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**JASON GARY HORN.** *Mark Twain & William James: Crafting a Free Self.* Columbia, Missouri: University of Missouri Press, 1996. 189p.

“Ask me as many questions as you please: I shall be glad to answer” (Letter from Mark Twain to William James, 17 April 1900). In the last decade of his life, Twain knew James briefly and casually. The two writers met in Florence, exchanged a handful of letters, and shared an interest in the Society for Psychical Research. Prompted by this hint of an intellectual friendship, Horn uses the work of William James “as an informing speculum to recuperate two late and very mistreated texts” (151) of Twain’s, *Personal Recollections of Joan of Arc* and *No. 44, The Mysterious Stranger*. This is also Horn’s interpretive strategy for his analysis of the comparatively well-treated *Huckleberry Finn*, in which “the implied psychology of the divided self, as Twain developed it within the narrator’s internal dialogue, particularly at three decisive points of action, links [his] text to the trajectory of James’s thinking” (20).

*Mark Twain & William James* is itself an interesting and speculative study if theoretically problematic. Horn is well aware that the connections between such radically divergent thinkers are tenuous and that the evidence for “influence” is slim: “Although I am not insisting on any direct contact between the writers at this early date [i.e., 1879-85], . . . I am suggesting that by reading back through James’s *Psychology*, and even on toward his *Varieties*, we can begin mapping out Twain’s theoretical constructions as they develop within his novel of consciousness” (21). Horn hopes to use James “to provide some degree of consistency for understanding and appreciating Twain’s rarer side” (27), even though the latter’s best work was well behind him when the acquaintanceship began. The literary cliché that the critic wishes to explode is that the latter period of Twain’s career is not worth investigating: “far from shrinking into a kind of literary senility,” he “actually grew in imaginative strength during the last two decades of his life” (1), with James as provocative agent.

Horn’s first chapter, “Developing the Introspective Link,” concentrates on *Huckleberry Finn* and demonstrates how Twain “opens the subject of self and consciousness” (29) in a way that anticipates his later interest in James’s thought. Huck’s eerie experience of being lost in the fog on the river is read as a dramatization of James’s writings on the self, freedom, and the supernatural. Huck’s decision to “go to hell,” his assertion of freedom in destroying the note that would have implicated Jim, is equated to James’s conception of the “heroic mind” in *Psychology* (57-68). As critic, Horn theorizes himself as James reading Twain’s novel, and imagines the novelist writing along the psychologist’s principles.

The second chapter focuses on a neglected text, Twain’s reconfiguration of the Joan of Arc story, that odd intersection between Currier and Ives hagiography and satire. Horn argues that it predicts Jamesian notions about the freedom of the will. His discussion of *Pragmatism* depends again on trajectory and speculation, not only for Twain but for James: “Although not formally set down in writing until [its] 1907 publication, . . . James’s notions

of truth and the individual's part in its realization permeated his thinking and found their way into nearly all his major work" (71-72). Twain's Joan is in essence a (William) Jamesian heroine whose "submission to [her inner] voices constitutes an embodiment and not an avoidance of authentic action and independent thinking" (104). Horn's third chapter, on *The Mysterious Stranger*, is perhaps his most sound. It provides the best evidence for real interpenetration between the two writers, because Twain worked on his *Stranger* manuscripts when he actually knew James, and Horn had occasion to examine Twain's own annotated copy of James's *The Varieties of Religious Experience*.

Horn's theoretical-methodological problem is that the connections between James and Twain are slim indeed, sometimes arcane as well as interesting. It might have been easier for the reader to make such connections if the author had placed passages from, say, *Pragmatism* and *Joan of Arc* in parallel conjunctive position as often as possible. Too often the reader is forced to unpack and distill several pages of argument on James and relate it ten pages later to Twain. Ideas wander, and premises become tangential.

Yet the comparison is interesting and quite unexpected. Few besides specialists in the period would have guessed that the philosopher-brother of a writer Twain purported to despise as effete would exercise any kind of influence on him. And the trajectories that Horn traces are worth investigating. The best written part of the book is the Afterword, "Further Soundings," in which Horn reaches his conclusions. For those who wish to read this book, this chapter might be the best place to begin.

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**MAIMIE PINZER.** *The Maimie Papers: Letters from an Ex-Prostitute*. NY: Feminist Press, 1997. 463p.

In reprinting this 1977 publication that features the 1910–1922 correspondence of a literate "reformed" prostitute, the Feminist Press adds a brief afterword by Ruth Rosen and a "Literary Afterword" by Florence Howe. Unfortunately, these do not acknowledge the explosion of scholarly interest in women's studies; Rosen's statement that "the majority of historical studies on prostitution have tended to be weak in conceptualization as well as anecdotal" (xl) is disproved by such works as Anne Butler's *Daughters of Joy, Sisters of Misery: Prostitutes in the American West*, among others. Howe's comments in the "new" afterword originated from a 1978 lecture.

Occasioned by the endowment of the Helen Rose Scheurer Jewish Women's Series, this reprint of *The Maimie Papers* includes correspondence from 934 typescript pages of 143 letters located at Radcliffe College. Maimie's correspondent, Fanny Quincy Howe, a Bostonian, was inspired to