, Twain claims that the townspeople of Virginia

City, Nevada, would not inquire of a stranger "if he was capable, honest, industrious, but--had he killed his man" (Cardwell, The Innocents Abroad and Roughing It 780). With this type of emphasis on such wild, raucous activity, it is not surprising that Twain also chose to show how ridiculous and futile literary attempts were in Virginia City. Twain's "The Aged Pilot Man," a parody of the popular folk song "The Raging Canal," not only provides a vivid example of crude artistry intended for publication in the short-lived literary journal The Weekly Occidental, but it also indicates a lack of tenacity or desire for anything more substantial or meaningful for readers. The people, after all, are part of a territory in its infancy inundated with drinking, card-playing miners whose earthiness and proclivity for vice and corruption preclude the need for literary enjoyment. In that respect, Twain may have been suggesting that what might have been a feast of literary delight for an average easterner was of no consequence to the sturdy, blunt, and adventurous westerner. Thus, Twain borrowed the humorous situation of a raging storm within the Erie Canal and deliberately wrote his parody in a blunt, stilted poetic style that may have well been suited to the ruffian factor in Virginia City, Nevada, at that time.

The varying attitudes of nineteenth-century Americans were also captured by Twain in Life on the Mississippi (1883) through the medium of music. Throughout the novel Twain continually contrasts the prim, conventional, and naive attitudes of society with the unpredictable, mercurial dangers of the river. In those instances where Twain uses

music to accomplish this task, a clear focus coupled with penetrating humor surfaces. Certainly, his use of "Father in Heaven, the Day is Declining" is a study in contrasting lifestyles. The mythical, massive spirit of the river probes the depths of riverboat pilot Mr. Bixby's soul and forces him to be much wiser about the dangers of life than the ordinary land-bound person might be. Moreover, Twain contrasts the naive, boyish attitude of Huck Finn with the colorful and violent antics of raftsmen through using the singing of the folk song "There Was an Old Woman" as a springboard for roughhousing and nonsensical humor. When Twain relates the story of a reckless riverboat pilot calmly whistling "Buffalo Gals" in the face of danger, one can conclude that the texture of his daring personality has also been influenced by the river. His whistling of a familiar tune indicates his ability to laugh in the face of impending danger much to the chagrin of the captain and others. Interestingly enough, the incongruity between the captain's fear and the riverboat pilot's calm confidence is established through the use of a song. Twain seems to be pointing out that just as the river contains physical contrasts, human beings have cultural and environmental contrasts that can be laughable through the use of music.

The Western world meets the East in Twain's darkly humorous Following the Equator (1897). Twain uses not only the lyrics of popular poems or songs by Julia A. Moore to identify and emphasize the limited attitudes of the Western world, but he also demonstrates through the use of "From Greenland's Icy Mountains" the deplorable conditions Western Christianity can impose on the otherwise tranquil

lifestyles of Asian inhabitants. The essence of what Twain developed in Following the Equator has to be interpreted as a desire to see varying societies or cultures co-exist peacefully without domination of one over another.

Whereas Twain presents the societal and religious problems in Following the Equator in terms of serious satire, he is considerably more light-hearted in attacking overly-romanticized views concerning Europe and the Holy Land in The Innocents Abroad (1869). Since Twain knows that many Americans want to see Europe and the Holy Land according to what they have read or seen pictured, he contrasts their naivete with the realities of European and Middle Eastern art, history, and music. The varieties of music Twain uses in The Innocents Abroad provide poignant, focused, and laughable illustrations of characters and events that help make foreigners and Americans delightfully real and vivid. In fact, in order to portray the limited attitudes of his fellow travelers in The Innocents Abroad, Twain compares the traits of the ungainly pilgrim bird with its "close-fitting wings . . . shoulders stooped forward . . . tranquil stupidity . . . and self-righteousness" with the narrow views of these individuals (Smith 11). This awkward, dull bird, a metaphor for the travelers on board The Quaker City, also has much to do with the way music is used in The Innocents Abroad. In fact, one of Twain's traveling companions felt compelled to note, "All he [the bird] wants now is a Plymouth Collection" (Twain, Innocents Abroad 76). This comment is entirely appropriate because in Twain's references to the hymns "All Hail the Power" and "On Jordan's Stormy

Banks," the ugly self-righteous pilgrim bird emerges. The bird symbolizes all those self-important individuals who feel grandeur in singing "All Hail the Power" and remain similarly affected by re-enacting the dream of reaching the promised land via the singing of "On Jordan's Stormy Banks." Ultimately, Twain shows how the Pilgrims filter what they see and experience in Europe and the Holy Land through a sieve of sanctimonious hymn-singing.

The ungainly characteristics of the pilgrim bird again emerge in The Innocents Abroad through popular songs Twain used, which satirize the trusting attitudes and idealistic perceptions displayed by the Pilgrims or Innocents as they traveled. For instance, the singing of "John Brown's Body" helped Twain depict the greedy muleteers of the Azores Islands who later try to milk the unsuspecting Innocents for as much money as they possibly can. Although Twain suggests in another passage that the unbearably bad singing of "The Star-Spangled Banner" and "Hail Columbia" is humorous, he also reveals, on a somewhat deeper level, that the Pilgrims are too fraught with self-absorption to understand any other culture but their own. Later on in the book, two different references to "Rock Me to Sleep, Mother" seem instrumental in helping Twain emphasize the naive attitudes of the Pilgrims regarding inaccurate historical information meant to describe famous Roman dignitaries and the sacred Sea of Galilee. Even the Venice of history books and fairy tales was not immune to Twain's intense realism. The "gay gondolier in silken doublet" singing as only "gondoliers can sing" was really in Twain's estimation "a mangy, barefooted guttersnipe

. . . caterwauling" on a "hearse" through a "dismal ditch" (Twain, The Innocents Abroad 155, 156).

Finally, with his reference to opera singer Erminia Frezzolini in The Innocents Abroad, Twain makes it clear that the Italian audience's obnoxious behavior toward the singer is both shocking and unforgivably crude. Indeed, each musical form that Twain uses in The Innocents Abroad emphasizes essential differences between the earthy realities he observed overseas and the pretentious, romanticized idealism of the Pilgrims.

Twain also uses music extensively in A Tramp Abroad (1880) to explore social differences between American perspectives and foreign ones. Although Americans and Germans both enjoy folk legends with their accompanying songs, Twain essentially illustrates in his chapter "An Ancient Legend of the Rhine" the amusing misconceptions that can result from poor English translations of German folk ballads. Also, realizing that opera was very much a part of the artistic flavor of German life, Twain devotes two chapters to the subject. The contrast between the customary German fondness for Wagnerian opera and the horrific displeasure and discomfort humorously displayed by Twain in reaction to Wagner's Lohengrin illustrate intense cultural differences. Ultimately, throughout A Tramp Abroad Twain is only able to identify the essential properties and traditions of the German people but to do so in a way that is amusingly counterposed with the persona of Twain's American tramp. Since music evidently played a substantial role in shaping the textural characteristics of established German lifestyles,

Twain used it as an indispensable tool in helping Americans understand the basic tenets of German culture.

Because music evokes so many emotions, both positive and negative, it was a channel through which Twain could construct the total picture of human behavior in varying terrains and social environs. He could successfully make those reading of his travels feel the total sensation of exciting controversy and the broad and diverse boundaries of jocularity, social satire, irony, and dark humor through reference to hymns, popular songs, folk songs, and opera.

The books Life on the Mississippi and Roughing It represent the fresh, precocious, and amusing nature of Twain's early passage through life. He learned that the river, just like the world, contained treachery and deception as well as beauty and peacefulness and this point is no more evident than in Twain's use of music to reflect a divergence of thought between good and evil, and naivete and experience among Americans.

The Innocents Abroad and A Tramp Abroad chart Twain's exploration of Europe and the Holy Land during his years of young adulthood when he was still brimming with mischievous enthusiasm. This impish enthusiasm often caused him to use satire that revealed a potent zest for life. On the occasions where he specifically uses music to facilitate humor, this same satirical exuberance works to identify the impecunies of caricatured Europeans and Americans.

Following the Equator represents the later stages of Twain's journey through life. With the adversities of failed business ventures

and family illnesses and deaths besieging him, Twain wrote with not half so good a heart the travel book that documented his visits to India, New Zealand, Australia, and South Africa. Missing from the book are his clever and outrageous burlesques. Furthermore, his humor is much darker than in The Innocents Abroad and A Tramp Abroad. This type of humor coupled with musical references helped Twain reiterate the role of the unschooled, insensitive traveler who prefers to see new lands masked by his own prejudice. His more serious humorous interpretations also helped him create a highly critical view of Christian influence in the lives of the simple, unassuming natives of India.

The conglomeration of all of Twain's travels represents an initiation into the real world, a new world where one's life can become enriched. As William Zinsser states,

Travelese is a land "where old meets new." Old never meets old It is a world where inanimate objects spring to transitive life: storefronts smile, buildings boast, ruins beckon and the very chimney tops sing their immemorial song of welcome. The cliches bloom with . . . fertility.
(Pinsker 15)

This passage seems to indicate that when one enters this world, it must be with an honesty or realism that defies cliches and images that are preconceived. Music with its ability to reach people from all parts of the world both emotionally and intellectually was a way for Twain to realistically record the lofty attitudes of his fellow travelers or pilgrims to the stimuli presented to them. Indeed, the underlying motivation for Twain to use the medium of music in his travel books

illustrates the theme that one group of travelers will go through life with blinders on failing to discover the texture of the world as it actually is, another group will have the sensitivity and open-minded nature to see life clearly, and finally a small percentage will be able to record the degradation, injustices and foibles of human existence in an interesting and informative way.

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