

Mark Twain Circular

Newsletter of the Mark Twain Circle of America

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President's Column

John Bird
Winthrop University



It is hard to believe that my two-year term as president of the Mark Twain Circle is about to come to an end. Where did the time go?

Then again, it doesn't seem like that long ago when I first heard of the Mark Twain Circle of America. I think I gave my first paper for the group at ALA in 1990 or so, a paper about Mark Twain and the telephone. The group had a social meeting at the National Press Club in Washington, DC, and Louis J. Budd mentioned my name from the podium. Lou Budd! Lou was president of the Mark Twain Circle then. In my wildest dreams, I could never have imagined that I would follow in his footsteps, and in the footsteps of so many other illustrious Twain scholars.

To me, what is best about our circle are the friendships we have formed, at conferences like MLA, ALA, SAMLA and other regionals, and especially the Elmira conference over the years, and more recently, the Hannibal conference. We have shared our scholarship with each other, offered our advice and encouragement, welcomed new Twainiacs, and mentored young scholars. We have shared drinks, gone out for dinners, smoked cigars, drunk late-night Scotch, and sung songs together. Even though we may see each other only once or twice a year, if that often, we have formed lasting friendships. I must say my Mark Twain friends are among the very best friends in my life.

Fitting, since friendship was so important to the person whose life and work we study, criticize, and appreciate. Mark

Twain needed Joseph Twichell, William Dean Howells, and his many other friends, even if he saw them only occasionally and kept in touch mostly through letters (just as many of us know one another only through email and internet postings).

One enduring problem and goal of the circle is to increase the membership. Last year, we

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voted to reduce our membership rates for some categories. The regular membership remains at \$30, which is now also the rate for international members. We have added a three-year rate of \$75, a good bargain that I took advantage of this year. And now, graduate students and K-12 teachers can join for \$15. Please urge your colleagues, students, and friends to join the Mark Twain Circle of America. You can join or renew at the website: www.marktwaincircle.org

Very soon, many of us will renew our friendships in San Francisco at the ALA, May 26-29. One of my last official acts as president is to organize the sessions for ALA. This year we have two paper sessions on Saturday, "Mark Twain in the Money" and "Fear, Loathing, and Violence in Mark Twain," as well as our annual business meeting. Late Friday afternoon, the Mark Twain Players will make their second (and final?) appearance in a session focusing on Twain's bawdy works "Some Remarks on the Science of Onanism" and *1601*, featuring dramatic readings of the works, critical comment over the years, and followed by, I am sure, a lively discussion. If you saw last year's reenactment of the Whittier Birthday speech, you know what a treat we are in for.

Kerry Driscoll, vice president of the circle, is planning a tribute to a special Twain person, to be presented at our reception on Friday night, immediately following the *1601* session, at Harrington's Bar and Grill, 245 Front Street, just a few blocks from the Hyatt Regency. If you are at ALA or in the area, please join us, a bit after 6:30.

As my very last official act as president, I am organizing a Chinese banquet at the restaurant my Chinese wife declares to be the best Chinese restaurant in Chinatown, the interestingly named R & G Lounge, 631 Kearney Street, seven or eight blocks from the hotel, thankfully before the steep hills of Chinatown begin. This ten-course banquet

includes the following: Assorted Cold Appetizer; Crystal Prawns with Pine Nuts; Steak Cubes with Macadamia Nuts; Crab Meat and Fish Maw Soup; Princess Chicken; Crab with Ginger and Scallions; Dried Scallops with Seasonal Vegetables; Steamed Live Fish; Yang Chow Fried Rice; and Dessert. Dinner will begin at eight o'clock or so, following the reception at Harrington's. The cost is \$40 per person, not including tax, tips, and drinks (other than hot tea, which is included). We will have three tables seating ten people each. Guests are welcome. If you would like to join us, please reserve your place by May 23. Email me and we will save you a place: birdj@winthrop.edu. You can view the banquet menu here, Banquet A: <http://rnglounge.com/wp-content/uploads/2016/03/RG-Banquet-Menu-2016.pdf>

As I finish my term, I want to thank Kerry Driscoll, who served ably as vice president; Chad Rohman, editor of *The Mark Twain Annual*; James S. Leonard, managing editor of the journal; and Joseph Csicsila, editor of the *Mark Twain Circular*. Very special thanks to Sharon McCoy, who has served as executive coordinator for several years, and who has kept the organization running smoothly. Finally, thanks to all the members of the Mark Twain Circle, friends all, whether or not we have met yet, since we share a mutual friend in Mr. Mark Twain. It has been a true pleasure to serve as president of this fine organization.



Twain Talk

An Interview with Susan K. Harris



What's your earliest memory of reading Twain?

*I think the first Twain novel I read and really enjoyed was *The Prince and the Pauper*. And I must have read it multiple times, because when I started to reread it as a grad student, I realized that I knew which words were coming next—somehow the language had imprinted itself on my brain, without my consciously remembering that I had read it. I went through an early-adolescent love of the Tudor period (in retrospect it's surprising I didn't become a Renaissance scholar) so I suspect P&P was an introduction to the period.*

What was your dissertation topic and who directed your dissertation?

My dissertation was on the rhetorical construction of the loss of moral certainty in three novels each by Herman Melville and Mark Twain. It was directed by Michael Colacurcio, at Cornell—a Hawthorne scholar. I didn't start out to write about Twain. At the time I was head-over-heels in love with Melville—I found him the most intellectually engaging 19th-century American writer I had ever read. I only took on Twain because my committee advised me not to do a single-author dissertation, and Twain's work fit into the "loss" framework. Then later, when I had to make a decision about which author I would work on for the first book, I chose Twain. This was a purely pragmatic decision. I was teaching in an institution (Queens College, CUNY) that only gave me four years before the tenure review, and I had to have a completed manuscript and an acceptance from a press if I wanted to get through. The lists of secondary works on both Melville and Twain were daunting, but I thought there was a little more room for me in Twain studies than in Melville studies.

*It was a tough process, and I almost didn't make it, but Missouri UP came through, and Mark Twain's *Escape from Time* was born. I also want to say that colleagues and older Twain scholars—Henry Nash Smith and my colleague Donald D. Stone in particular—were wonderful to me, reading chapters, making suggestions, helping me through the publication process. I couldn't have done it without them!*

Have your impressions of Twain and his work changed at all over the years?

Yeah, lots. Though oddly, not my sense of Twain and “loss,” the Twain I wrote about in Mark Twain’s Escape from Time. I’m currently revisiting some of his writings about dreams in an essay I’m writing about Twain and Australian Aboriginal cosmology, and I realize that the groundwork for much of what I want to say about dreams and loss was laid in that first book.

Otherwise, though, I’d say my sense of Twain over the years has changed—well, the way your sense of a partner changes. I’ve lived with this guy a long time! And we’ve gone through a lot together. I don’t think I ever thought of Twain exclusively in terms of the Mississippi Valley writings, but I did think of him mostly in terms of what he wrote, rather than in terms of how he lived. That began to change when I was researching The Courtship of Olivia Langdon and Mark Twain. This was “real world” research, not “literary”—I was following Livy and Sam as they worked out their lives together, and “Mark Twain” began to become Sam Clemens for me as I realized that he had a domestic side that wasn’t always pleasant but that was integral to his life and work.

Around that time I also wrote an Afterward for Shelley’s Oxford edition of Joan of Arc, and I was really impressed by the depth of Twain’s delving into European history when he researched that novel. The really big leap came with God’s Arbiters, which looks at the Philippine-American War from Twain’s vantage point. By then I was dealing with a much older Twain (and I was older, too!), who had lived long years in Europe and had spent 13 months lecturing around the British Empire. God’s Arbiters sprang from a teaching moment: my survey class happened to be reading “To the Person Sitting in Darkness” the week that the U.S. invaded Iraq. My own fury at the government fully matched Twain’s fury in that essay, but as I tried to explain it to my

students I suddenly realized that I didn’t know what he was furious about! Apparently I’d taught “Person” for years without really understanding its historical context. Answering the question “what exactly is this essay about?” took 8 years, but it taught me a whopping amount of history and, more relevantly, gave me HUGE respect for Twain’s political consciousness and his ability to learn and change. Now I see Mark Twain as one of the most prescient and politically conscious writers this country has ever produced—and I don’t mean “political” in narrow national terms. My man was global.

What, if anything, have you grown to dislike about Twain that man and/or Twain studies?

Twain the man has a lot of ticks that I don’t like: the domestic Twain could be really fussy and tyrannical, his prating about Livy’s “purity” in his love letters to her nauseates me, and he retained elements of white Anglo-Saxon superiority that I wish he hadn’t. All of that is balanced by the fact that he really did have to capacity to grow and change. The Twain of 1870 is very different from the Twain of 1900. That matters, and it brings me to a gripe about Twain studies: I don’t think that we—the professional Twain scholars—have done enough to educate the American public about the breadth of Twain’s interests. Most Americans only associate him with comedy or with Huck, Tom, and U.S. race relations. He’s wider than that, and the public deserves to know it.

What are some of the common misperceptions about Twain that you strive to clarify/correct/amend?

Well, like Twain himself, I struggle with the common perception that he was just a funny man. I also struggle with the more recent “racialized” Twain, the writer who is either a flaming liberal or a foul-mouthed racist. In

addition to asking people to evaluate Twain's writings within their historical, literary, and biographical frameworks, I try to showcase Twain's prescience, his grasp of foreign affairs, and his wonderful, roving, curiosity. That's what is fueling my current project—I've been following Twain around the British Empire, picking up on issues he discusses in *Following the Equator*, and taking them into their manifestations today. It's a wonderfully fun project because Twain was interested in EVERYTHING! Pollution on the Ganges River?

Check. Decimation of native fauna in Australia? Check. Imperialism and its discontents? Check. Twain is giving me the opportunity to delve into areas I've never considered before, and it's fascinating.

What do you consider your most important contribution to Twain studies?

Durn, that's a tough one. I've written three books centered on Twain, and they are all very different. I think I had some insights into Twain's thought processes in *MT's Escape from Time*, but few people have ever picked up on that book. *Courtship* definitely helped bring Livy's life, intelligence, and perspective into view, and I'm glad about that. Maybe *God's Arbiters*? One reviewer commented that I didn't know if I was writing about Twain or the Philippine-American War, but of course it's both—I was working with the war and its aftermath through Twain's eyes, taking him as representative of ordinary Americans, with all their racial, economic, and religious anxieties. *God's Arbiters* has a broad canvas; it centers on Twain's

commentary, but it circles out to talk about the war, the rhetoric of race and religion that drove congressional legislation, Filipino responses to annexation, and South Americans' reactions to the Americans' moves. My sense is that the folks who have read it feel they've really learned something—both about Twain and about American history. I'm glad. I've also had a few people tell me that the lectures and creative nonfiction essays I'm writing right now make them "think." If Mark Twain and I can raise consciousness about issues like pollution,

conservation, and imperialism, I'll believe we've made a valuable contribution.

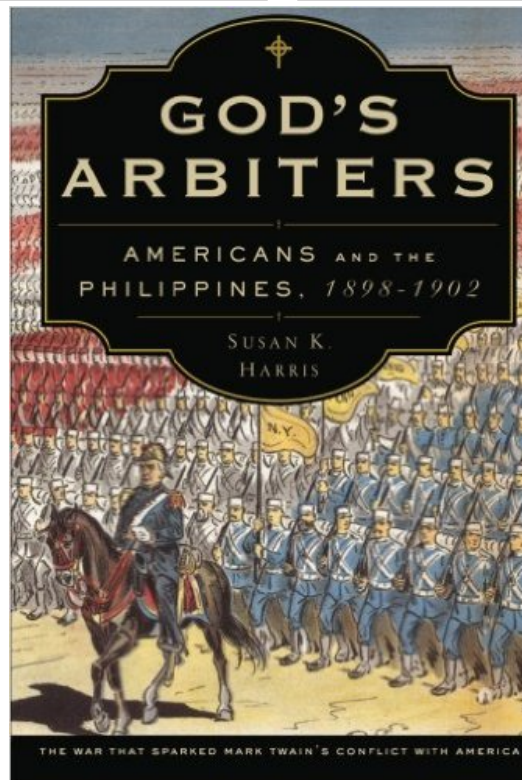
What do you think still needs to be done in Mark Twain studies?

Lots. As I noted above, I think we have a lot of work to do taking Twain out of local contexts, fashioning a global Twain for a globally oriented world. He's perfect for that, as a lot of people outside the U.S. know. And not just Europe. Twain and China, Twain and India, Twain and Australia—there

are fine scholars working on Twain in a lot of places. I think the U.S. based MT establishment needs to be more conscious of their work, and to follow their leads.

What's your best advice for someone just starting in the field?

Become an expert in digital and public humanities, and figure out how your research in Twain studies can feed into those arenas. Try to get gigs giving talks on Twain to a general public (your local public library is a good place to start) and then prepare something that is lively and interesting FOR that audience—NOT



your diss chapter or an article you are preparing for PMLA or even the materials you are using in your classes. Attend some of the public lectures in your area and study how good speakers break down ideas and present them to lay audiences (historians tend to be good at this), then do the same with your own work.

Ditto digital humanities: breaking up knowledge chunks for visual/aural presentation requires a very different kind of conceptualization than we are generally taught in grad school. Think of yourself as a bridge between the academy and the public, bringing MT wit and wisdom out of the classroom and the library. It's fun, it will enhance your vita, and your university will love you for it.

Susan K. Harris has recently retired from a position as the Joyce and Elizabeth Hall Distinguished Professor of American Literature and Culture at the University of Kansas. During her academic career she specialized in both Mark Twain Studies and in Studies of American Women Writers. Her writings include the monographs Mark Twain's Escape from Time: A Study of Patterns and Images (1982), 19th-Century American Women's Novels: Interpretive Strategies (1990), The Courtship of Olivia Langdon and Mark Twain (1996), The Cultural Work of the late 19th-Century Hostess: Annie Adams Fields and Mary Gladstone Drew (2002), and God's Arbiters: Americans and the Philippines, 1898-1902 (2011).

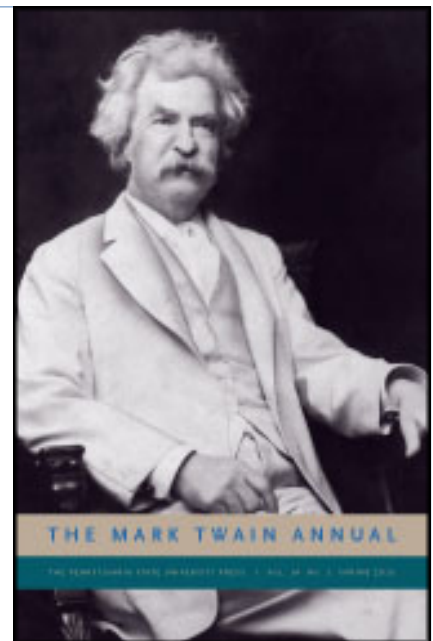
The Mark Twain Annual

Journal of the Mark Twain Circle of America

Chad Rohman, Editor
Kerry Driscoll, Book Review Editor

The Mark Twain Annual focuses on critical and pedagogical articles about Mark Twain's works. Founded in 2003 by the Mark Twain Circle of America, this annual fall publication is sent to all members of the Mark Twain Circle and published by Penn State University.

For submission inquiries and information about the journal please contact Chad Rohman at crohman@dom.edu.





“TWAIN AND YOUTH”

A Quarry Farm Weekend Symposium

Friday, October 7 and Saturday, October 8, 2016

Kevin MacDonnell and Kent Rasmussen, Co-Chairs

Please join the staff of the Elmira College Center for Mark Twain Studies for an intimate gathering of Twain scholars in the picturesque setting of Quarry Farm. In a letter to William Dean Howells in the fall of 1876, Samuel Clemens wrote, “*The Farm is perfectly delightful this season. It is quiet and peaceful as a South Sea Island. Some of the sunsets which we have witnessed from this commanding eminence were marvelous.*” We hope that you too can witness the fall beauty of Quarry Farm and be part of the lectures and discussions.

The keynote speaker is **Jon Clinch**. His first novel, *Finn - the secret history of Huckleberry Finn's father* - was named an American Library Association Notable Book and was chosen as one of the year's best books by the *Washington Post*, the *Chicago Tribune*, and the *Christian Science Monitor*. It won the Philadelphia Athenaeum Literary Award and was shortlisted for the Sargent First Novel Prize. His second novel, *Kings of the Earth* - a powerful tale of life, death, and family in rural America, based on a true story - was named a best book of the year by the *Washington Post* and led the 2010 Summer Reading List at *O, The Oprah Magazine*. Some of his other notable works include *The Thief of Auschwitz* and *Belzoni Dreams of Egypt*.



The registration fee is \$150.00. Payment includes dinner on Friday and all meals on Saturday. **Due to space restrictions, attendance to the symposium is limited to 60 people.** All events on Saturday will take place at Quarry Farm. Contact the Elmira College Center for Mark Twain Studies to register.

Housing is available at the Holiday Inn Riverview at a rate of \$129 per night plus NYS Room Tax fees. Please call the hotel directly at (607) 734-4211 by Thursday, September 8 to reserve rooms at the reduced symposium rate. The Group ID Code is **MTS**. Additionally, limited shuttle service will be available between the Elmira College campus, the Riverside Holiday Inn, and Quarry Farm.



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Renew Your Membership in the Mark Twain Circle of America for 2016!

And if you haven't yet renewed for 2015, you can use this form, too.

\$30 Individual (US and International)

\$15 Graduate Students and K-12 Educators

\$75 Three-year Individual

Membership helps support the educational and social activities of the Circle, including scholarly panels at academic conferences such as MLA and ALA. It also includes our newsletter, *The Mark Twain Circular*, which will keep you connected to all things Twain, and the *Mark Twain Annual*, published by Pennsylvania State UP, beginning fall 2013. Previous issues will be available to members through JSTOR.

Send queries regarding the *Mark Twain Annual* to:

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Or, send your check—payable to the Mark Twain Circle of America—to

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Questions? Sharon McCoy can be reached at sdmccoy@uga.edu or sdmccoy@alum.emory.edu

Photo Gallery

Following the Equator with Jules Hojnowski

In 2012, I decided to try to follow Mark Twain's trail in *Following the Equator*. In 2013, I spent the year researching all about his trip through Australia, and in July of 2014 I flew to Adelaide, attended a lace conference there, and then went on the adventure of a lifetime. I rented a car, and drove (on the left side of the road) and as soon as I started, I felt like I was on a modern version of his trip, because the railroad tracks were on my left side the whole way! The only difference between his trip and mine was that he started on the east coast and I was on the west side of the peninsula. I drove from Adelaide to Horsham, Stawell, Ballarat, Bendigo, Castlemaine, Maryborough, Geelong, Melbourne, Prahran, Scone, and Sydney. Then back from Sydney to Canberra, Melbourne, and to Adelaide.

In Adelaide, I went to the botanical garden that Twain went to and stood next to a tree that was there at the time he was.



I was happier than a kid in a free candy store!

Outside of Stawell, Twain mentions that he saw the 3 sisters mountain. I saw it as well.



In every city that Twain visited and gave a lecture I was able to find the building, except Bendigo. That building had been torn down.

I was so excited in the first town—I found the building and was able to go inside! There was Glenelg Town Hall, Horsham Mechanic's Hall, Stawell Town Hall, Ballarat Mechanic's Hall, Maryborough Town Hall, Melbourne Athenaeum Hall, Geelong Exhibition Theatre, Prahran Town Hall, Sydney School of Arts, Scone School of Arts, Melbourne Bijou Theatre, and Adelaide Theatre Royal.

It was a complete accident that I went to and stayed in Castlemaine. The previous night I had stayed in Melbourne and stopped at a book store, found a fantastic book on Twain in Australia and was so excited I read the whole book in two hours! It said that Twain's train had stopped in Castlemaine and that the conductor told Sam to get off the train! He was shocked and asked why! He was told that the train he was on did not go to the next stop that he wanted to and had to wait at the train station for the train that would take him there. There was a piece of land that was next to the train station that had a large mansion on it and beautiful gardens. Something happened to the mansion, but the gardens were preserved for the public to enjoy. So Twain took a stroll in it to wait for the train. That was an exciting find!



IN 2015, I still had the traveling bug to further follow Mark Twain's footsteps, so I researched and found the towns and addresses of the places he went to in New Zealand! What a grand expedition it was! I traveled ALL of New Zealand, taking a much different path than Twain but hit all the towns he did. Unfortunately most of the buildings were no longer there, but the scenery was awesome!

I started in Auckland, finding the Old City Hall and the Opera House then drove past some Geysers and hot springs! That was across the top of the north island, I then took a right turn and went down the east side of the island, hitting up Napier and the Theatre Royal and down to the southern tip of the north island to Wellington. I stayed there a few days to see some museums and to find the Opera House. The Opera House had been turned into a movie theatre. I took the ferry across the strait and landed in Picton.

The next town I went to was Christchurch. I went to the Theatre Royal in Christchurch and found it open! I entered to see that there was a tour going on. (This was one of the few buildings left from the massive earthquake years ago.) The tour guide stopped and asked if I needed help. I smiled and said I was a Mark Twain research scholar and I assumed that she had told her tour that Twain lectured there! She did not know that and I proceeded to explain. Everyone was very excited to hear about it and thanked me! The tour guide took copious notes. I left there and went a couple of blocks over and went to the botanical garden where Twain mentioned seeing the Moa bird bones.

He had also talked about seeing a treefern, so I found one in this garden.



Leaving there, I went to Timaru and the Theatre Royal, Oamaru and another Theatre Royal, Dunedin City Hall, and Intercargill Theatre Royal. This town was at the southern most tip of the south island. It was a clear day and I saw a tiny part of Antarctica. That was thrilling and scary.

I left, driving back up most of the east coast as the weather report had warned of black ice and snow, so when I got to Christchurch, I took a left and went across Author's Pass to get to the west coast. There I found the area that had the New Zealand Green Stone, or their jade, and found a piece that was exactly the same shape and size of the piece that a native Mauri gave Olivia. I was thrilled and will treasure it for the rest of my life.

Twain had not gone to the west coast of the south island, so I drove to Picton to get the ferry to return to the north island. From there I went to Palmerston North the Theatre Royal, Wangannui the Odd Fellows Hall, Hawera the Drill Hall, New Plymouth Alexandra Hall and back to Auckland. I have a friend in Auckland, so she came and got me and we spent a couple of days together and went further north on the north island. I had a wonderful time there and hope to return to both Australia and New Zealand in about 20 years by way of cruise ship.



I am interested in traveling to South Africa and India to finish out the places that Twain did for his Following the Equator tour.

Mark Twain Bibliography

Recent Publications

Books:

Bush, Harold K. *Continuing Bonds with the Dead: Parental Grief and Nineteenth-Century Authors*. University of Alabama Press, 2016

Harold K. Bush's *Continuing Bonds with the Dead* examines the profound transfiguration that the death of a child wrought on the literary work of nineteenth-century American writers. Taking as his subjects Harriet Beecher Stowe, Abraham Lincoln, William Dean Howells, Mark Twain, and W. E. B. Du Bois, Bush demonstrates how the death of a child became the defining "before-and-after moment" in their lives as adults and as artists. In narrating their struggles, Bush maps the intense field of creative energy induced by reverberating waves of parental grief, and the larger nineteenth-century culture of mortality and grieving.

Courtney, Steve. *Mark Twain's Hartford*. Arcadia Publishing, 2016.

Samuel L. Clemens, aka Mark Twain, arrived in Hartford, Connecticut, in August 1867. He was there to see the publisher of his new travel book, *The Innocents Abroad*, and fell in love with the city. Of all the beautiful towns it has been my fortune to see this is the chief, he wrote to his San Francisco newspaper. At the time, Hartford was a manufacturing, insurance, and banking center. Clemens ultimately settled there, built an ornate mansion, raised a family, made lifelong friends, and took part in civic and political affairs. During his two decades in Hartford, he wrote *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *The Prince and the Pauper*, and other works. These were his most productive years and his happiest until, as he wrote, Hartford became the city of heartbreak.

MacDonnell, Kevin, and Kent Rasmussen, eds. *Mark Twain and Youth*. Bloomsbury Publishing, 2016.

The distinguished contributors to *Mark Twain and Youth* make Twain even more accessible to modern readers by fully exploring youth themes in both his life and his extensive writings. The volume's twenty-six original essays offer new perspectives on such important subjects as Twain's boyhood; his relationships with his siblings and his own children; his attitudes toward aging, gender roles, and slavery; the marketing, reception, teaching, and adaptation of his works; and youth themes in his individual novels--*Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, *The Prince and the Pauper*, *Pudd'nhead Wilson*, and *Joan of Arc*. The book also includes a revealing foreword by actor Hal Holbrook, who has performed longer as "Mark Twain" than Samuel Clemens himself did.

Mark Twain Journal (Spring 2016):

The Spring 2016 issue of the *Mark Twain Journal* recognizes **Henry Sweets** of Hannibal, Missouri as a “Legacy Director and Curator,” fifth in the series of Legacy awards. During thirty-eight years of affiliation with the Mark Twain Boyhood Home and Museum, Henry Sweets has overseen the development of that historic site into a steadily enlarging district that replicates the riverfront era of the 1840s, recreates the family circle and social milieu that produced a great author, and acknowledges the antebellum crime of human slavery.

Kevin Mac Donnell favors the journal with another of his ingenious pieces of scholarship—this one exploring a deadly incident in 1893 in which some headstrong teenagers supposedly modeled their horseplay on Tom Sawyer’s gang and its pranks.

Now that Mark Twain’s *Autobiography* is fully in print, more than a century after its author dictated the last installment, **Joshua R. Galat** examines its notable mode of narration and reaches illuminating conclusions.

Jeremy Leatham provides a detailed account of the jocular activities in 1864 of a mock legislative body in Nevada known as the Third House. Mark Twain was a prominent member of this group that flirted with political danger in parodying the speeches delivered and the laws passed in the Nevada Territory Legislature.

An intriguing explanation for why Tom Sawyer repeatedly insists in the Evasion episode at the end of *Adventures of Huckleberry Finn* that Jim’s liberation must take “thirty-seven years” is offered by **James W. Clark, Jr.’s** “Abraham Lincoln at the Phelps Farm.”

The scoundrels who introduce themselves as the King and the Duke in that same novel perhaps owed something to two confidence men who scammed fourteenth-century Londoners. **Liam Purdon** points out that Twain might have encountered a record of their activities in historical records when he was doing research for *The Prince and the Pauper*.

Moncure Conway maintained a deep and lasting friendship with Clemens, and there is no gainsaying the fact that Conway’s books, especially his *Autobiography, Memories and Experiences* (1904), were an influence on Clemens. **Dwayne Eutsey** investigates the Clemens-Conway relationship and proposes that one particular work by Conway, *Demonology and Devil-Lore* (1879), plausibly played a role in shaping incidents and phrases in Twain’s *No. 44, The Mysterious Stranger*.

That Mark Twain read and reviewed George Washington Harris’s *Sut Lovingood: Yarns Spun by a “Nat’ral Born Durn’d Fool”* had long been known. However, **Hamada Kassam** convincingly locates precise echoes of Sut’s antics and language in Twain’s *Huckleberry Finn*.

John Lockwood, a Twain sleuth who conducts research in the Library of Congress and is becoming something of a regular contributor to *MTJ*, delivers up more of his discoveries that illuminate Mark Twain’s reliance on his surroundings for details in his writings.

Conference Program

ALA 2016

Friday, May 27

Session 8-M (9:40-11:00am)

Business Meeting: American Humor Studies Association

Session 12-H (3:40-5:00pm)

Humorists, Satirists, Cultural Critique

Organized by the American Humor Studies Association

Chair and Respondent: James Caron, University of Hawai'i, Mānoa

1. "Woman, Machines, and the Politics of Humor in Mark Twain's *A Connecticut Yankee in King Arthur's Court*," Hoi Na (Stephanie) Kung, Indiana University
2. "Curators of the Absurd: Contemporary Comedians as Prophets of Confrontation and Jesters of Delight," Chris Margrave, Texas State University, San Marcos

Session 14-C (5:10-6:30pm)

Mark Twain's Bawdy "1601" and Other Dirty Works: Dramatic Readings, Critical Reactions, and Discussion

Organized by the Mark Twain Circle of America

Chair: Lawrence Howe, Roosevelt University

This session will feature dramatic readings of two of Mark Twain's bawdy, scatological works, "1601" and "Some Remarks on the Science of Onanism," along with critical comment by Mark Twain, Van Wyck Brooks, and other critics, followed by a lively discussion. Readings will be performed by the Mark Twain Players: John Bird, Winthrop University; Kerry Driscoll, University of Saint Joseph; Dennis Eddings, Western Oregon University; Ann Ryan, Le Moyne College; Kirin Wachter-Greene, New York University; Tracy Wuster, University of Texas-Austin; Zachary Tavlin, University of Washington; and Linda Morris, University of California-Davis.

Reception for the Mark Twain Circle (6:45pm)

Harrington Bar and Grill, 245 Front Street

Saturday, May 28

Session 18-E (12:40-2pm)

Mark Twain in the Money

Organized by the Mark Twain Circle of America

Chair: Kerry Driscoll, Saint Joseph University

1. "The Emulative Subject and the £100,000,000 Note," Howard Horwitz, University of Utah
2. "Mark Twain and Political Economy: Money, Rhetoric, and Satire," Lawrence Howe, Roosevelt University
3. "'Paying the Shot': Mark Twain's Miller-Gun and the Idea of a Floating Currency," Henry Wonham, University of Oregon

Session 19-0 (2:10-3:30)

Business Meeting: Mark Twain Circle of America

Session 20-C (3:40-5:00pm)

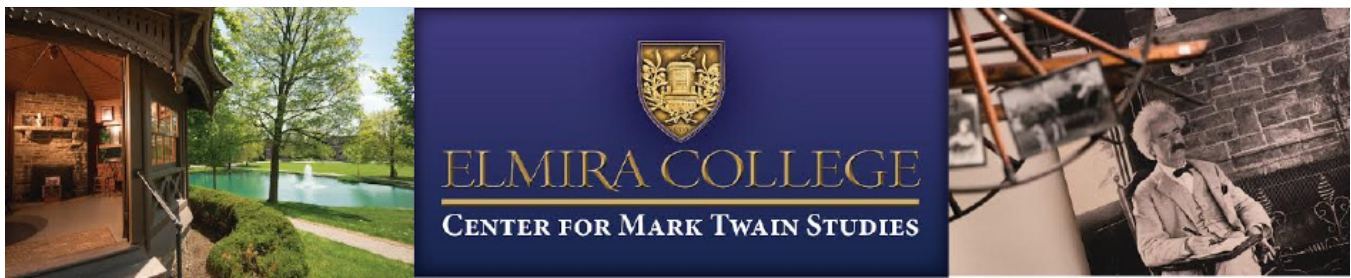
Fear, Loathing, and Violence in Mark Twain

Organized by the Mark Twain Circle of America

Chair: John Bird, Winthrop University

1. “‘Never Quite Sane in the Night’: Mark Twain, Hawthorne, and the Landscape of American Fear,” Ann Ryan, Le Moyne College
2. “Mark Twain’s India: The Private-Public Divide in *Following the Equator*,” Seema Sharma, Stanford University
3. “Dragging and Drowning: Textual and Narrative Violence in Mark Twain’s *Pudd’nhead Wilson* and *Those Extraordinary Twins*,” Kara Johnson, Northwestern University

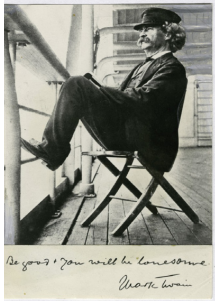




Wednesday, May 4th in the Barn at Quarry Farm

8 p.m.

“Following the Indian Equator: Mark Twain In India” Seema Sharma *University of Mumbai, Stanford University*
 followed by a brief interview conducted by Susan K. Harris, *University of Kansas*



Twain lectured across the Indian subcontinent for three months, beginning January 1896 in Bombay, and then travelling to cities like Baroda, Allahabad, Banaras, Calcutta, Agra, and Delhi. He published his experiences in a travelogue *Following the Equator* in 1897. This presentation deals with Twain's circumstances of his visit to India, his lectures in various cities, his audiences, and his observation of indigenous customs and practices. The talk also points out what Twain observed (or failed to observe) during his travels in India and how this experience might have influenced his later writings. In the second part of the presentation, Dr. Sharma will interpret the title “Mark Twain in India” to mean how the author is received in India, both in academia and in popular culture. Dr. Sharma will argue that a sensitive pedagogy can use the writings of Twain, which deal with issues of race and inequality, to sensitize young readers to similar problems in Indian society.

Seema Sharma is Associate Professor of English Literature at the University of Mumbai, India. Her areas of interest are American literature, African American Literature, Postcolonial Literatures, Translation Studies and Indian Mythology and she has published extensively in these fields. Additionally, she has translated and published critical and creative works from Hindi into English. Her book *Articulating Resistance in African American Slave Narratives* was published in 2011. In the same year she was nominated for the U.S. International Visitor Leadership Program for “Developing American Studies Curricula in India.” She is currently a Fulbright Postdoctoral Scholar at Stanford University.

Doors open at 7:30. Enjoy light refreshments preceeding the lecture. *The Trouble Begins at Eight.*

Wednesday, May 11th in the Barn at Quarry Farm

8 p.m.

“Grieving Tom Sawyer: Mark Twain, Loss, and the Transformation of a Writer”
 Joseph Csicsila *Eastern Michigan University*

The Adventures of Tom Sawyer (1876) has long been appreciated as a fictionalized reminiscence of Mark Twain's youth in Hannibal, Missouri. The current critical view is that the composition of the novel, which is believed to have begun in December 1872, was generally inspired by letters exchanged between Twain and childhood friend Will Bowen rehashing adolescent experiences nearly three years before in February 1870. New evidence, however, including freshly uncovered information from the holograph manuscript of Tom Sawyer itself, challenges the scholarly consensus regarding both the dates of composition for Tom Sawyer and, even more importantly, the sources of Twain's initial fascination with the matter and materials of the Mississippi River Valley. These discoveries reveal that Twain actually began writing Tom Sawyer significantly earlier than has been thought, specifically during the summer months of 1872 within weeks of the death of his 18 month-old son. As such, Tom Sawyer could turn out to represent much more than simply a nostalgic look back at Twain's childhood. Tom Sawyer might very well be about Mark Twain grieving the loss of Langdon Clemens.



Joseph Csicsila is Professor of English Language and Literature at Eastern Michigan University. His career has focused on Mark Twain and other American writers such as Sarah Orne Jewett, Mary Wilkins Freeman, and William Faulkner. His writings include *Canons by Consensus: Critical Trends and American Literature Anthologies* (2004); *Centenary Reflections on Mark Twain's No. 44, The Mysterious Stanger* (2009), co-edited with Chad Rohman; and *Heretical Fictions: Religion in the Literature of Mark Twain* (2010), co-authored with Lawrence Berkove. Csicsila is also editor of the Modern Library edition of Mark Twain's *The Gilded Age* (2005) and the Broadview Press teaching volume of *A Connecticut Yankee in King Arthur's Court* (Forthcoming 2016). He is currently at work on a full-scale study of *The Adventures of Tom Sawyer*, which will appear in 2017.

Doors open at 7:30. *The Trouble Begins at Eight.*
 (More on reverse side)

Wednesday, May 11th in the Barn at Quarry Farm

8 p.m.

"Cappy's Murals" Donation, honoring Joe Caparulo and Lynne Rusinko

This Event is in concurrence with Joseph Csicila's Trouble Begins at Eight Lecture



Joe Caparulo and Lynne Rusinko '90 are donating three murals to Center for Mark Twain Studies at Elmira College. Mr. Caparulo owned Cappy's, an Elmira gift store initially opened by his parents in 1946 that he took over in the early 1980s. In 1986, Caparulo commissioned *Ain't That Work?* and *Solid Comfort*, two sand-carved exterior murals from artist Wayne D. Stokes (Ithaca, NY), in order to connect Cappy's to Elmira's cultural heritage with Mark Twain by means of a public narrative. In 1987, Caparulo commissioned a third mural, *Moon over Steamboat*. Each piece is original and inspired by the works of Twain, *The Adventures of Tom Sawyer* in particular. *Moon over Steamboat* (detail pictured) is an imaginative interpretation based on Twain's river novels. When Caparulo sold Cappy's in 2011, he retained ownership of the murals while still on display at the store for public view. When Cappy's closed in 2015, Rusinko suggested their donation to the Quarry Farm Barn, for guests to learn from and enjoy.

Doors open at 7:00 in order to view the murals. Enjoy light refreshments preceeding the lecture.

The Trouble Begins at Eight!

Wednesday, May 18th in Cowles Hall on the Elmira College Campus

7 p.m.

"The Rhyme of Crisis: Mark Twain on Banks, Bubbles, & Bailouts" Matthew Seybold *Elmira College*

[NOTE TIME AND LOCATION OF THIS LECTURE]

Samuel Clemens lived through five major U.S. economic crises, one of which forced him into bankruptcy at the height of his popularity. But, in contradiction to much of his own advice, he never lost his taste for speculation or ceased to be fascinated by high finance. He was a voracious, but skeptical reader of political economy, and he presciently depicted market forces, several of which had not yet been identified by his contemporaries. Dr. Seybold's talk casts Twain as an economic theorist and historian whose perspective remains highly relevant to the 2008 financial crisis and the ensuing recession.

Matt Seybold joined the faculty at Elmira College in 2015 as Assistant Professor of American Literature and Mark Twain Studies. He received his Ph.D. from University of California, Irvine in 2012, after which he spent two years teaching at University of Alabama. The primary focus of his research is the intersection of print culture and economic rhetoric in the United State. He is co-editor of the forthcoming *Routledge Companion to Literature & Economics*. In 2013, he won the T.S. Eliot Society's Fathman Young Scholar Award and in 2014 was a Lillian Gary Taylor Fellow in American Literature at the University of Virginia. Recent publications can be found in *Mark Twain Annual*, *Mark Twain Journal*, *Western Humanities Review*, *Reception*, and *T.S. Eliot Studies Annual*.



Directions and Parking for Quarry Farm

From Elmira College, head east on Washington across the Clemens Center Parkway to Sullivan Street. Turn right on Sullivan. Turn left on East Avenue. Turn left on Crane Road. Quarry Farm will be on your left. Please park on the grassy area behind the Barn. Quarry Farm is a fragile environment. Exercise care. For GPS: 131 Crane Road Elmira, NY 14901

Parking for Cowles Hall on the Elmira College Campus

Parking is available along Washington Avenue as well as in the lot east of Cowles Hall. Consult the web at www.elmira.edu/map

ELMIRA COLLEGE

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