

Pudd'nhead Wilson by Mark Twain

With an Introduction by Langston Hughes



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Pudd'nhead Wilson by Mark Twain

MARK TWAIN

born Samuel Langhorne Clemens in 1835, led one of the most exciting and adventuresome of literary lives. Raised in the river town of Hannibal, Missouri, Twain had to leave school at age twelve to seek work. He was successively a journeyman printer, a steamboat pilot, a halfhearted Confederate soldier (for a few weeks), and a prospector, miner and reporter in the western territories. His experiences furnished him with a wide knowledge of humanity, as well as with the perfect grasp of local customs and speech which manifests itself so well in his writing.

With the publication in 1865 of "The Celebrated Jumping Frog of Calaveras County," Twain gained national attention as a frontier humorist, and the best-selling *Innocents Abroad* solidified his fame. But *Life on the Mississippi* (1883), and finally, *The Adventures of Huckleberry Finn* (1885), that he was recognized by the literary establishment as one of the greatest writers America would ever produce.

Toward the end of his life, plagued by personal tragedy and financial failure, Mark Twain grew more and more pessimistic—an outlook not alleviated by his natural skepticism and sarcasm. From this last period, only the stories "The Man That Corrupted Hadleyburg" and "The Mysterious Stranger" match his earlier work in brilliance. Though his fame continued to widen—Yale and Oxford awarded him honorary degrees—Twain spent his last years in great exasperation, writing bitterly about "the inferior white race."

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Introduction

by Langston Hughes

MARK TWAIN's ironic little novel, *Pudd'nhead Wilson*, is laid on the banks of the Mississippi in the first half of the 1800s. It concerns itself with, among other things, the use of fingerprinting to solve the mystery of a murder. But *Pudd'nhead Wilson* is not a mystery novel. The reader knows from the beginning who committed the murder and has more than an inkling of how it will be solved. The circumstances of the denouement, however, possessed in its time great novelty, for fingerprinting had not then come into official use in crime detection in the United States. Even a man who fooled around with it as a hobby was thought to be a simpleton, a puddenhead. Such was the reputation acquired by Wilson, the young would-be lawyer in the Missouri frontier town of Dawson's Landing. But Wilson eventually made his detractors appear as puddenheads themselves.

Although introduced early, it is not until near the end of the book that Wilson becomes a major figure in the tale. The novel is rather the story of another young man's mistaken identity—a young man who thinks he is white but is in reality colored; who is heir to wealth without knowing his claim is false; who lives as a free man, but is legally a slave; and who, when he learns the true facts about himself, comes to ruin not through the temporarily

shattering knowledge of his physical status, but because of weaknesses common to white or colored, slave or free. The young man thinks his name is Thomas à Becket Driscoll, but it is really Valet de Chambre—a name used for twenty-three years by another who is held as a slave in his stead, but who, unknown to himself, is white—and therefore legally free.

Pudd'nhead Wilson is the man, who, in the end, sets things to rights. But for whom? Seemingly for the spectators only, not for the principals involved, for by that time to them right is wrong, wrong is right, and happiness has gone by the board. The slave system has taken its toll of all three concerned—mother, mammy, ward and child—for the mother and mammy, Roxana, matriarch and slave, are one. Roxy is a puppet whose at first successful deceits cause her to think herself a free agent. She is undone at the climax by the former laughing stock of the town, Pudd'nhead Wilson, whose long interest in the little swirls at the ends of the fingers finally pays off.

Years before he published *Pudd'nhead Wilson* Mark Twain had been hailed as America's greatest humorist. From *The Celebrated Jumping Frog of Calaveras County* in 1865 to *The Adventures of Huckleberry Finn* in 1884, most of his fiction—and his spoken words on the lecture platform—had been sure sources of laughter. But in this work of his middle years (Twain was 59) he did not write a humorous novel. Except for a few hilarious village scenes, and a phonetic description of a baby's tantrums, the out-loud laughs to be found in *Tom Sawyer* or *Huckleberry Finn* are not a part of *Pudd'nhead*. In this book the basic theme is slavery, seriously treated, and its main thread concerns the absurdity of man-made differentials, whether of caste or "race." The word *race* might properly be placed in quotes for both of Mark Twain's central Negroes are largely white in blood and physiognomy, slaves only by circumstance, and each only "by a fiction of law and custom, a Negro." The white boy who is mistakenly raised as a slave in the end finds himself "rich and free, but in a most embarrassing situation. He could neither read nor write, and his speech was the basest dialect of the Negro

quarter. His gait, his attitudes, his gestures, his bearing, his laugh—all were vulgar and uncouth; his manners were the manners of a slave. Money and fine clothes could not mend these defects or cover them up, they only made them the more glaring and pathetic. The poor fellow could not endure the terrors of the white man's parlour, and felt at home and at peace nowhere but in the kitchen."

On the other hand, the young dandy who thought his name was Thomas à Becket, studied at Yale. He then came home to Dawson's Landing bedecked in Eastern finery to lord it over black and white alike. As Pudd'nhead Wilson, who had the habit of penning little musings beneath the dates in his calendar, wrote, "Training is everything. The peach was once a bitter almond; cauliflower is nothing but cabbage with a college education." It took a foreigner with no regard for frontier aristocracy of Old Virginia lineage to kick Thomas à Becket right square in his sit-downer at a public meeting. In the ensuing free-for-all that breaks out, the hall is set afire. Here the sparkle of Twain's traditional humor bursts into hilarious flame, too, as the members of the nearby fire department—"who never stirred officially in unofficial costume"—donned their uniforms to drench the hall with enough water to "annihilate forty times as much fire as there was there; for a village fire company does not often get a chance to show off." Twain wryly concludes, "Citizens of that village... did not insure against fire; they insured against the fire-company."

Against fire and water in the slave states there was insurance, but none against the devious dangers of slavery itself. Not even a fine old gentleman like Judge Driscoll "of the best blood of the Old Dominion" could find insurance against the self-protective schemes of his brother's bond servant, Roxy, who did not like being a slave, but was willing to be one for her son's sake. Roxy was also willing to commit a grievous sin for her son's sake, palliating her conscience a little by saying, "white folks has done it." With "an unfair show in the battle of life," as Twain puts it, Roxy, as an "heir of two centuries of unatoned insult and outrage," is yet not of an evil nature. Her

crimes grow out of the greater crimes of the slave system. "The man in whose favor no laws of property exist," Thomas Jefferson wrote in his *Notes on Virginia*, "feels himself less bound to respect those made in favor of others."

Roxy's fear of eventually receiving the same punishment as that threatened other servants for the thieving of a few dollars from their master, Percy Driscoll, was enough to start a chain of thought in her mind that led eventually to disaster. Even though her master was "a fairly humane man towards slaves and other animals," was he not a thief himself? Certainly he was, to one in bondage, "the man who daily robbed him of an inestimable treasury—his liberty." Out of the structure of slave society itself is fashioned a noose of doom. In *Pudd'nhead Wilson* Mark Twain wrote what at a later period might have been called in the finest sense of the term, "a novel of social significance." Had Twain been a contemporary of Harriet Beecher Stowe, and this novel published before the War between the States, it might have been a minor *Uncle Tom's Cabin*. Twain minces no words in describing the unfortunate effects of slavery upon the behavior of both Negroes and whites, even upon children. The little master, Thomas, and the little slave, Chambers, were both born on the same day and grew up together. But even in "babyhood Tom cuffed and banged and scratched Chambers unrebuked, and Chambers early learned that between meekly bearing it and resenting it, the advantage all lay with the former policy. The few times his persecutions had moved him beyond control and made him fight back had cost him . . . three such convincing canings from the man who was his father and didn't know it, that he took Tom's cruelties in all humility after that, and made no more experiments. Outside of the house the two boys were together all through their boyhood. . . . Tom staked him with marbles to play "keeps" with, and then took all the winnings away from him. In the winter season Chambers was on hand, in Tom's worn-out clothes . . . to drag a sled up the hill for Tom, warmly clad, to ride down on; but he never got a ride himself. He built snow men and snow

fortifications under Tom's directions. He was Tom's patient target when Tom wanted to do some snowballing, but the target couldn't fire back. Chambers carried Tom's skates to the river and strapped them on him, then trotted around after him on the ice, so as to be on hand when wanted; but he wasn't ever asked to try the skates himself."

Mark Twain, in his presentation of Negroes as human beings, stands head and shoulders above the other Southern writers of his times, even such distinguished ones as Joel Chandler Harris, F. Hopkins Smith, and Thomas Nelson Page. It was a period when most writers who included Negro characters in their work at all, were given to presenting the slave as ignorant and happy, the freed men of color as ignorant and miserable, and all Negroes as either comic servants on the one hand or dangerous brutes on the other. That Mark Twain's characters in *Pudd'nhead Wilson* fall into none of these categories is a tribute to his discernment. And that he makes them neither heroes nor villains is a tribute to his understanding of human character. "Color is only skin deep." In this novel Twain shows how more than anything else environment shapes the man. Yet in his day behavioristic psychology was in its infancy. Likewise the science of fingerprinting. In 1894 *Pudd'nhead Wilson* was a "modern" novel indeed. And it still may be so classified.

Although knowledge of fingerprinting dates back some two thousand years, and fingerprints are found as signatures on ancient Chinese tablets and Babylonian records, it was not until 1880 that the first treatise on the possible use of fingerprinting in criminal identification appeared in English. And it was sixteen years later (two years after the appearance of *Pudd'nhead Wilson*) before the International Association of Chiefs of Police meeting in Chicago in 1896 decided to set up a Bureau of Criminal Identification and, as a part of its program, study ways and means whereby fingerprinting might supplement or perhaps supplant the Bertillon system of bodily measurements as a means of identifying criminals. So Mark Twain was well ahead of the international keepers of law and order when he devoted several pages in his novel to a

description of how fingerprints might be used for the positive identification of a criminal who has neglected to put on gloves before committing a crime.

"Every human being," Twain has *Pudd'nhead Wilson* inform the court, "carries with him from his cradle to his grave certain physical marks which do not change their character, and by which he can always be identified—and that without shade of doubt or question. These marks are his signature, his physiological autograph, so to speak, and this autography cannot be counterfeited, nor can he disguise it or hide it away, nor can it become illegible by the wear and the mutations of time. . . . This autograph consists of the delicate lines or corrugations with which Nature marks the insides of the hands and the soles of the feet. If you will look at the balls of your fingers—you that have very sharp eyesight—you will observe that these dainty curving lines lie close together, like those that indicate the borders of oceans in maps, and that they form various clearly defined patterns, such as arches, circles, long curves, whorls, etc., and that these patterns differ on the different fingers."

Curiously enough, as modern as *Pudd'nhead Wilson* is, its format is that of an old-fashioned melodrama, as if its structure were borrowed from the plays performed on the riverboat theatres of that period. Perhaps deliberately, Twain selected this popular formula in which to tell a very serious story. Moving from climax to climax, every chapter ends with a teaser that makes the reader wonder what is coming next while, as in Greek tragedy, the fates keep closing in on the central protagonists. And here the fates have no regard whatsoever for color lines. It is this treatment of race that makes *Pudd'nhead Wilson* as contemporary as *Little Rock*, and Mark Twain as modern as Faulkner, although Twain died when Faulkner was in knee pants.

The first motion picture was made in the year in which Twain wrote *Pudd'nhead Wilson*. As if looking ahead to the heyday of this medium, the author begins his story with a sweeping panorama of the river and Dawson's Landing, then briefly poses by name the cast of characters

against it. Thereafter, he continues his tale in a series of visualizations, most of them growing logically one from another, but some quite coincidentally. A common dictum in Hollywood is, "Simply picture it on the screen, and the audience will believe it—because *there it is*." The advent of two handsome Italian twins in Dawson's Landing is pictured so vividly that the reader believes the men are there, and only briefly wonders *why*—although these two fellows immediately begin to figure prominently in the frightful march of events leading toward the novel's climax. But, to tell the truth, we do not need to know exactly why these ebullient twins came to Dawson's Landing. And they do brighten up the story considerably.

Additional, and what seem at first to be extraneous flashes of amusing brilliance in the novel (and at other times sober or ironic comment) are the excerpts that serve as chapter headings from *Pudd'nhead Wilson's Calendar*. "Few things are harder to put up with than the annoyance of a good example." And another: "It is often the case that the man who can't tell a lie thinks he is the best judge of one." And an observation that would have almost surely, had there been a McCarthy Committee in Twain's day, caused the author to be subpoenaed before it: "October 12—*The Discovery*—It was wonderful to find America, but it would have been more wonderful to miss it." And a final admonition that might almost be Mark Twain himself concerned with the tight and astringent style of this smallest of his novels: "As to the Adjective: when in doubt, strike it out." *Pudd'nhead Wilson* marches along much too rapidly to be bothered with a plethora of adjectives.

A Whisper to the Reader

There is no character, howsoever good and fine, but it can be destroyed by ridicule, howsoever poor and witless. Observe the ass, for instance: his character is about perfect, he is the choicest spirit among all the humbler animals, yet see what ridicule has brought him to. Instead of feeling complimented when we are called an ass, we are left in doubt.—*Pudd'nhead Wilson's Calendar.*

A PERSON who is ignorant of legal matters is always liable to make mistakes when he tries to photograph a court scene with his pen; and so I was not willing to let the law chapters in this book go to press without first subjecting them to rigid and exhausting revision and correction by a trained barrister—if that is what they are called. These chapters are right now in every detail, for they were rewritten under the immediate eye of William Hicks, who studied law part of a while in southwest Missouri thirty-five years ago and then came over here to Florence for his health and is still helping for exercise and board in Macaroni Vermicelli's horse-feed shed which is up the back alley as you turn around the corner out of the Piazza del Duomo just beyond the house where that stone that Dante used to sit on six hundred years ago is let into the wall when he let on to be watching them build Giotto's campanile and yet always got tired looking as soon as Beatrice passed along on her way to get a chunk of chestnut cake to defend herself with in case of a Ghibelline outbreak before she got to school, at the same old stand where they sell the same old cake to this day and it is just

as light and good as it was then, too, and this is not flattery, far from it. He was a little rusty on his law, but he rubbed up for this book, and those two or three legal chapters are right and straight now. He told me so himself.

Given under my hand this second day of January, 1893, at the Villa Viviani, village of Settignano, three miles back of Florence, on the hills—the same certainly affording the most charming view to be found on this planet, and with it the most dreamlike and enchanting sunsets to be found in any planet or even in any solar system—and given, too, in the swell room of the house, with the busts of Cerretani senators and other grandees of this line looking approvingly down upon me as they used to look down upon Dante, and mutely asking me to adopt them into my family, which I do with pleasure, for my remotest ancestors are but spring chickens compared with these robed and stately antiques, and it will be a great and satisfying lift for me, that six hundred years will.

MARK TWAIN.

Contents

	INTRODUCTION, BY LANGSTON HUGHES	vii
	A WHISPER TO THE READER	xv
I.	PUDD'NHEAD WINS HIS NAME	1
II.	DRISCOLL SPARES HIS SLAVES	6
III.	ROXY PLAYS A SHREWD TRICK	13
IV.	THE WAYS OF THE CHANGELINGS	18
V.	THE TWINS THRILL DAWSON'S LANDING	26
VI.	SWIMMING IN GLORY.	31
VII.	THE UNKNOWN NYMPH	35
VIII.	MARSE TOM TRAMPLES HIS CHANCE	39
IX.	TOM PRACTISES SYCOPHANCY	48
X.	THE NYMPH REVEALED	53
XI.	PUDD'NHEAD'S STARTLING DISCOVERY	57
XII.	THE SHAME OF JUDGE DRISCOLL	70
XIII.	TOM STARES AT RUIN	75
XIV.	ROXANA INSISTS UPON REFORM	82
XV.	THE ROBBER ROBBED	91
XVI.	SOLD DOWN THE RIVER	99
XVII.	THE JUDGE UTTERS DIRE PROPHECY	103
XVIII.	ROXANA COMMANDS	105
XIX.	THE PROPHECY REALIZED	115
XX.	THE MURDERER CHUCKLES	123
XXI.	DOOM	131

CHAPTER I

Pudd'nhead Wins His Name

Tell the truth or trump—but get the trick.

—Pudd'nhead Wilson's Calendar.

THE scene of this chronicle is the town of Dawson's Landing, on the Missouri side of the Mississippi, half a day's journey, per steamboat, below St. Louis.

*nature
pastoral*

In 1830 it was a snug little collection of modest one and two-story frame dwellings whose whitewashed exteriors were almost concealed from sight by climbing tangles of rose vines, honeysuckles, and morning-glories. Each of these pretty homes had a garden in front fenced with white palings, and opulently stocked with hollyhocks, marigolds, touch-me-nots, prince's-feathers, and other old-fashioned flowers; while on the window-sills of the houses stood wooden boxes containing moss-rose plants and terra-cotta pots in which grew a breed of geranium whose spread of intensely red blossoms accented the prevailing pink tint of the rose-clad house-front like an explosion of flame. When there was room on the ledge outside of the pots and boxes for a cat, the cat was there—in sunny weather—stretched at full length, asleep and blissful, with her furry belly to the sun and a paw curved over her nose. Then that house was complete, and its contentment and peace were made manifest to the world by this symbol, whose testimony is infallible. A home without a cat—and a well-fed, well-petted and properly revered cat—may be a perfect home, perhaps, but how can it prove title?

All along the streets, on both sides, at the outer edge of the brick sidewalks, stood locust-trees with trunks pro-

tected by wooden boxing, and these furnished shade for summer and a sweet fragrance in spring when the clusters of buds came forth. The main street, one block back from the river, and running parallel with it, was the sole business street. It was six blocks long, and in each block two or three brick stores three stories high towered above interjected bunches of little frame shops. Swinging signs creaked in the wind, the street's whole length. The candy-striped pole, which indicates nobility proud and ancient along the palace-bordered canals of Venice, indicated merely the humble barber shop along the main street of Dawson's Landing. On a chief corner stood a lofty unpainted pole wreathed from top to bottom with tin pots and pans and cups, the chief tinmonger's noisy notice to the world (when the wind blew) that his shop was on hand for business at that corner.

The hamlet's front was washed by the clear waters of the great river; its body stretched itself rearward up a gentle incline; its most rearward border fringed itself out and scattered its houses about the baseline of the hills; the hills rose high, inclosing the town in a half-moon curve, clothed with forests from foot to summit.

Steamboats passed up and down every hour or so. Those belonging to the little Cairo line and the little Memphis line always stopped; the big Orleans liners stopped for hails only, or to land passengers or freight; and this was the case also with the great flotilla of "transients." These latter came out of a dozen rivers—the Illinois, the Missouri, the Upper Mississippi, the Ohio, the Monongahela, the Tennessee, the Red River, the White River, and so on; and were bound every whither and stocked with every imaginable comfort or necessity which the Mississippi's communities could want, from the frosty Falls of St. Anthony down through nine climates to torrid New Orleans.

Dawson's Landing was a slaveholding town, with a rich slave-worked grain and pork country back of it. The town was sleepy and comfortable and contented. It was fifty years old, and was growing slowly—very slowly, in fact, but still it was growing.