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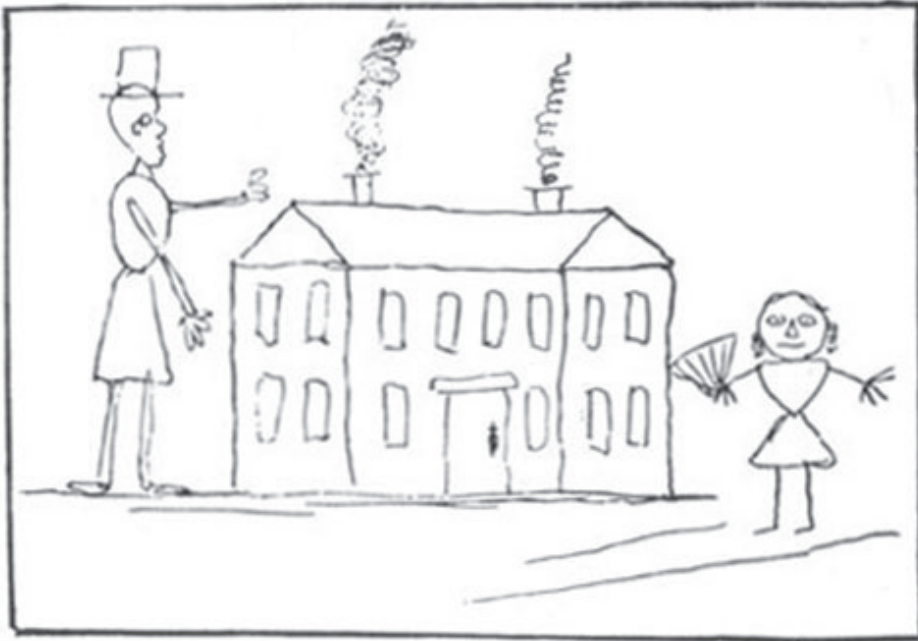
Department of Pactical English

0. Introduction.

In *The Adventures of Tom Sawyer* (1874, hereafter *Tom*), the most impressive episodes of adventure are laid out under full moons, which leads the audience to the misunderstanding that St. Petersburg is favorably illuminated by full moons, every night, not by any crescent.¹

Tom Sawyer’s adventures begin on Friday in summer, with Tom’s playing hooky, going swimming, fighting with a new stylish boy, serenading under the window of Becky Thatcher’s, and climbing up into his room under a full moon.² Strangely enough, on Monday night, notwithstanding three days after the first full moon, Tom and Huckleberry Finn witness Injun Joe’s killing Dr. Robinson clearly with the help of another full moon. Three days must be long enough to eclipse the full phase of the moon, at least, a little, but the two moons are full.

Verbal expressions of a full moon in *Tom* is not so bright as its illustrations. In school Tom draws a woman with a plump face on his slate and uncovers it to Becky as “an hour-glass with a full moon and straw limbs to it” (*Tom* 55).³ Without an illustration entitled as “TOM AS AN ARTIST,” this expression would be rather obscure. The illustration complements the narrator’s lack of plain narrative lines here:

TOM AS AN ARTIST (*Tom* 54)

Although this awkward picture of a large and satisfying house has no moon at all, figuratively reading, the moon face woman is profound; the moon is grammatically a feminine noun and is closely connected with the stream of time, here, by this “hour-glass” woman with “a full moon” face, and the gentleman wants to accept the complicated figure of the moonlike woman. A two-story house, perhaps belonging to the gentleman, suggests his financial success. Success, happy marriage, and moon are closely connected in Tom’s picture.

Truman (True) W. Williams (1839-1897) drew all the illustrations of *Tom*, and enjoyed Samuel Clemens’s fullest confidence on his illustrations. Clemens told his publisher, Elisha Bliss, Jr. to send the manuscript of *Tom* to True Williams and seems to have let True Williams draw all the illustrations by himself⁴. He is the chief illustrator of Clemens’s earlier works, such as *The Innocents Abroad* (1869), *Roughing It* (1872), *Sketches, New and Old* (1875), and *Tom* (1876). Clemens must have given minute suggestions about the illustrations repeatedly with each book, but, by the publishing *Tom*, True Williams had already come to fully understand Clemens’s intention and how to support it with his illustrations.

True Williams also published a boy’s adventurous novel, *Frank Fairweather’s Fortunes...* in 1890, with ninety-eight illustrations of his own drawing, but this fiction has only one illustration of a full moon⁵. It is safely said that Williams attached no special meaning to any full moon, since it is the only example of heavenly bodies in this fiction. Indeed, the only case sometimes may have deep significance in any novel, but the protagonist narrator of this

fiction, Frank Fairweather, enjoys traveling all over the world and going through many breath-taking adventures. Williams weighs them over the moon. The full moons in *Tom* are supposed to be based on Clemens's own scope of fiction, even if his fiction is complemented through True Williams's illustrations.

Celestial bodies have piercing influence on Clemens's major fictions and on his life, too. *Sketches, New and Old* has five pictures of full moon. In *Adventures of Huckleberry Finn* (1884), Jim and Huck navigate their raft through watching the moon and stars, since they slide down on the river, mainly during the night⁶. In *A Connecticut Yankee in King Arthur's Court* (1889), the total eclipse of the sun saves Hank Morgan, protagonist narrator, from being burnt alive on a pole, like Joan of Arc. *The Tragedy of Pudd'nhead Wilson and Those Extraordinary Twins* (1894) has some thirty pictures of the moon and the crescent. "Captain Stormfield's Visit to Heaven" is a partly posthumous and unfinished space travel writing. It is not arguably concluded when Clemens began to become conscious of his birth as connected with Halley's Comet, but Clemens kept strong interest in heavenly bodies, of course, including the earth. Finally, he left this world with Halley's Comet in 1910.

Samuel Clemens drew a deep stream of heavenly bodies into his writings and into his life.

1. The Full Moons Follow Tom Sawyer.

One of the most shocking scenes of *Tom* is undoubtedly Injun Joe's killing of Dr. Robinson on the midnight graveyard, since this murder case establishes the fatally strained antagonism between opposite entities, Injun Joe and the two boys of Tom Sawyer and Huck Finn. The moon bears witness to all the proceedings and results of the case:



(Tom 70)

The moon drifted from behind the clouds and exposed the pallid face. The barrow was got ready and the corpse placed on it, covered with a blanket, and bound to its place with the rope. Potter took out a large spring-knife and cut off the dangling end of the rope and then said:

“Now the cussed thing's ready, Sawbones, and you'll just out with another five, or here she stays.”

“That's the talk!” said Injun Joe.

“Look here, what does this mean?” said the doctor. “You required your pay in advance, and I've paid you.” ...

Presently, when the moon emerged again, Injun Joe was standing over the two forms, contemplating them. The doctor murmured inarticulately, gave a long gasp or two and was still. The half-breed muttered:

“*That* score is settled—damn you.” (*Tom* 74-5)

After Injun Joe's revengeful curse, the narrator closes this deadly scene with the moon as “Two or three minutes later the murdered man, the blanketed corpse, the lidless coffin and the open grave were under no inspection but the moon's.” (*Tom* 77). As the opening illustration of this chapter above shows, an owl is supposed to watch them all, together with the moon.

The narrator, however, intentionally forgets the two boys lying low on the graveyard, but Tom and Huck are watching Dr. Robinson's body snatching and the murder case, with the moonlight on their backs. The narrator leaves part of the fiction to the audience's imaginations and to the illustrations.

In Chapter 25, Tom and Huck make another treasure hunting in a haunted house on the edge of St. Petersburg, and they are forced to hide themselves on the second floor of this house and detect the old deaf and dumb Spaniard and his comrade digging out “thousands of dollars” (*Tom* 189):



THE HA'NTED HOUSE (*Tom* 182)

There in the middle of the moonlit valley below them stood the “ha’nted” house, utterly isolated, its fences gone long ago, rank weeds smothering the very doorsteps, the chimney crumbled to ruin, the window-sashes vacant, a corner of the roof caved in. (*Tom* 182-3)

“THE HA’NTED HOUSE” is exceptionally static of all the illustrations of the moon in *Tom*, and, furthermore, neither Tom nor Huck are moonlit, since they are in the house. Yet, in there, Tom and Huck are barely able to escape from the hand of Injun Joe disguised as a Spaniard. Here again, a breath-taking accident of Tom takes place under a full moon.

Most of the moon illustrations are dynamic in *Tom*. In Chapter 32, almost all the white men and women get together to go to receive Becky and Tom under a full moon, as follows:



THE "TURN OUT" TO RECEIVE TOM AND BECKY (*Tom* 234)

The full moon, beside the steeple of the church, brightens up and sees all the town people abandoning themselves in jubilee and excitement. Here again, a full moon becomes a witness of Tom's adventures.

There are two partly concealed full moons, and they are on the edge of the river shore. On both illustrations, "ON BOARD THEIR FIRST PRIZE" in Chapter 13⁷ and a floating body of the nameless ragged comrade of Injun Joe in Chapter 32, it is not easy to discern them as full moons or crescents, since the woods on the other shore of the Mississippi conceals the phases of them. They may be full, but uncertain. Supposing the full moon is always following Tom at night, the moon in "ON BOARD THEIR FIRST PRIZE" should be at the full, since it leads the boys' raft to the Jackson's Island and since the whole picture looks dynamic. When the full moon encourages the dynamics of Tom's ruthless adventures, the moon here is full.

Huckleberry Finn presents a contrast with Tom Sawyer as to the moonlit adventures. Huck is not so favored with full moons as Tom. While Huck keeps a sharp lookout for Injun Joe and his comrade at night, "The night was growing cloudy and dark" (*Tom* 205-6) and Huck makes use of the gloom to overhear the revengeful business conversation between Injun Joe and his nameless comrade, and Huck rushes to the Welchman's house to ask for help in the dark. All through this active participation of Huck's in the community of St. Petersburg, the moonlight is never on his shoulders.

The contrast makes Tom's illuminated position clearer. Tom's adventures are repeatedly praised and favored in the moonlight, but Huck, as well as Joe Harper, gets only part of the illumination.

2. The Long Shadow of Joshua.

On hearing a man followed and brightened up by the sun or the moon, most of the pious Christians remember Joshua's triumph under the stayed sun and moon in "The Book of Joshua."

In his boyhood, the actual Clemens was a model boy and attended the Presbyterian church service in Hannibal and was an earnest boy of Sunday school there. The decent parents in Hannibal "used to say to their children—'Now don't do like Orion and Henry Clemens but take Sam for your guide!'"⁸ He must have learned most of the lines of the Bible by heart, unlike Tom Sawyer.

In the King James Version of the Bible, with which Clemens was thoroughly familiar, Joshua's conquest is completely and spotlessly praised:

Then spake Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gibeon; and thou, Moon, in the valley of Ajalon.

And the sun stood still, and the moon stayed, until the people had avenged themselves upon their enemies. Is not this written in the book of Jasher? So the sun stood still in the midst of heaven, and hasted not to go down about a whole day.

And there was no day like that before it or after it, that the Lord hearkened unto the voice of a man: for the Lord fought for Israel. (Joshua, 10:12-14)

Joshua, a military and political leader of the ancient Hebrews, seems to have no unconquered enemies on the earth, since the Lord is always with him. Then he is able to achieve the seemingly impossible with the sunshine and moonlight on his back and becomes a totally admired biblical hero in "The Book of Joshua."

In the late 1860s and the early 1870s Clemens had kept lingering interest in Joshua, and on the *Quaker City* trip to the Holy Land narrated in *The Innocents Abroad*, the narrator gives an explanation of phenomenon about a full moon following their ship on the Atlantic Ocean:

We had the phenomenon of a full moon located just in the same spot in the heavens at

the same hour every night. The reason of this singular conduct on the part of the moon did not occur to us at first, but it did afterward when we reflected that we were gaining about twenty minutes every day because we were going east so fast—we gained just about enough every day to keep along with the moon. It was becoming an old moon to the friends we had left behind us, but to us Joshuas it stood still in the same place and remained always the same. (*IA*, Chapter 5, 47)

The narrator's astronomical explanation includes two satirical points on the full-moon following: the narrator doubts that the biblical story of Joshua is true and reliable, and he sends a cynical eye to the self-admiring Christian passengers on the *Quaker City*. The stayed full moons are impossible unless they go east “so fast ... to keep along with the moon.” The moon in “The Book of Joshua” is inconceivable just around the Jordan, especially the soldiers on horseback. Almost all the passengers of the *Quaker City* proudly believe themselves to be pious Christians, like Joshuas. The narrator sees through their hearts and perceives their desires to be conquerors of the old civilizations around the Mediterranean Sea, since they overestimate themselves to be representatives of the United States of America. Yet, Joshua is, at least, a brutal conqueror and merciless slaughterer for the peoples around his twelve tribes.

Like Joshua, Tom is not only favored by the moon but also by the sun. During his staying on the Jackson's Island with Joe Harper and Huck Finn, Tom comes back to St. Petersburg alone at night and gets back again to the island before dawn. The narrator makes no clear description of his swimming across the river, but the illustration betrays Tom's swimming patronized by a rising sun:



(Tom 118)

In the opening illustration of Chapter 15 no verbal reference is made to a full moon, but it is at the rise from the river shore brilliantly, and at the end of the chapter Tom is swimming against the background of a rising sun. Both the sun and the moon follow and protect Tom.

The sun-protected Tom leads Becky from the dark cave to the sun-kissed St. Petersburg.

Tom describes “how he labored with her and convinced her; and how she almost died for joy when she had groped to where she actually saw the blue speck of daylight; how he pushed his way out at the hole and then helped her out.” (*Tom* 235)⁹ Indeed, the daylight naturally may play an decisive part in their escape from the cave, but the contrasted illustrations on the two-page spread show that Becky and Tom favored by both the moon and the sun¹⁰.

Tom’s adventures begin on Friday in June; *Tom* has neither winter nor snow, unlike *Adventures of Huckleberry Finn*. St. Petersburg in *Tom*, except for the Friday evening on the Jackson’s Island, has neither thunderstorm nor dense cloud. Then the people there enjoy bright sunshine during the day, and during the night the village is basked in the full moonlight, like the ancient Hebrews led by Joshua.

It is easy to find a fine parallelism between Joshua and Tom Sawyer. Tom, leading Becky just behind him, accomplishes to get out of the labyrinth of the cave after walking several miles, and this feat is unimaginably impossible. It can be compared to the marvelous conquest by Joshua. Tom leads Injun Joe to the deadly confinement in the cave, even though he destroys Injun Joe, indirectly and conclusively, and claims to take possession of his twelve thousand dollars by putting them on the tables in front of the representative citizens of St. Petersburg. When Injun Joe is a descendant of the American Natives, the opposition between Injun Joe and Tom is regarded as that between conquered and conquerors. Tom Sawyer is a leader of white conquerors, just like Joshua.

3. Against the Christian Respectability.

The white adult people in St. Petersburg experience drastic change of their attitude with Tom Sawyer and his adventures. At first, they barely accept his entertaining mischiefs and adventures, even though he is a rare entertainer in a rural frontier village. He fails in the memorization contest of the Bible in Sunday school, but the people will not reject him but giggle. Even in Mr. Dobbins’s school Tom keeps his suitable seat. When the three mischievous boys return safe to the village from the Jackson’s Island, the people warmly accept them in the church. They chuckle to themselves over Tom’s prank of taking off Mr. Dobbins’s wig from his head on the Examination Day. Throughout these adventures the white adults hold their judgment and control over Tom’s self-centered entertainments.

Yet, Tom grows to be a lawmaker by distributing Injun Joe’s money and is expected to become a political leader of St. Petersburg. Injun Joe’s money belongs to nobody, even though Tom and Huck find it out and bring it back to the village. They have no legal property right of the money. Tom, however, says abruptly, “Huck’s rich!” (*Tom* 251) and puts

the money on the table, and, only through it, he establishes the ownership of it just in front of the representative citizens in the widow Douglas's house. His unlawful claim introduces a law in St. Petersburg: discovery of any treasure leads directly to its ownership. Then, St. Petersburg gets excited and

the reason of many citizens tottered under the strain of the unhealthy excitement. Every "haunted" house in St. Petersburg and the neighboring villages was dissected, plank by plank, and its foundations dug up and ransacked for hidden treasure—and not by boys, but men—pretty grave, unromantic men, too, some of them. (*Tom* 254)

Tom's introduction of the law reveals two things: the reason of St. Petersburg's citizens is actually unreliable, and that this law is likely to throw the respectable frontier village into lawlessness. Most of the adults change themselves to unreasonable treasure hunters. They invade many properties of others' outrageously. A formerly peaceful village descends into an unlawful battlefield.¹¹

Tom, with the protect and support of the sunshine and the moonlight, grows to be a political leader of St. Petersburg. As Tom's growth, the people, who have kept control over the mischievous boy, become the followers of Tom, and finally, they reveal their hidden nature of greediness and self-interestedness. Tom can lead St. Petersburg to a lawless, dilapidated village. Tom, as one of the furthest descendants of Joshua, may exercise an ability to distribute what they come to gain, but the people of St. Petersburg betray their selfishness, unlike the followers of Joshua.

Samuel Clemens as an author wrote, many severe criticisms against the Bible. Allison Ensor discusses Clemens strong and urgent attacks on the Bible and says, "The main reason Twain refused to accept the Bible as true was the miraculous quality of so many of its narratives and the fact that they could not be verified by one's own experience." (Ensor 81) He adds, "What outraged Twain most about the Bible God was his killing of innocent people as well as guilty." (Ensor 84) The stayed moon in "The Book of Joshua" and the unnaturally repeated full moons in *Tom* have "the miraculous quality," showing the protection by God, as Ensor says, and Joshua, a protected military leader of the ancient Hebrews, is a cruel conqueror and slaughterer. It is Tom Sawyer himself, even if indirectly, that destroys Injun Joe. He is another conqueror.

As for the Samuel's Christian faith, Joe B. Fulton thinks Clemens as a pious Christian, and calls him "the reverend Mark Twain," and argues that his book "examines Twain's use of theological literary genres and the resulting interplay of form and content in his works"

(Fulton xi). The Bible was the inexhaustible resources for Clemens.

The Bible had been inspiring Samuel Clemens from his boyhood ambivalently, since for Clemens, in his boyhood in Hannibal, Missouri, the Bible was almost the only book that his family kept, except for several issues of health magazine. His father, John Marshall Clemens, was an atheist and didn't touch the Book, but his mother, Jane Lampton Clemens was a pious Presbyterian. Then Samuel Clemens grew to hold a contradicted view of the Bible. Jude W. Nixon explains Clemens's lifelong conflict as "One year before he died, Twain expressed this ambiguous view of the Bible: it is 'full of interest. It has noble poetry in it; and some clever nobles; and some blood-drenched history; and some good morals; and a wealth of obscenity; and upwards of a thousand lies' (*Letters from the Earth* 14)." (Nixon 323-324) Clemens was a rigidly critical Christian.

Neither Ensor nor Fulton nor Nixon pays proper attention to "The Book of Joshua," but the repeated full moons and the fine sunshine make the audience be reminded of "The Book of Joshua." Joshua has two contradictive faces, a powerful leader of the Israelites and a brutal conqueror for the ancient gentiles, and Clemens sees through his self-affirmative narrative in the Bible.

The sun and the full moon seem to brighten up Tom Sawyer and St. Petersburg every day and night respectively, but their lights are only a part of the Joshua story and there lies a long and piercing shadow of Joshua on *The Adventures of Tom Sawyer*.

¹ Of Clemens's major fictions, *Pudd'nhead Wilson and Those Extraordinary Twins* (1889) has three pictures of moon. F. M. Senior puts a crescent above the Dawson's Landing both in Chapter 3 and Chapter 13, and C. H. Warren seats a witch on a crescent in Chapter 11. However, the rest of some twenty-five moons are all full. A witch sits on a crescent in Chapter 11:



(Wilson 137)

² Tom stealthily comes back to Aunt Polly's house through the window under the light of full moon:



(Tom 9).

³ All the page references of citations, including the illustrations, are to the Works Cited, with the abbreviated titles of Clemens's works or the author's names.

⁴ Before publishing *The Innocents Abroad* (1869), Clemens was glad to find a good artist for his first travel writing and reported to his fiancée, Olivia Langdon:

I like the pictures (for the book) ever so much. Only a dozen or two of them are finished, but they are artistically engraved. Some of the little Cathedral views are very fine. Many of the pictures are simply illustrative of incidents. They are drawn by a young artist of considerable talent. (To Olivia L. Langdon, 6 March 1869, L3, 139)

While Charles Dudley Warner and Clemens prepared the publication of *The Gilded Age* (1873), they discussed the pictures of Colonel Sellers in this fiction:

For goodness sake let no artist make of Sellers anything but a *gentleman*—he is always genial, always gentle, generous, hospitable, full of sympathies with anything that any creature has at heart—he is always courtly of speech & manner & never descends to vulgarity.... He must not be *distorted or caricatured* in any way in order to make a “funny” picture. Make him plain & simple. (The original was tall & slender.) [*in margin*: However, I believe we have hinted that Sellers is portly, in one place—which is just as well.] (To Charles Dudley Warner, 10? July 1873, L5, 411)

Warner and Clemens shared an accurate image of Colonel Sellers beforehand and let it be informed to True Williams.

In a letter to Elisha Bliss, Jr., Clemens asked him to send the manuscript of Tom to True Williams:

You may let Williams have all of Tom Sawyer that you have received. He can of course make the pictures all the more understandingly after reading the whole story. He wants it, I have not the least objection, because if he should lose any of it I have got another complete MS. copy. (To Elisha Bliss, Jr., 5 November 1875, L6, 585)

Through the publications of his book together with True Williams for about six years, Clemens put much more confidence on Williams's reading of his books.

⁵ True Williams drew a full moon illustration for his *Frank Fairweather's Fortunes....*:



ON THE SAN JUAN RIVER.

(Williams 372)

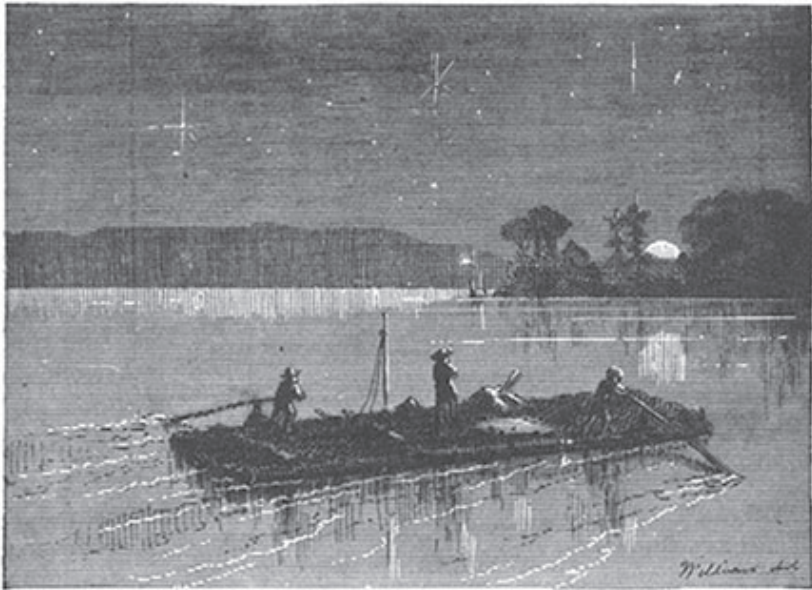
⁶ The only moon in *Adventures of Huckleberry Finn* shows itself in “The Raftsmen’s Passage” in Chapter 16.



THE MYSTERIOUS BARREL. (*Huck* 115)

The moon appears in the story told by a raftsmen called Ed, and illuminates a mysterious barrel following the raft where Dick Albright is working.

⁷ Behind the raft on the Mississippi the full moon and the stars look like welcoming the three boys, Tom, Joe Harper, and Huck Finn:

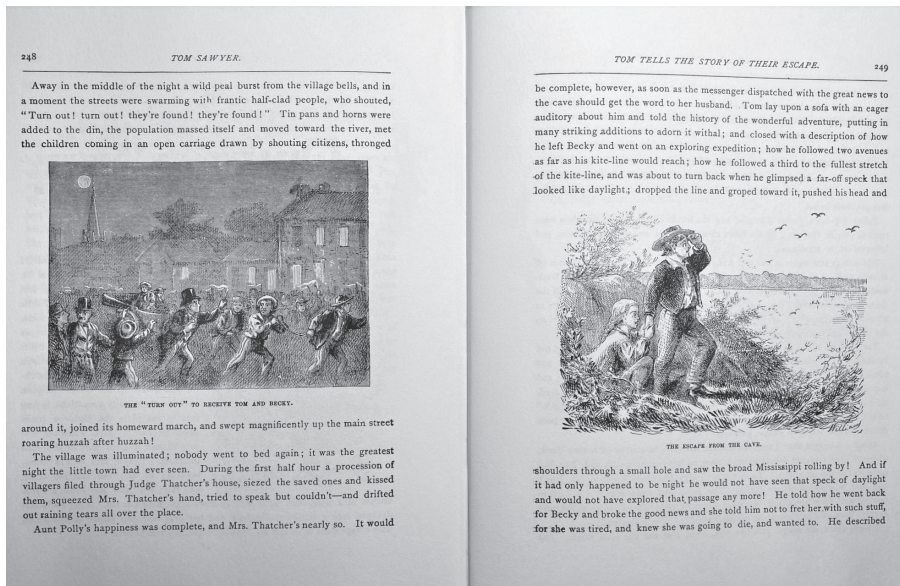


ON BOARD THEIR FIRST PRIZE (*Tom* 101)

⁸ To Jane Lampton Clemens, 24 August 1853, *LI*, 3.

⁹ Their escape is portrayed just on the next page of the full-moon illustration of “THE ‘TURN OUT’ TO RECEIVE TOM AND BECKY” and these two illustrations on both pages make a fine contrast of the moon and the sun.

¹⁰ The two facing pages of the first edition of *Tom* show both the moon and the sun love Tom and the people in St. Petersburg.



(*Tom First* 248-249)

¹¹ Clemens explores the revelation of the rural people's attitudes in "The Man that Corrupted Hadleyburg," and unmask the seemingly kind, peaceful, respectable villagers of Hadleyburg.

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