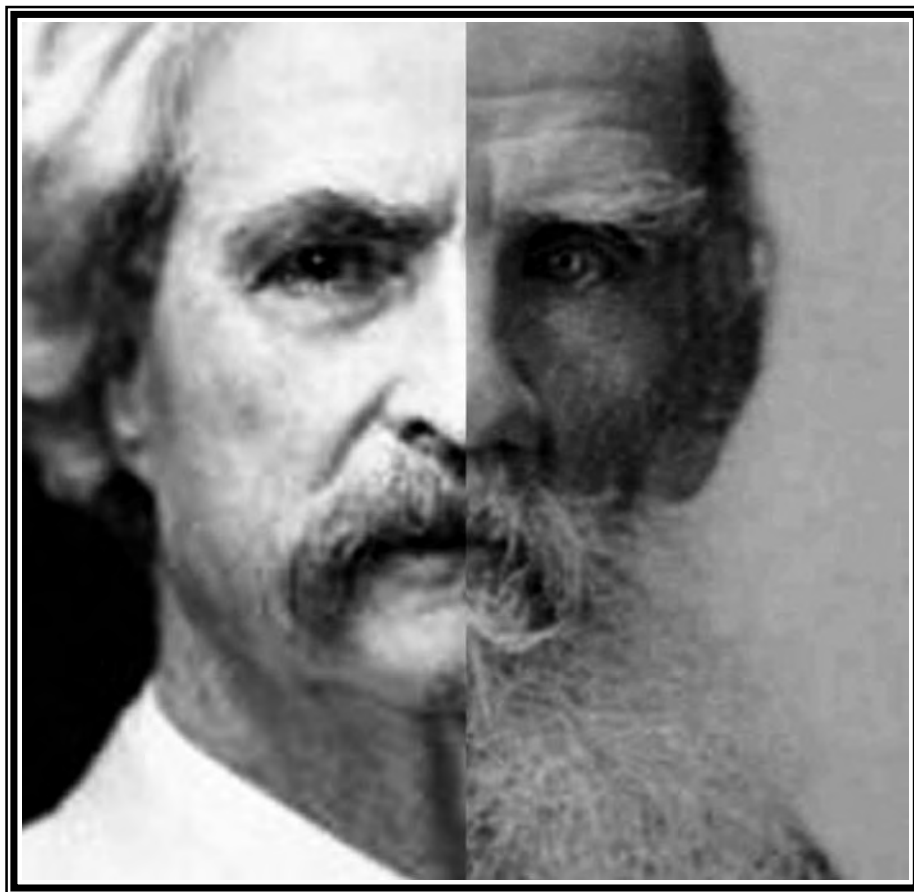


**“The very ink with which all history is written is merely fluid prejudice.”**



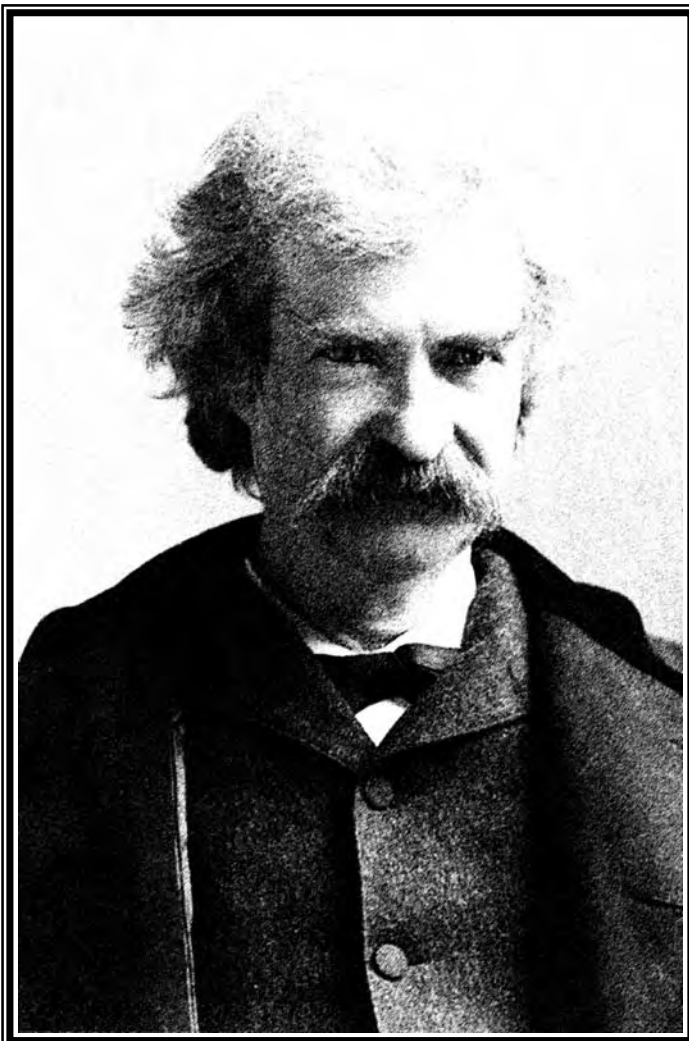
*A symposium at Boston University observing the legacies of Mark Twain and Leo Tolstoy on the centennial of their passing*

**20–22 August 2010**

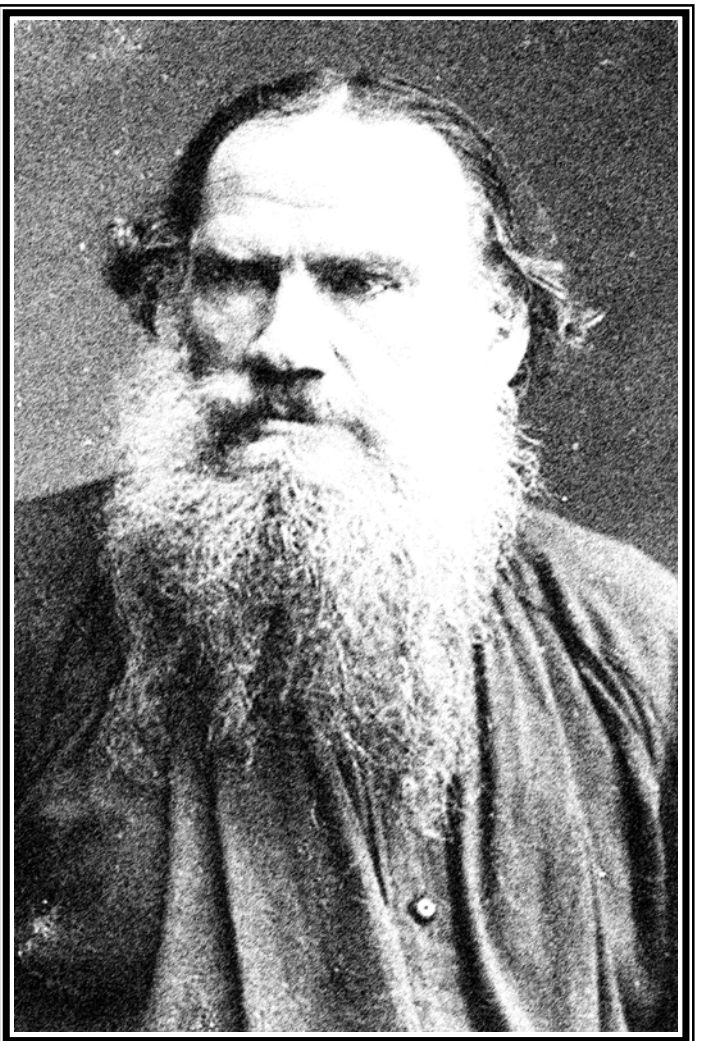


## ACKNOWLEDGEMENTS

Leo Tolstoy once wrote that the “vocation of every man and woman is to serve other people.” By the kind financial support of the BU Humanities Foundation, the collective work of the Gotlieb Archive to put together the book display at 771 Commonwealth Avenue, and the efforts of all our presenters, we are able to serve Leo Tolstoy and Mark Twain on the centennial of their passing. Our thanks go to everyone contributing to this symposium, to those attending, and of course to the two men we hope to serve.



**MARK TWAIN**  
(1835-1910)



**LEO TOLSTOY**  
(1828-1910)

## SYMPOSIUM SCHEDULE

### FRIDAY, 20 August 2010

9:00am–10:00am	<i>Registration</i> <i>Breakfast</i>	Room 206 Room 106
10:00am–10:30am	<i>William Dean Howells and the Atlantic Monthly</i> <b>Alex B. Effgen</b> , Boston University	Room 207
10:30am–11:45am	<i>Between the Lines: Libraries and Marginalia</i> Moderator: Archie Burnett, Boston University	Room 207
	Marks on Paper <b>Mallory Howard</b> , The Mark Twain House & Museum	
	Collection of American Books in Tolstoy's Personal Library: Original Sources for Work and Life <b>Galina Alekseeva</b> , State Museum-Estate of Leo Tolstoy at Yasnaya Polyana	
11:45am–1:00pm	<i>Lunch</i>	Outside BU
1:00pm–2:15pm	<i>Tolstoy and Twain on the Ethnic, Religious, and Cultural Other</i> Moderator: Frances Whistler, Boston University	Room 207
	Tolstoy's Jews <b>Leon Kogan and Maxim D. Shraye</b> , Boston College	
	Wicked Innocence: Mark Twain and The Middle East <b>Michael Daher</b> , Henry Ford Community College	
2:15pm–2:30pm	<i>Coffee Break</i>	Room 106

2:30pm-3:45pm	<p><i>The Convention of Marriage: A Discussion and Reading</i>  Moderator: Christopher Ricks, Boston University</p> <p style="text-align: center;"><b>Katherine O'Connor</b>, Boston University  <b>Tim Peltason</b>, Wellesley College  <b>Priscilla Meyer</b>, Wesleyan University</p> <p style="text-align: center;">Selections from <i>The Diaries of Adam and Eve</i>, by Mark Twain. Read by Christopher Ricks and Judith Aronson</p>	Room 207
3:45pm-4:00pm	<i>Coffee Break</i>	Room 106
4:00pm-4:45pm	<p><i>Mark Twain in Russia</i>  Moderator: Frances Whistler, Boston University</p> <p style="text-align: center;">МАРК ТВЕЙН: The Story of Brad Kelly's Quest to Harmonize Americans and Russians in the Midst of the Cold War  <b>Brent Colley and Heather Morgan</b>, The Mark Twain Library</p>	Room 207
5:00pm-6:00pm	Dinner	Outside BU
6:00pm-9:45pm	<p><b>Late Night Nickelodeon: Cinematic Adaptation</b></p> <p style="text-align: center;">Приключения Тома Сойера и Гекльберри Финна  (Soviet Union: 1981)</p>	Room 207



## SATURDAY, 21 August 2010

8:30am–9:00am	<i>Breakfast</i>	Room 106
9:00am–10:15am	<i>Actions</i> Moderator: Marilyn Gaull, Boston University  Enjoying the Elaboration: Wit and Humor in Twain's Nonfiction <b>Julia Pistell</b> , The Mark Twain House & Museum  At the Boundary of the Literary Frontier: <i>The Cossacks</i> and the Problem of Genre <b>Irina Ikonsky</b> , Harvard University (Proxy: Katherine O'Connor)	Room 207
10:15am–10:30am	<i>Coffee Break</i>	Room 106
10:30am–11:35am	<i>Reactions</i> Moderator: Marilyn Gaull, Boston University  Tolstoy and Twain: Prayers for Victory in War <b>Colonel Rickie A. McPeak</b> , U.S.M.A. at West Point  Childhood in Twain and Eliot <b>Jennifer Formichelli</b> , Boston University	Room 207
11:35am–1:00pm	<i>Lunch</i>	Outside BU
1:00pm–2:15pm	<i>Tolstoy, Twain, Character, and Trains</i> Moderator: Archie Burnett, Boston University  Travesty and Tragedy of Train Travel in Mark Twain's "Cannibalism in the Cars" <b>John Davis</b> , Chowan University  Living For the Soul: Authenticity Implemented in <i>Anna Karenina</i> <b>Ethan Rubin</b> , Independent Scholar	Room 207
2:15pm–2:30pm	<i>Coffee Break</i>	Room 106

<b>2:30pm–3:45pm</b>	<b>Publishing and the Public Domain</b> Moderator: Christopher Ricks, Boston University	<i>Room 207</i>
	Getting Mark Twain into Print – No Mistake about It <b>Sidney Berger</b> , The Phillips Library at the Peabody Essex Museum	
	Past Masters for Today’s Man: Revising Tolstoy in Translation <b>Albert LaFarge</b> , Boston University	
<b>3:45pm–5:00pm</b>	<b>Textual Reception</b> Moderator: Alex Effgen, Boston University	<i>Room 207</i>
	Publishing Tolstoy <b>Robert Croskey</b> , Muhlenberg College	
	Mark Twain in the Dark: The Story of His Last Great Unpublished Manuscript <b>Michael Shelden</b> , Indiana State University	
<b>5:30pm–6:00pm</b>	<b>Reception at BU School of Management</b>	<i>595 Comm Ave</i>
<b>6:00pm–7:00pm</b>	<b>Dinner at BU School of Management</b>	<i>Room 426/428</i>
<b>7:00pm–8:30pm</b>	<b>Two Histories of Heritage Management</b> Moderator: Alex B. Effgen, Boston University	<i>Room 426/428</i>
	Mark-eting Twain: Keeping the Author’s Legacy Alive at The Mark Twain House & Museum <b>Patti Phillippon</b> , Beatrice Fox Auerbach Chief Curator, The Mark Twain House & Museum	
	Tolstoy’s Heritage at Yasnaya Polyna: Traveling into the Past and into the Future <b>Galina Alekseeva</b> , Head of Academic Research, State Museum-Estate of Leo Tolstoy at Yasnaya Polyana	
<b>8:30pm–9:00pm</b>	<b>Centennial Reflection, Cordials, and Critical Readings</b>	

**SUNDAY, 22 August 2010**

<b>8:30am–11:00am</b>	<b>Breakfast</b>	<i>Room 106</i>
-----------------------	------------------	-----------------

## ABSTRACTS

### Session 1: *Between the Lines: Libraries and Marginalia*

#### Marks on Paper

A few months ago I had the opportunity to take on an extremely enlightening and challenging project at The Mark Twain House & Museum in Hartford, CT. My assignment was to go through approximately 250–300 books owned by Mark Twain (a.k.a. Samuel Clemens) and his family, which have never been delved into and explored. This is the very first time anyone has taken notes on what Twain had penned in these books while they were in his personal collection.

I took exacting notes detailing the condition of each book and its author, paying particularly close attention to the margins of each book, for it was here that Twain often jotted something down. Occasionally, he crossed things out, wrote down numbers, modified something, and here added his own notations.

After a month and a half of intense research, I have been able to decipher most of his sometimes-illegible handwriting; but more importantly, I have emerged from the encounter with a deeper insight into Twain's reading and editing habits. His marginalia exposes a personal side, giving scholars, fans, and avid readers an occasion to look in depth at his candid opinions, and the editing methods he employed.

During this documentation process, I uncovered comments by Twain that have never been seen or released before, which I will share with the audience. For example, in the margins of Charles Darwin's book, *The Voyage of the Beagle*, Twain penned, "Can any plausible excuse be furnished for the crime of creating the human race?"

The marginalia left behind offers us a meaningful glimpse into one of our country's best-loved orators and authors.

Mallory Howard  
The Mark Twain House & Museum  
malloryanne1013@sbcglobal.net

#### Collection of American Books in Tolstoy's Personal Library: Original Sources for Work and Life

Tolstoy's personal library numbers 22,000 volumes of books and periodicals, among them there are about 900 books of American authors. Most of those books appeared in Tolstoy's library in the last decades of his life, hundreds of books were sent by the Americans themselves. From the United States Tolstoy received over 2,000 letters, he called America "the most sympathetic country." On June 21, 1900 he was asked to address the American people; he sent his address in one of the letters, speaking about "brilliant galaxy of American writers which were thriving in the 1850s." The address was published in one of the American magazines. In this address he mentions H. D. Thoreau, R. W. Emerson, W. L. Garrison, A. Ballou, W. E. Channing, Th. Parker, J. G. Whittier, J. R. Lowell, W. Whitman.

When a young man, Tolstoy was greatly inspired by the ideas of moral self-perfection of B. Franklin. In later years, in the works of American writers he found the ideas similar to his own moral and religious principles.

Among the oldest books in Tolstoy's library is a book by Cotton and Increase Mather. There are also books by Mark Twain, J. F. Cooper, N. Hawthorne, H. Garland, W. D. Howells, H. D. Thoreau, R. W. Emerson, W. L. Garrison, A. Ballou, W. Whitman, J. London, E. Glasgow, E. Bellamy, U. Sinclair, E. Markham, E. H. Crosby et al. There are many books by religious writers greatly appreciated by Tolstoy as he was looking for examples of "practical Christianity" and found quite a few in North America.

Some American books and periodicals have preserved Tolstoy's notes—his marginalia. Those editions are really precious, they indicate the process of Tolstoy's work. Some of the books with Tolstoy's marginal inscriptions were used as sources for his articles, stories, *Collection of Wisdom* in several books Tolstoy was working on in the last years of his life.

Many books were signed by the Americans like the books by W. J. Bryan. *Under Other Flags* (Lincoln, 1904), M. B. G. Eddy. *Science and Health* (Boston, 1900), Th. L. Harris. *God's Breath in man and in Human Society* (Santa Rosa, Cal., 1891) and others.

Galina Alekseeva  
State Museum-Estate of Leo Tolstoy at  
Yasnaya Polyana  
gala@tgk.tolstoy.ru

## ***Session 2: Tolstoy and Twain on the Ethnic, Religious, and Cultural Other***

### Tolstoy's Jews

Critics have previously touched on Lev Tolstoy's encounters with Jewish contemporaries and his opinions regarding the position of Russia's persecuted Jewish minority. Tolstoy's interest in the Hebrew Bible and his ecumenical openness toward Jews as a faith community have also received some attention. Jewish intersections in Tolstoy's art have been examined, albeit without sufficient depth. Relatively little has been done to understand the place of Jewish and Judaic questions in Tolstoy's fiction. Such a dearth of critical attention to Jews and Judaism in the Tolstoy scholarship may be justified variously, the two obvious explanations being the subtlety with which Tolstoy the artist deals with Jewish problems (unlike, say, Gogol or Dostoevsky in many cases) and the tabooed nature of the subject in Soviet scholarship (and the lasting, post-Soviet inertia). Critics cite the papier-mâché figure of the young Jewish revolutionary Rozovsky in *Resurrection* as an example of Tolstoy's Jews. At the same time, Jewish complexity usually lies well beneath the surface of Tolstoy's narrative plane. We will begin our paper by offering a brief overview of the range of Tolstoy's Jewish and Judaic repertoire. The bulk of our analysis will be devoted to teasing out various figurations of Jewishness hidden in Tolstoy's finest novel, *Anna Karenina*. The place of Jewish characters, themes, and dilemmas in the novel has not been properly assessed or appreciated. We hope to uncover what Tolstoy the artist and thinker had in mind when he linked his privileged protagonists, Anna and Levin, and also Anna's husband and Anna's brother, with aspects of Jewish-Russian history and of Jewish-Christian relations.

Leon Kogan and Maxim D. Shrayer  
Boston College  
leon.kogan@bc.edu,  
maxim.shrayer@bc.edu

### Wicked Innocence: Mark Twain and The Middle East

Although praised as “the Lincoln of our literature” by his friend and *Atlantic Monthly* magazine editor William Dean Howells, Mark Twain early in his career cultivated an imposing nativist voice. Twain’s youthful bigotry contrasts sharply with the humorist’s evolving anti-slavery and anti-imperialist vision. This conflictive perspective speaks to the complexity of a principal American author and celebrity—one whom in 2006 a panel of distinguished historians assembled and supported by the editors of the *Atlantic* rated sixteenth among “the most influential figures in the history of America” because he created “our national epic” and was “the most unsentimental observer of our national life.” Such praise certainly must be deemed myopic, unless placed into a broad context that also acknowledges the keen prejudice that Twain originally nurtured but ultimately overcame.

Twain directed his nativist wit toward two principal targets: Native Americans and Arabs. The author’s roots in Protestant gentility combined with his Enlightenment sensibilities led him to target these peoples as a bane to civilization and progress. In his first full length book, *The Innocents Abroad* (1869), a work destined to become one of the most popular American travel commentaries ever written, Twain observed during an excursion in the Holy Land that Muslim Arabs “never invent anything, never learn anything....They are a stupid population. . . all beggars by nature, instinct, and education.” Because of their *natural* depravity, proclaimed Twain—having firmly planted himself on what Leslie Fiedler calls “the Anglo-Saxon middle ground”—Arabs presented a less hopeful prospect than flawed populations such as Catholics, Negroes, or Jews. Arabs, to their misfortune, like Indians, embraced the primitive.

In the post 9/11 era, vulgar and stereotyped images of Arabs, sometimes conducive to violent assault or political repression, draw inspiration from the assumptions that generated Twain’s negative portraiture. In this sense Twain acts as a corrupt dimension of the useable past. Mark Twain as bigot, however, contends with Mark Twain as liberator, the crafter of democratic idealism in *Adventures of Huckleberry Finn* (1884). The two sides of Twain constitute the paradoxical identity of an author who has come to be recognized as “the soul of the nation.”

Michael Daher  
Henry Ford Community College  
mdaher@hfcc.edu

### **Session 3: *The Convention of Marriage: A Discussion and Reading***

Tolstoy, Flaubert, Ibsen, Howells, Hardy, Hawthorne...all of these authors wrote of women in bad marriages. In many of these works the female lead married before the start of the narrative, and it begs the reader to ask why? This informal discussion will engage the panelists and the audience with answering this question, and many others related to the literary convention of marriage in nineteenth-century fiction. As a counterpoint to this discussion, we shall hear extracts from Mark Twain’s *Diaries of Adam and Eve*. Twain rarely explored sexual politics in the same manner as his peers, but in these later writings he explored Judeo-Christianity’s first gendered relationship, mitigating his philippics against “the damned human race.”

## Session 4: Mark Twain in Russia

### MAPK TBEH: The Story of Brad Kelly's Quest to Harmonize Americans and Russians in the Midst of the Cold War

"Great writers can be a bridge of understanding between peoples."

-Joseph Wood Krutch

In 1958, Reddingite Brad Kelly took on an ambitious effort to unite the U.S.S.R & the U.S.A. via Mark Twain. Described as "a man with a quick mind, a quick smile & a quick way of getting things done" Kelly forwarded special edition copies of Redding's local newspaper – focused on the Mark Twain's time in Redding – to Soviet officials & dignitaries. He also sent copies to dignitaries of many Scandinavian & European countries.

Kelly did this in preparation for the 50<sup>th</sup> anniversary of Mark Twain's passing. What occurred in response to this effort still reverberates into the present day.

From a Soviet expert on Mark Twain's influence in the Soviet Union, he received the following:

"Mark Twain is one of the best known & most popular foreign authors in the U.S.S.R. His productions were first introduced to Russian readers in the early 1870's...Books, pamphlets & articles about Twain in the Russian language cover about 100 titles...from 1917 to 1958 11,326,000 copies of Twain's works have been printed in 24 Soviet languages for distribution in 15 Republics."

Additionally, Kelly received a letter from Russia's Deputy Minister of Cultural Relations with Foreign Countries that noted "We are very grateful to you for sending such interesting materials connected with cultural life in your community...& we are ready to render to you similar assistance in questions you're interested in."

In response, Kelly & his wife made a special trip to see for themselves, just how popular Mark Twain was behind the Iron Curtain. They were not disappointed. This presentation showcases what happens when those who "love everything that is concerned with Mark Twain" embark on quests to celebrate & memorialize his life and works.

Brent Colley and Heather Morgan  
The Mark Twain Library  
Heather@marktwainlibrary.org,  
bcolley@colleyweb.com

## Session 5: Actions

### Enjoying the Elaboration: Wit and Humor in Twain's Nonfiction

Of Mark Twain's many quips about wit, this observation from his notebook may be most astute: "Wit and Humor – if any difference it is in duration – lightning and electric light. Same material, apparently; but one is vivid, brief, and can do damage – the other fools along and enjoys the elaboration."

Twain's writings are legendary for both side-splitting humor and sharp social observation, often in tandem. In this panel we will discuss how Twain's use of personal and social observation, particularly in his career-launching nonfiction *The Innocents Abroad* and his autobiography, was alchemized by the author into a brand of wit that became uniquely

American. We will also discuss how Twain developed a literary lens through which his pop culture descendents, such as comedians like Jon Stewart and writers like David Foster Wallace, still gaze.

Twain employs an essayist's voice to submerge himself in his own culture while simultaneously commenting on that culture. His comments are authoritative without being condescending, his persona loveable while still flawed. Twain's efforts to be funny are married with his efforts to pay attention to the world outside himself—and, as he says, “wit is the sudden marriage of ideas which, before their union, were not perceived to have any relation” (in his notebooks) or “Wit, by itself, is of little account. It becomes of moment only when grounded on wisdom” (in *Abroad with Mark Twain and Eugene Field*).

These contributions to the panel will be based on close readings of Twain's popular works. The literary techniques that Twain employs—voice, persona, perspective, word choice, genre, etc.—will be discussed. Post-Twain comedy (including stand-up, improvisational, and current humor writing) might also find its way into the discussion if time permits.

Julia H. Pistell  
The Mark Twain House & Museum  
julia.pistell@gmail.com

At the Boundary of the Literary Frontier:

*The Cossacks* and the Problem of Genre

*The Cossacks* is one of Lev Tolstoy's most experimental works. War and peace are entertained and dismissed in turn, as Olenin, the protagonist, is dissatisfied with both domestic life and military service. The novel has multiple threads of potential; ultimately the reader is not certain whether Olenin will return home, retire from society altogether, or follow another path that had not yet been plotted in the world of (nineteenth-century) fiction. As the work entertains so much potential, Olenin's failure is all the more striking. Neither comfortable in his old role of aristocrat nor fully assimilated into his new role of officer, Olenin simply leaves the Cossack settlement.

I would like to suggest that the contradictions that beset Olenin are a result of a clash of genres. Travel writing, as seen in the way Olenin describes and interacts with the people he meets, is in constant conflict with ethnography, as seen in the distance the narrator effects between Olenin and the world he observes. A removed narrator tempers the presence of a strong literary hero, as the objective notion of “I am in the world” competes with the more subjective thought that “The world is in me.”

This confluence of travel writing and ethnography has interesting formal implications for the work. The world alternately expands and contracts, as the reader feels the presence of an all-seeing, all-consuming “I” and a simultaneous withdrawal into observation and insistence on distance. Perhaps Olenin cannot settle on a comfortable way of life because Tolstoy cannot settle on a definitive literary model to trace in *The Cossacks*. Ultimately, the explorer remains at odds with the ethnographer.

Irina Ikonsky  
Harvard University  
iikonsky@fas.harvard.edu

## Session 6: Reactions

### Tolstoy and Twain: Prayers for Victory in War

Religion and politics are a combustible mixture. In the United States, we attempt, with varying degrees of success, to maintain separation between church and state. If we accept Clausewitz's assertion that war is "a continuation of political intercourse carried on by other means" (Clausewitz, *On War*, 89), we are also well-advised to keep religion out of warfare. Leo Tolstoy and Mark Twain depicted the unintended and unfavorable consequences of enlisting the church as a moral combatant.

In *War and Peace* (1869), Tolstoy is ambivalent about the Russian Orthodox church's role in the conduct of war against the invading French forces. On the one hand, he depicts Kutuzov in a positive light when bowing and praying to the Madonna icon for protection on the eve of battle against Napoleon. On the other, Tolstoy denigrates the church's mixed message as Natasha desperately needs love, healing, and grace, but the priest prays for God's help in crushing Russia's foes. In his later writings, especially about the Russo-Japanese War (1903–1905), Tolstoy, an advocate of non-violent resistance to evil, bluntly asks how Russian Orthodox believers can ask a loving God to be complicit in the murder of their enemies.

Natasha's confusion and Tolstoy's advocacy of non-violence align nicely with Twain's explicit message in "The War Prayer" (1904–1905). Tolstoy's late-in-life heroes are conscientious objectors who refrain from violence in all its forms. Early in "The War Prayer," Twain reports that patriots quickly silence the voices of those opposed to the righteous war; consequently, God sends a messenger to reveal the unintended and unfavorable consequences of the people's martial prayers. After the divine ambassador describes the devastating and destructive impact of the prayers from the enemy's perspective, the mortal listeners deem him a lunatic. The volatile and dysfunctional mixture of war and religion blinds them to the consequences of their prayers for victory.

Colonel Rickie A. McPeak  
U.S.M.A. at West Point  
Rickie.McPeak@usma.edu

### Childhood in Twain and Eliot

This paper seeks to explore the relation between two great American writers, T.S. Eliot and Mark Twain, by examining the similarity of their backgrounds (both born in Missouri in the nineteenth century, both relocated to New England later in life, and both traveled abroad), against the dissimilarity of their works and lives, and finally, by looking at the strange but pungent influence of Twain upon Eliot, as evidenced specifically in *The Dry Salvages*, in Eliot's introduction to *The Adventures of Huckleberry Finn* (Cresset Press, 1950), and in Eliot's honoring of Twain in 1953 as one of the 'landmarks of American literature', ranking him along with Dryden and Swift 'as one of those rare writers who have brought their language up to date, and in so doing, "purified the dialect of the tribe"'.

In looking at this relation from different angles, I intend to explore briefly the pasts of each writer, specifically Twain's childhood in Hannibal and his days as a Mississippi steamship man, and Eliot's youthful summers on the sea in Gloucester, Massachusetts, to ask why so much later in their lives, both of these very different writers turned back to their childhoods

and found in those memories the wonders and mysteries that allowed them to create the masterpieces of their mature, adult lives: *The Adventures of Huckleberry Finn* and the *Four Quartets*, respectively.

I will look finally at how Eliot's discovery of *The Adventures of Huckleberry Finn* later in his life – when he wrote the Introduction for Cresset Press in 1950 – brought him back to his 1941 poem, 'The Dry Salvages', so that in elucidating Twain's masterpiece he subtly compares it to one of his own, evoking the traditions behind his own poetry, whose 'sources' and 'emotional springs', he claimed, at the age of seventy, came 'from America'.

Jennifer Formichelli  
Boston University  
jlf@bu.edu

## Session 7: Tolstoy, Twain, Character, and Trains

### Travesty and Tragedy of Train Travel in Mark Twain's "Cannibalism in the Cars"

The premise of this paper is that "Cannibalism in the Cars" is not only in the vein of Shirley Jackson's "The Lottery," specifically the atavistic theme, but also akin to Jonathan Swift's "A Modest Proposal," particularly its political aspect. I contend that, through partial allegory, Mark Twain attacks congressional complicity in placing the country on the railroad (the "fast track") to the Civil War. With the individual cars as the states, the train engine stuck in the snow as the stymied government, the passengers of one car as Congressmen, Twain satirizes politicians who place self-interest, regionalism, and greed above the needs, prosperity, and security of the nation as a whole, sacrificing principles and dividing the country, as they hide behind polite, parliamentary language. Under this guise of civilized debate, war – atavistic behavior – becomes inevitable, with literal cannibalism representing the figurative cannibalism of the Civil War, as a nation destroys its own.

By placing the stalled train on an actual route of the Underground Railroad in Illinois, Twain suggests the obstacles placed by both North and South before slaves in gaining freedom as, ironically and appropriately, the attempt to build a transcontinental railroad, meant to unite the country, also exemplifies the selfishness of sectionalism and creates new barriers to the extension of freedom. The literal transcontinental system (economic concerns), in effect, surpasses the figurative Underground Railroad (freedom) in significance. Northern members of Congress sell out their passengers and previous anti-slavery positions, and Southern congressmen agree to a northern route to preserve slavery even at the cost of prosperity rail expansion might bring. As the River had geographically separated the country east and west and economically held it together north and south, debate over the transcontinental railway divided the United States, uniting them east and west but splitting them north and south.

Attempting at the time of writing to court Olivia Langdon, ingratiate himself to her progressive family, and prove his seriousness as a writer, the author hits several targets (Washington politics, headstrong impulses leading to War, and the railways that contributed to the decline of his beloved riverboat industry), with the possible side benefit of gaining subliminal favor with his future father-in-law, Jervis Langdon, who had been a "conductor" of the Underground Railroad. So, he hits nearsighted political posturing, meant – in the short

term—to profit politicians’ own sections, that—in the long term—led to war that hurt all areas and the country as a whole.

John Davis  
Chowan University  
jhdavis@chowan.edu

Living For the Soul: Authenticity Implemented  
in *Anna Karenina*

In *Anna Karenina*, Leo Tolstoy uses his understanding of ordinary psychology to create convincing characters, relationships and events. His choices of detail establish mental portraits of the characters and allow the reader to evaluate their personal qualities. Some characters appear in a more positive light than others; of these, Constantine Levin emerges as a clear favorite. He occupies the greater part of the novel and is portrayed as a paradigm of authenticity. The novel is structured in a manner that contrasts Levin with the other major characters, each of whom are inauthentic to varying degrees and for different reasons.

Levin’s relationship with Stiva Oblonsky speaks to an aspect of authenticity addressed by the philosopher Martin Heidegger. According to Heidegger, someone is authentic if the basis for his actions is within himself rather than out in the world. An authentic man is thus independent and self-sufficient because he acts from the self, whereas an inauthentic man is tied down to the expectations and strictures of the “they.” This account highlights the difference between Levin and Stiva Oblonsky, who can be considered sincere but not authentic.

*Anna Karenina*, on the other hand, demonstrates the incompatibility of authenticity with self-deception. How could one act authentically—that is, in a manner arising from one’s self—if he obscures that self? Jean-Paul Sartre supplies a vocabulary to describe her shortcomings and contrast her mindset with Levin’s internal transparency. Anna cannot be authentic because she denies responsibility for her situation, whereas Levin takes control of his life to create a self with which he is satisfied.

These subtle but important differences between characters demonstrate the depth of Tolstoy’s work; each character represents a type that occupies a part of Tolstoy’s normative framework.

Ethan Rubin  
Independent Scholar  
ethanrubin0@gmail.com

## **Session 8: *Publishing and the Public Domain***

Getting Mark Twain into Print—No Mistake about It

Writing serious literary scholarship and basing your observations on a defective text is asking for trouble. Reading a text for pleasure, but using a version with various kinds of errors in it—errors the author would certainly not have sanctioned—is robbing yourself of the pleasure of an authentic experience.

Mark Twain’s popularity led to the publication of most of his works in many editions that have not been truly edited at all or have been done so carelessly. Editors often merely took a

version of the text, slapped a new introduction onto it, and reprinted it, sometimes with a few explanatory notes. But no real textual analysis was done to verify the authenticity or accuracy of the texts these “editors” essentially reprinted. The result is a cluster of versions of the text, all of which contain the same spurious readings, with the later versions introducing additional errors.

Thanks to the Center for the Edition of American Authors, and its successor organization the Committee on Scholarly Editions, Twain's writings have, over the last 40 years, been emerging in reliable editions that are excellent for scholarship and for pleasure reading. *Pudd'nhead Wilson* and its linked text *Those Extraordinary Twins* are a good example of a work that serves both functions.

Sidney Berger  
The Phillips Library at the  
Peabody Essex Museum  
Sidney\_Berger@pem.org

Past Masters for Today's Man: Revising  
Tolstoy in Translation

This paper will touch on some of the challenges of editing literary classics for modern readerships, with particular attention to translations of works in the public domain. Using Tolstoy's “Master and Man” as a case in point, I'll seek to elaborate how editors and retranslators navigate the twin shoals of historical authenticity and current taste. Keeping in mind that editors and translators by necessity leave their fingerprints on the works they handle, I'll remark on the challenges that works in the public domain (as most classics are, and all works published in the U.S. before 1923 are) present precisely in the greater editorial license (at least in the legal sense) they permit.

I'll discuss the long shadow cast in the twentieth century by Louise and Aylmer Maude, Tolstoy's friends and preëminent English translators, and I'll examine how later editors and translators have worked in relation to the Maudes.

Considering how copyright status can affect the editing and translating of literary works, I'll compare three versions of the Maudes' translation of “Master and Man” that have appeared in print since their translation passed into the public domain: John Bayley's in his *Portable Tolstoy* (Penguin, 1978), Michael R. Katz's in his *Tolstoy's Short Fiction* (Norton Critical Edition, 1991), and my own in *Minding the Store* (New Press, 2008).

I'll then discuss a recent (2009) retranslation of “Master and Man,” by Richard Pevear and Larissa Volokhonsky, who claimed preëminence as Tolstoy's contemporary retranslators after their *Anna Karenina* was selected by Oprah Winfrey's massively popular book club in 2004. This newest version of “Master and Man,” while superior in ways, has the Maudes' fingerprints all over it.

Albert LaFarge  
Boston University  
lafarge@bu.edu

## Session 9: *Textual Reception*

### Publishing Tolstoy

How did Tolstoy's writings reach his readers? Tolstoy's work was published variously: often first in periodicals, then in collected editions published by Tolstoy and his wife. Writings for the common man were generally first published by Posrednik Press, Tolstoy's moral and political writings often had to circulate illegally because they were suppressed by government censorship. Issues affecting publication included government policy, rivalry between Tolstoy's wife and his primary disciple, Chertkov, copyright and Tolstoy's attempts to renounce copyright to his works in his will.

Robert Croskey  
Muhlenberg College  
croskey@muhlenberg.edu

### Mark Twain in the Dark: The Story of His Last Great Unpublished Manuscript

The "Ashcroft-Lyon Manuscript" is a document of almost four hundred handwritten pages that Mark Twain produced at great speed not long before his death in 1910. For almost half a century the Twain estate kept it under wraps because it is an intimate account of a domestic scandal involving the author's two daughters and a pair of family friends. Though the manuscript is now available for research purposes at the Bancroft Library in Berkeley, few have read it, and there is a great deal of confusion about its contents. The details of how and when it will be published are still up in the air. The story of how it came to be written is worth telling, but it is even more important to spread the word now that the work is a literary gem worth waiting for—the last great unpublished manuscript by one of America's greatest authors. It is one of the best examples of Mark Twain uncensored, and is made all the more powerful because it deals with people the author knew intimately. Believing that his close associates—the family secretary Isabel Lyon and his business manager Ralph Ashcroft—were behind an intricate plot to steal his daughters' inheritance, Twain banished the pair from his circle and decided to leave behind in his own hand a record of their misdeeds in order to protect his family against any future claims the former employees might make against his estate. An old scandal of this kind may seem of minor importance now, but it so enraged Twain that he abandoned all restraint and poured out his most sustained attack on the "damned human race," with Ashcroft and Lyon made to embody all its sins.

Michael Shelden  
Indiana State University  
Michael.Shelden@indstate.edu

## **Keynote: *Two Histories of Heritage Management***

### Mark-eting Twain: Keeping the Author's Legacy Alive at The Mark Twain House & Museum

*"To us, our house was not unsentient matter – it had a heart, and a soul, and eyes to see us with; ...it was of us, and we...lived in its grace and in the peace of its benediction...we could not enter it unmoved."*

These are the words that Mark Twain wrote about his beloved Hartford home. At The Mark Twain House & Museum, we are responsible for bringing that feeling of warmth and welcome to the thousands of annual visitors who tour the site.

In the 100 years since Twain's death, critics have studied every facet of his life, including his writings, relationships, and social commentaries. The Mark Twain House & Museum has had to adapt to these changes, focusing our programming and interpretations of the varied aspects of Twain's life.

When the Mark Twain Library and Memorial Commission was chartered in 1929, its purpose was to serve as a library and literary center dedicated to America's most famous author. In the 1950s, the Museum was offering 10-cent tours of the house, focusing on the objects that once belonged to Twain. Twenty years later, the focus had again been redirected toward the restoration and preservation of the property, with the focus on the stories of family life in Hartford.

Today, we face some of our biggest challenges: how to demonstrate Twain's continued relevance; how to differentiate ourselves from other available forms of entertainment; how to widen and diversify our audience base, while still keeping our tried-and-true visitor demographic satisfied; how to stay financially viable at a time when there has been a marked decrease in funding, causing many historic sites to close their doors.

All this, while most importantly keeping Mark Twain, the man, his works, and his life in the forefront.

Patti Phillippon  
Beatrice Fox Auerbach Chief Curator  
The Mark Twain House & Museum  
patti.philippon@marktwainhouse.org

Tolstoy's Heritage at Yasnaya Polyana: Traveling  
into the Past and into the Future

As a state institution the Yasnaya Polyana Museum-Estate of Leo Tolstoy was established in 1921. Since that time it has been one of the most famous and largest literary museums in the world. According to the decree of 1921, we preserve the Tolstoy House intact as it was in the last year of his life, 1910. Tolstoy's Personal library has been kept there, numbering 22,000 volumes of books and periodicals in 40 languages. The House has been preserved with all the original authentic interiors, furniture, works of art, Tolstoy's personal belongings—nothing has changed since that time. When you enter the grounds of the Estate and then enter the Tolstoy House you just cross the border between the XXI century and the turn of the XIX-XX century, you make a fantastic travel into the past. Tolstoy spent most of his 82 years there, wrote most of his 400 works there, met visitors from Europe, America, Asia there.

Now the Yasnaya Polyana Museum-Estate, as a museum institution is a unique structure. It's a polyphonic, interdisciplinary institution with different departments, sectors, and branches beyond the borders of the Estate, oriented into the future.

Galina Alekseeva  
Head of Academic Research  
State Museum-Estate of Leo Tolstoy  
at Yasnaya Polyana  
gala@tgk.tolstoy.ru

## LOCAL RESTAURANTS

### **Bertucci's Pizza**

617-236-1030  
533 Commonwealth Ave.  
Kenmore Square  
\$\$

### **Boca Grande**

617-262-3749\*  
648 Beacon Street  
Kenmore Square  
\$

### **Boston Beer Works**

617-536-2337  
61 Brookline Ave.  
\$\$

### **Brueggers Bagels**

617-262-7939\*  
644 Beacon St.  
Kenmore Square  
\$

### **The BU Pub**

617-353-3456  
225 Bay State Rd.  
\$\$

### **Campus Trolley**

617-236-7884  
665 Commonwealth Ave.  
\$

### **Cornwall's Pub**

617-262-3749  
654 Beacon St.  
Kenmore Square  
\$\$

### **Dugout Café**

617-247-8656  
722 Commonwealth Ave.  
\$

### **Eastern Standard**

617-532-9100  
528 Commonwealth Ave.  
Kenmore Square  
\$\$\$

### **Espresso Royale**

617-277-8737  
736 Commonwealth Ave.  
\$

### **Fins Sushi**

617-267-8888  
636 Beacon St.  
Kenmore Square  
\$\$

### **George Sherman Union**

775 Commonwealth Ave.  
Aesop's Bagels  
Amalfi Oven  
Caprito Burrito  
Charles River Bread Co.  
Copper Kettle  
Cranberry Farms  
Jamba Juice  
Loose Leafs  
Panda Express  
Starbucks  
Sushi Bar  
\$

### **Noodle Street**

617-536-3100  
627 Commonwealth Ave.  
\$

### **Olecito (lunch only)**

700 Commonwealth Ave.  
\$

### **Sol Azteca**

617-262-0909  
914 Beacon St.  
\$\$

### **Starbucks Coffee**

617-867-6545  
172 Brookline Ave.  
Kenmore Square  
\$

### **Subway**

617-358-5516  
700 Commonwealth Ave.  
\$

### **Thai Dish**

617-437-9611  
636 Beacon St.  
Kenmore Square  
\$\$

### **U Burger**

617-536-0448  
636 Beacon St.  
Kenmore Square  
\$\$

### **University Grill**

617-247-7120  
712 Commonwealth Ave.  
\$

## AFFILIATED ORGANIZATIONS

### **The Boston University Humanities Foundation**

The Boston University Humanities Foundation began its operations in 1981, following the award of a \$1 million Challenge Grant from the National Endowment for the Humanities to the College and Graduate School of Arts & Sciences. Their mission is to promote and enhance the work of humanities scholars at Boston University by supplying fellowships and awards supporting interdisciplinary programs that define the humanities not as a finite list of departments, but as an expansive and flexible mode of inquiry. For a complete list of their upcoming programs and award deadlines, please go to: <http://www.bu.edu/hf/>.

### **The Association of Literary Scholars, Critics, and Writers**

As written in their mission statement, the ALSCW “promotes excellence in literary criticism and scholarship, and works to ensure that literature thrives in both scholarly and creative environments.” The ALSCW publishes *Literary Imagination*, *Literary Matters*, and *Forum*, and also produces a semi-regular podcast series based on its regional meetings and the annual national conference held every Fall. For more information on the ALSCW and its membership, please go to: <http://www.bu.edu/literary>.

### **The Association for Documentary Editing**

The ADE was created in 1978 to promote documentary editing through the cooperation and exchange of ideas among the community of editors. The primary foci of documentary editing traditionally have been historical and literary figures and collections and the ADE includes both disciplines. As the profession has expanded, so have the subjects, which now encompass the sciences, medicine, philosophy, religion, and the arts as well. The resources of the ADE can be found at <http://www.documentaryediting.org/>.

### **The Wordsworth-Coleridge Association**

The Wordsworth-Coleridge Association, and its journal *The Wordsworth Circle*, provide an international community with a range of topics on the Romantic authors and the repercussion of their lives in the critical tradition. To learn more about the Association, and its journal: <http://www.bu.edu/editinst/resources/wordsworth/association.html>.

### **The Howard Gotlieb Archival Research Center**

The Gotlieb Archive is housed on the fifth floor of Boston University’s Mugar Memorial Library (771 Commonwealth Ave). Their mission is “to capture and document history by collecting the manuscripts from individuals who play a significant part in the fields of journalism, poetry, literature and criticism, dance, music, theater, film, television, and political and religious movements.” The Gotlieb Archive hosts lectures throughout the year, as well as speaking engagements featuring noted contributors. The Archive is open to researchers by appointment from Monday through Friday. More can be found on their website: <http://www.bu.edu/archives/>.

## THE EDITORIAL INSTITUTE AT BOSTON UNIVERSITY

The Editorial Institute, which began instruction of students in 2000, was formed with the conviction that the textually sound, contextually annotated edition is central to the intellectual life of many disciplines. Its primary aims are the critical awareness of editorial issues and practices, and the provision of training in editorial methods leading to advanced degrees. These degrees are earned by students who successfully prepare either editions of important writings, with textual apparatus and annotation, or monographs concerned with editing or textual bibliography. To learn more about the programs offered and editions prepared at the Editorial Institute please go to our website: <http://www.bu.edu/editinst/>.

