> Now came a diversion. We heard shrieks and yells, and soon a woman came running and crying; and seeing our group, she flung herself into our midst and begged for protection. A mob of people came tearing after her, some with torches, and they said she was a witch who had caused several cows to die by a strange disease, and practised her arts by help of a devil in the form of a black cat. This poor woman had been stoned until she hardly looked human, she was so battered and bloody. The mob wanted to burn her. -- p. 297.

CHAPTER VII A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

In A Connecticut Yankee in King Arthur's Court, Twain seizes upon a brilliant choice for a fantastic plot: the juxtaposition of Gilded Age America and King Arthur's Court. His original idea for the book is about a Hartford man somehow transposed into King Arthur's time. He intends it to be a historical romance, both humorous and serious, dealing with medieval England and American contemporary life in the 19th century. Such a juxtaposition would offer great opportunities for comic situation and for social criticism, the two types of writing Twain felt most comfortable doing, and the idea of the juxtaposition was the original genesis of the novel:

> The story isn't a satire peculiarly, it is more especially a contrast. It merely exhibits under high lights, the daily life of the time and that of today.[124] I am only after the life of that day, that is all: to picture it; to try to get into it; to see how it feels & seems....Of course in my story I shall leave unsmirched & unbelittled the great & beautiful characters drawn by the master hand of old Malory.[125]

To accomplish this plan, Twain needs a vernacular hero to be the representative of the Americans. In introducing himself at the beginning of the narrative, Hank Morgan is exactly the man Twain wants:

> I am an American. I was born and reared in Hartford,...So I am a Yankee of the Yankees -- and practical; yes, nearly barren of sentiment, I suppose -- or poetry... (able) to make everything: guns, revolvers, cannon, boilers, engines, all sorts of labor-saving machinery. Why, I could make anything a body wanted -- anything in the world,.. and if there wasn't any quick new-fangled way to make a thing, I could invent one -- and do it as easy as rolling off a log.[126]

Thus, Hank is the image of the self-made man with the crude strength and energy of the American, individual, coarse and lacking culture and refinement, but possessing mechanical skill, ingenuity, practicality, and inventiveness. Hank is swept back in time to the land of Arthur's Britain. After waking up, Hank encounters a stranger on a horseback dressed in iron armor from head to heel, with helmet on his head. Hank sees a far-away town near a winding river, he then asks the man where he is. The interchange is one of the great ironic moments in American humor:

> "Bridgeport?" said I, pointing.
> "Camelot," said he.[127]

Twain's purpose, to contrast the civilizations of the two different periods, the Middle Ages and modern times, is a promising

device to gain both comic and serious effects. Hank's account of his journey is humorous since it parodies the whole framework of medieval life. He makes the entire tradition seem ridiculous and the values associated with that tradition empty, false and vicious. As the book goes on Twain becomes more and more angry at the medieval government and religion. In fact, the Twain we have dramatizing these ideas is exactly the same Twain we have in The Innocents Abroad. This is Mark Twain, the American democrat.

From the very beginning, Hank views Arthur's Britain as an underdeveloped, backward country. He therefore determines to boss the whole country within three months since he is the best-educated man in the kingdom:

> Look at the opportunities here for a man of knowledge, brains, pluck, and enterprise to sail in and grow up with the country.[128]

Hank starts making miracles and convinces the superstitious people that he is a great magician. His first miracle, the eclipse, not only saves his life but also solidifies his power and gains him homage from the people. After the destruction of Merlin's tower, Hank gains the title of The Boss. He is proud of the title since it is gained through achievement, not by birth. From then on, Hank sets himself the task of introducing the modern conveniences and the beneficent civilization of the 19th century. Within seven years Arthur's Britain is completely changed and the result is incongruous:

> ...slavery was dead and gone; and men were equal before the law; taxation had been equalized. The telegraph, the telephone, the phonograph, the typewriter, the sewing-machine, and all the thousand willing and handy servants of steam and electricity were working their way into favor. We had a steamboat on the Thames, we had steam war-ships, and the beginnings of a steam commercial marine; I was getting ready to send out an expedition to discover America.129

Besides, he sets up a newspaper, schools, fire departments, insurance companies, a West Point and a Naval Academy, Protestant churches and traveling soap missionaries to convert people to bathing. Thus he reforms the whole nation according to modern American fashions.

Since Hank is a typical American hero, his trip to medieval England is in some ways similar to the narrator's trip to many European countries in The Innocents Abroad. Both assume the same role of a young commonsensical and provincial American who criticizes every social shortcoming existing in feudal Britain. Hank is disgusted with the knights of the Round Table and their manners. They are willing to listen to one another's long bragging tale of jousts and adventures. To him, it is ridiculous that many knights who are strangers to one another are easily persuaded to engage in duels and without any cause of offense:

> Many a time I had seen a couple of boys, strangers, meet by chance,

> and say simultaneously, "I can lick you," and go at it on the spot.[130]

And they take pride in this tradition. To Hank, the behavior belongs to children only and thus, the British society is "childlike"[131] and stupid. Again, the custom of expeditions in search of the Holy Grail, which every knight has to undertake, is to Hank an absurd practice. The knights know neither where the Holy Grail is nor the purpose of the expedition. Yet, all the knights of the Round Table are in rapture over the opportunity for such an adventure.

Twain, again, makes fun of the knight in armor in the Middle Ages by setting up a picture of Hank clothed in armor and causing us to laugh at Hank's physical discomfort: Hank is irritated and annoyed by the plate armor that is too awkward for daily wear:

> It was beginning to get hot....I wanted my handkerchief....I wanted it all the time...and so at last I lost my temper and said hang a man that would make a suit of armor without any pockets in it ....I had my handkerchief in my helmet that you can't take off by yourself...and it is so bitter and aggravating to have the salt sweat keep trickling down into my eyes, and I couldn't get at it...now and then we struck a stretch of dust, and it would tumble up in clouds and get into my nose and make me sneeze and cry .... the quieter you went the heavier the iron settled down on you... a fly got in through the bars and settled down on my nose...I could only shake my head...he only minded the shaking enough to change from nose to lip, and lip to ear and buzz and buzz all around in there...[132]

This is a funny picture. Twain's burlesque intends the readers to see the comic side of the "romantic" Age of chivalry through the eyes of a practical American hero. Such moments of comic juxtaposition are the best moments of the book.

Twain's use of humor for broad comic effect but with an undercurrent of social criticism is clearly seen in his satire of the American newspaper-business, something he had satirized previously in the early comic sketch, "Journalism in Tennessee." The first newspaper Hank sets up in Camelot is the "Weekly Hosannah and Literary Volcano", which relates the big miracle of the restoration of the fountain in the Valley of Holiness. Hank feels shocked at his first glance at the headlines. Such head-lines are written to disguise repetitiousness of fact under variety of form. To him, this kind of writing might once have been proper and have borne "airy graces of speech,"[133] but now it seems discordant. It deceives the eye and excites the readers with "new cuticle of words."[134] On the contrary, the "Court Circular," which is written repetitiously, pleases him better:

Court Circular

On Monday, the King rode in the park.
" Tuesday, " " "
" Wednesday, " " "
" Thursday, " " "
" Friday, " " "
" Saturday, " " "
" Sunday, " " " [135]

This is the sincerest effort to report fact. It is simple, dignified, direct and businesslike, though it is not the best way

of writing. On the whole, the newspaper looks funny. There are many mistakes in proof-reading, the grammar is "leaky,"[136] and the construction is "lame".[137] Yet, Hank ironically takes pride in it. It is almost as if Twain is parodying his own crusade for the absolute accuracy of the written word, for making language mesh exactly with experience. The monks and the villagers consider the newspaper a marvellous, holy thing coming from some supernatural region. They have never known such mass production of paper in which reports are printed telling about important incidents in the village. Hank innocently enjoys this achievement:

> During all the rest of the séance
> my paper traveled from group to group
> all up and down and about that huge hall,
> and my happy eye was upon it always
> and I sat motionless; steeped in
> satisfaction, drunk with enjoy-
> ment. Yes, this was heaven; I
> was tasting it once, if I
> might never taste it more.[138]

The element of comedy in the book is gradually diminished when Twain severely attacks the medieval church and nobility. In general, he tends to view the Catholic Church as an absolutist, despotic organization that encourages ignorance and superstition. Both the church and the nobles exploit the people and treat them as slaves:

> The most of King Arthur's British nation
> were slaves, pure and simple....
> They imagined themselves men
> and freemen. The truth was, the
> nation as a body was in the world

> for one object, and one only:
> to grovel before king and Church
> and noble; to slave for them, sweat
> blood for them, starve that they
> might be fed, work that they might
> play, drink misery to the dregs that
> they might be happy, go naked that
> they might wear silks and jewels,
> pay taxes that they might be spared
> from paying them...[139]

As in The Innocents Abroad, Twain's disgust with the shortcomings of a certain civilization allows him to trumpet forth his own attitudes, but in A Connecticut Yankee he does this without restraint. Twain is angry with the nobility and the church, which are basic components of the medieval social structure. He pities those people who are deprived of human equality, natural rights and independence. To him, these people are nothing but "rabbits."[140] The reward of their royalty to the church and nobility is nothing but insult. Thus, they are compared to a dog that has to love and honor the stranger who kicks him. Twain points out that such a tradition is so deeply rooted in the people's minds that they think the practice is normal.

The narrative voice of the book, Hank speaking in his Yankee idiom, should be an important feature. It is a special voice speaking with special attitudes and in a special dialect. Hank is a vernacular hero who speaks with his special dialect for comic advantage. A good example of the comic use of Hank's vernacular dialect is the episode of the pigsty. Hank has to accompany Sandy, a girl of the court who escorts Hank in search of adventures and who is vaguely a

romantic interest, to the rescue of the forty-five noble ladies imprisoned in an ogre's castle. Hank sees the castle is a piggery and the ladies are swine. He has to deliver them from captivity by buying them from their keepers:

> We had to drive those hogs home ten miles; and no ladies were ever more fickle-minded or contrary. They would stay in no road, no path; they broke out through the brush on all sides, and flowed away in all directions, over rocks, and hills, and the roughest places they could find. And they must not be struck, or roughly accosted; Sandy could not bear to see them treated in ways unbecoming their rank. The troublesomest old sow of the lot had to be called my Lady, and your Highness, like the rest. It is annoying and difficult to scour around after hogs, in armor. There was one small countess, with an iron ring in her snout and hardly any hair on her back....She gave me a race of an hour....I seized her at last by the tail, and brought her along squealing. When I overtook Sandy she was horrified, and said it was in the last degree indelicate to drag a countess by her train.[141]

The comparison of hogs to princesses is comic. The whole episode is somewhat similar to the raid of Tom's gang of robbers on the Sunday-school picnic in Huck Finn.. Tom's fantasy is exactly the same as Sandy's romantic notions of chivalry, and in turn both episodes relate ultimately to the first of the world's great novels, Don Quixote.

As a whole the book should gain a success like Huck Finn's.

The use of a mouthpiece should give Twain the distance he needs in order to maintain the necessary detachment from his material. The possibilities of irony in using such a spokesman should give the novel a richness and complexity not found when Twain is using his own voice. Add to this the marvelous invention of the juxtaposition at the core of the plot, and A Connecticut Yankee should be an impressive achievement.

Yet on the contrary it is a failure. To obtain artistic success, art must speak for itself. In Huck Finn, the narrative voice is successful since Twain lets Huck's voice continue throughout the book. But in A Connecticut Yankee, Twain loses control in the middle of the book. Hank's voice ceases to speak for himself when Twain gets too involved in the book, and thus the narrative voice collapses. The mixture of farce and social criticism is further more confused by impulses of doubt and despair from the writer's mind that contradict his original intention to contrast a preindustrial society with modern industrial civilization. The blackness of those impulses so engulfs the book with such disastrous results that today much of the book's interest is psychological.

Twain's complicated attitude can be traced through his writings. In fact, he wears three different masks which reflect his own deeply divided mind. The first Twain is a typical 19th century American who is interested in making quick money and fascinated by new machinery. He, as well as other Americans of the Gilded Age, is absorbed in schemes of speculation. At last this Twain becomes

bankrupt because of the printing press speculation that he had poured money into for years. Besides, he is proud of American industry, modernity and mechanical greatness, as illustrated in The Innocents Abroad. He debunks the polished, cultural European civilization.

The second Twain is the critic of this typical 19th century America. His novel, The Gilded Age, is written to mirror the age of chaos, confusion both personal and national, dishonesty and corruption. Twain makes fun of all the Americans who dream of frantic schemes to get rich quick. In Huck Finn, Twain severely attacks the slave-holding society of the river-towns. Similarly, in Life on the Mississippi he attacks the deadly romanticism of the Southerners who take pride in rank and nobility and produce a society founded on slavery. In the chapter of "The House Beautiful" in Life on the Mississippi, he attacks the bad taste of the rich Americans' houses, and Huck's account of the Grangerford living room has a similar motivation. Twain's disgust with evil existing in this society is displayed in the fraudulence of the King and the Duke who try in every way to get dishonest money. Thus, the second Twain, Twain the critic, is contradictory to the first one.

But the third Twain is completely apart from these issues, for this is the Twain who wants to escape from them all to a perfect dream of innocence and childhood. In Huck Finn, Twain makes Huck light out for the territory in order to escape the evil and confusion which exist in society. The third Twain is to us the most significant, the one most representative of Twain's deepest consciousness. This is

the Twain who gives richness to the writer's works; this is the Twain who is responsible for the writer's greatness. Like Huck, Twain has a secret yearning to light out for the territory and to regain the world of the Happy Valley of his imagination.

A complicated vision of America is caused by the ambiguous attitude toward industrialization which results. Twain is torn between admiration and hatred of scientific progress. It improves and develops America in general but at the same time deprives him of the Happy Valley.

And Twain's complexity is summed up in the character of Hank Morgan. Because of Hank's complexity, Twain should have the perfect vehicle of expression to carry his own complex and unresolved attitudes. Hank's sense of the greatness of the promise of America can embody Twain's American optimism, and at the same time Hank's crudity and barbarity can convey Twain's criticism of his country. Yet the book is a failure. The surface reason is that Twain is never successful when he feels strongly about something. He gradually becomes over involved in the book and emotion pours out over the ideas. Twain becomes angry with brutality, superstition, ignorance and the absolute power of government and church in the feudal age. The anger is so intense that his polemic is unconvincing. The book collapses because there are too many things going on in Twain's mind at once. He doesn't know exactly what he is doing and too many of his attitudes contradict one another. More and more Twain's own voice and attitudes take control of Hank's voice and the artistic balance of the book is torn apart. More deeply, as we shall soon see, the

book got out of control because an inner voice of torment drowned out the conscious structure and argument of the book, filled the book with material that Twain was unable to deal with, and ordered the book to follow its commands.

Of course some of Hank's opinions are meant to be laughed at : his naive scientific optimism and faith in progress, and his absurdly exaggerated materialism and practicality. Like Tom Sawyer, Hank loves grand effects and dramatic climaxes. This can be seen in his naive enjoyment of the applause when he performs each miracle to solidify his power. His first miracle is achieved through fraudulent means: his pretending to have power to blot out the sun in order to save himself from being burned at the stake. When the eclipse he happened to know would take place begins, the crowd rises up and stares into the sky. Hank sees a good chance to gain advantage for himself:

> I knew that this gaze would be turned upon me, next. When it was, I was ready. I was in one of the most grand attitudes I ever struck, with my arm stretched up pointing to the sun. It was a noble effect. You could see the shudder sweep the mass like a wave.[142]

Hank then commands the mob not to leave and reports their obedience with great rejoicing:

> The multitude sank meekly into their seats, and I was just expecting they would.[143]

Hank then exploits this success by forcing the king to appoint him a

perpetual minister and executive. The king agrees and the sun gradually reappears. Hank has arrived:

> The assemblage broke loose with a vast shout and came pouring down like a deluge to smother me with blessings and gratitude.[144]

Again, in the display of the destruction of Merlin's tower, Hank is amused to see the glare of the explosion reveals "a thousand acres of human beings grovelling on the ground in a general collapse of consternation."[145]

Similarly, after Merlin the magician fails to restore the spring, Hank succeeds by plugging up a leak in the well, and shows off his capacity by the display of Greek fire, rockets and roman candles. Hank's attitude toward the crowd that gathers to witness the miracle of the well is mockingly revealed:

> It was immense -- that effect ! Lots of people shrieked, women curled up and quit in every direction, foundlings collapsed by platoons. The abbot and the monks crossed themselves nimbly and their lips fluttered with agitated prayers.[146]

In scenes such as this Colonel Sherburne's attitude to the crowd who has come to lynch him in Huckleberry Finn comes to mind. Certainly something of Twain's own attitude of scorn toward mass man are reflected, even though they are put in the context of Hank's own particular delusions of grandeur.

As a whole, Hank's miracles are intended to demonstrate the superiority of science to superstition. But many times they are

performed by simple, commonsensical means. It is funny to see Hank contrive many simple plans to overcome these superstituous and scientifically backward people. In his account of his combat with Sir Sagramor le Desirous, who is assisted by Merlin's charms, Hank shows the collision between superstition and modern technology and how the triumph is easily gained. In fact, Hank's first weapon, a cowboy's lasso, doesn't in the least symbolize scientific technology. He uses it to ridicule the art and craft of the mighty magician Merlin and to gain dramatic effect for himself:

> Unquestionably, the popular thing in this world is novelty. These people had never seen anything of that cowboy business before, and it carried them clear off their [illegible] feet with delight. From all around and everywhere the shout went up: "Encore! encore!"[147]

Of course, his attitude toward the contest becomes an act of absurd showmanship, not concerned with the mission of bringing the 19th century civilization to the sixth century. Hank takes pleasure in demonstrating his power over these people. He is drunk with glory and self-pride. After that Merlin steals the lasso, but Hank goes on with his show-business by pulling out two revolvers and challenging all the knights at once. His love of triumph and applause is revealed in his tone:

> I name none, I challenge all. Here I stand, and dare the chivalry of England to come against me -- not by individuals but in mass.[148]

Since Hank comes from the world of business, speculation and materialism, many times his commercial impulse is ridiculously revealed in the book. He tends to look at any activity in the perspective of loss and gain:

> Knight-errantry is a most chuckle-headed trade, and it is tedious hard work, too, but I begin to see that there is money in it, after all, if you have luck.[149]

Similarly, Hank's materialistic attitude is seen during his visit to the Valley of Holiness. He observes the pious exercises of a hermit and connects it to commercial profit:

> His stand was a pillar sixty feet high....He was now doing what he had been doing every day for twenty years up there -- bowing his body ceaselessly and rapidly almost to his feet. It was his way of praying. I timed him with a stop watch, and he made twelve hundred and forty four revolutions in twenty-four minutes and forty-six seconds. It seemed a pity to have all this power going to waste. It was one of the most useful motions in mechanics the pedal movement; so I made a note in my memorandum-book, purposing some day to apply a system of elastic cords to him and run a sewing-machine with it.[150]

And his plan succeeds. He manufactures eighteen thousand tow-linen shirts to be sold to the pilgrims as a protection against sin. He sends his knights with paint-pots and stencil-plates everywhere to advertise the goods. The shirts sell "like smoke"[151] and Hank gets much money from this business. The whole passage is

written to ridicule the medieval religion; at the same time it ironically makes fun of Hank's absurd materialism. And when studied most carefully it shows the essential confusion in Twain's mind, the suspension of his attitudes. Twain's ridicule of medieval religion may not be very profound, and yet it is undeniably sincere. However, at the same time in laughing at the materialism of Hank, he is ridiculing the values of the man who is ridiculing religion. Such ambiguity reveals a mind uncertain of itself.

In his earlier works, Twain's attitude toward evil is clearly stated; he cares for innocence and the dream world of childhood. In Life on the Mississippi, his attitude is suspended in balance between innocence and knowledge of evil. But in A Connecticut Yankee, Twain makes clear that there is no triumphant innocence. There is no goodness in the book to balance the evil whatsoever. Even the protagonist cannot be seen as an exemplar of good.

In Tom Sawyer, the cave is the recurrent image of nightmare in which Tom and Becky encounter all kinds of evil but in Tom Sawyer Abroad Injun Joe is sealed up never to disturb the peace of St. Petersburg again. In A Connecticut Yankee, the cave image reappears and the nightmare is all-consuming. It is the place of destruction where the Battle of the Sand Belt takes place. It is fitted out with scientific equipment for the siege. A wire fence surrounds it. The pretty innocent garden is transformed into a belt forty feet wide equipped with torpedoes and sprinkled with a layer of sand. In the cave, there is a battery of thirteen Gatling guns and plenty of ammunition. Hank's assistant selects fifty-two cadets, fresh, bright, well-educated,

clean-minded, young and innocent, to co-operate in the battle with the knights. The boys are exactly suited for the plan since they belong to the younger generation, free from the atmosphere of superstition and autocracy. They are in fact agents of modern civilization who have gone through scientific training under Hank's plan. With such knowledge and youthful vitality, the boys should be redeemers of the situation by fighting for and preserving what is beneficial to their own country. These little boys, fifty-two Tom Sawyers, prove again that innocence was something that was always in Twain's mind.

If this were still the world of Tom Sawyer, the little boys would prevail and the cave would be sealed up. But at the end of A Connecticut Yankee Twain creates his little boys only to cruelly and violently destroy them. Schools, mines, factories, workshops and twenty-five thousand knights are destroyed by dynamite torpedoes, and the innocent boys meet their deaths helplessly and terribly. They know the benefit of scientific progress, but they cannot use it to redeem England or even save their lives. Hank, Clarence and the boys are trapped within the circle of rotting corpses and poisonous air. The Battle of the Sand-Belt is a horrible spectacle:

> The dynamite had dug a ditch more than a hundred feet wide, all around us, and cast up an embankment some twenty-five feet high on both borders of it. As to destruction of life, it was amazing... we could not count the dead, because they did not exist as individuals, but merely as homogeneous protoplasm, with alloys of iron and buttons....The thirteen Gatlings began to vomit death into the fated ten thousand....Within ten short minutes after we had opened

> fire, armed resistance was totally annihilated, the campaign was ended, we fifty-four were masters of England. But how treacherous is fortune!...We were in a trap -- a trap of our own making. If we stayed where we were our dead would kill us; if we moved out of our defenses, we should no longer be invincible. We had conquered; in turn we were conquered. The Boss recognized this; we all recognized it. If we could go to one of those new camps and patch up some kind of terms with the enemy -- yes, but The Boss could not go, and neither could I (Clarence), for I was among the first that were made sick by the poisonous air bred by those dead thousands. Others were taken down, and still others.[152]

With the death of the boys, both innocence and faith in mechanical progress are annihilated. The episode illustrates the author's mental unrest and unbalance. He is uncertain about his faith in the values of the 19th century, and a faith in the saving grace of innocence and natural goodness can no longer restore the balance. The destruction of the innocent boys reveals the growing embittered disillusionment in his divided mind.

It is clear that Twain had set out to write this book with his conscious rational mind. The complexity would have been the contrast between the first Twain and the second, the typical 19th century American and the critic of the typical 19th American. But at the same time he was obsessed with his feeling that he could no longer believe in the pure vision of the Happy Valley or in the triumph of innocence, and he is unable to keep this obsession out of the book. The novel falls apart and concludes with the utter despair

and destruction of the Battle of the Sand Belt. A great flood of pessimism which Twain has no control over is let loose, determines the course of the plot and engulfs it. As the book goes on, the plot becomes blacker and blacker, especially when the king disguises himself as a yeoman and travels incognito in his country. Hank encounters difficulty in training the king to stoop his shoulders, look to the ground and show traits of oppression and misfortune. Like Huck's trip down the river, the trip of Hank and the king allow them to see every variety of human wickedness. At the smallpox hut they are horrified by poverty, disease, injustice and the brutality of the church and the nobles. At last both are sold as slaves and directly experience such evil that even the king vows to put an end to slavery and inhumanity in his kingdom. The book reflects Twain's increasing misanthropy. The humor is no longer funny but becomes black humor -- laughing at the weaknesses of man, not because the situation is funny but because it hurts too much to cry about. When Hank and the king are sold to the slave-dealer, Hank pities himself and the king and laments that no one even recognizes that he is chief minister and the king is a king. He utters desperately:

> I reckon we are all fools. Born so, no doubt.[153]

Hank is disgusted with the training that implants wrong attitudes and beliefs in people when he sees the peasants of Abblnsoure turn out in pursuit of their imprisoned fellows who had set fire to the manor house. It reminds him of the whites of the South who are despised and insulted by the slave-lords, but are ready to side with them in all

political moves for the upholding of slavery. The charcoal-burner confesses that he really rejoices in the death of the lord but he has to pretend to be sorry, help to hang his neighbors and shed the hypocrite's tear in order to show zest in his master's cause. Clearly this is a dramatic situation that takes us back to the lynching-bee in Huck Finn and forward to the stoning in The Mysterious Stranger, one of the central dramatic situations in Twain's consciousness. Hank's scorn for man's frailty is Twain's scorn. By this point in the novel the use of the native idiom has become completely lost, and the author is speaking to us directly. Hank, then, has become nothing more than a persona of Twain, a device that will recur again and again in Twain's late writing but usually only at the cost of a great sacrifice of artistic distance.

In the castle of Queen Morgan le Fay, Hank encounters brutality toward the common people. The Queen stabs a page who accidently falls lightly against her knee. In the dungeons, he finds a young couple imprisoned for nineteen years because the girl did not obey the droit du seigneur. Hank points out that the queen's brutality and foolishness come from training. Many times in the book, he denounces the notion of training, the fatal shaping of the personality by society and environment. There are many episodes which reflect Twain's growing rage and pessimism. The burning of a woman at the stake during a snow storm in order to keep a band of slaves from dying of cold, and the hanging of a nursing mother for petty theft are but the most violent and uncontrolled. These examples reveal

sentimentality and gross exaggeration of situation, something Twain is always prey to when his feelings are too much involved. To him life becomes a "pathetic drift between the eternities"[154] and every man is plodding his sad pilgrimage. At the end Hank mocks even himself. With the spirit of democracy, Hank wants the country to be a republic, but he would become the first president:

> Well, I may as well confess, though I feel ashamed when I think of it: I was beginning to have a base of hankering to be its first president myself. Yes, there was more or less human nature in me; I found that out.[155]

In fact, Hank does not want to set up a true democracy; but he tends to think that because of his mechanical skill, the absolute power and dictatorship should center in himself . And this is human nature. As Twain was getting old he began to doubt mechanical and scientific progress. All the money he had been pouring into the linotype machine and his imminent bankruptcy no douht began to make the glamor of machinery seem false promise. In the book, this growing distrust of technology deepens and embitters the pessimism of the ending of the book. In Arthur's Britain, Twain shows that the agent that brings on disaster, war, and ruin is clearly a vice of Hank's own society, stock-market speculation. Thus, his own fictional creation is destroyed, demolished, obliterated by the author in the last scene. With bitterness he points out that the dream of democracy is groundless and that technology is a force that encourages man's power of destruction. The creative mind is not in balance that cruelly

and vilently destroys the products of its imagination.

After Hank is awakened again in 19th century, he is disgusted with modern times and longs desperately to escape to the life he had lived in the dreamy world of the past:

> Oh, Sandy, you are come at last, how I have longed for you. Sit by me -- do not leave me again...I lost myself a moment and I thought you were gone....And such dreams...I thought the King was dead, I thought you were in Gaul and couldn't get home....Sandy -- stay by me every moment -- don't let me go out of my mind again; death is nothing, let it come, but not with those dreams, not with the torture of those hideous dreams -- I cannot endure that again....Sandy?[156]

Hank longs to be near his wife and be happy in medieval England. He cannot endure to live in modern times. This reflects Twain's own yearning, for he wants also to escape from the false promise of technology in the industrial world.