

Mark Twain Circular

Newsletter of the Mark Twain Circle of America

Volume 29

April 2015

Number 1

President's Column

John Bird
Winthrop University



At the Sixth International Conference on Mark Twain Studies at Elmira College in 2009, I walked around with a Flip video camera and ambushed the attendees with the question, "Why do you work on Mark Twain?" Despite being ambushed, their responses were eloquent, moving, humorous, and thought provoking.

The first person I encountered was past president of the Mark Twain Circle Bruce Michelson, and the last was a guy named Hal Holbrook. (He looked wryly into the camera and said, "To keep myself from going crazy, and ending up in the nuthouse.") The ten-minute video includes noted Twain scholars, including two friends and colleagues we have since lost, Michael Kiskis and Lou Budd, as

well as a number of Twain devotees and enthusiasts. If you want to watch it, you can find it on YouTube here: <https://www.youtube.com/watch?v=7sQCclY-iUY>

One thing I did not do was turn that little video camera on myself and answer that question. So I will attempt to do that now, in print: why do I work on Mark Twain?

Why Mark Twain, and why not some other literary figure? Those roots run deep. I first heard the name from my father. Every time we would eat cauliflower, and I mean *every single time*, he would say, "Mark Twain said cauliflower is cabbage with a college education." I am not sure where he encountered that aphorism from Twain's "Pudd'nhead Wilson's Calendar," and I surely did not understand the saying, which actually begins, "Training is everything."

Twain was right about training, and I know now how much of who I am came from my parents, from their genes, but also from their training. Little did I know that I would grow up to be that college-educated cabbage.

Inside This Issue

Twain Talk:

Gretchen Sharlow

Photo Gallery:

Spring 2015

Mark Twain Circle:

Member Renewal

Mark Twain Bibliography:

Recent Publications

Conference Program:

ALA 2015

The Trouble Begins at 8:

Spring 2015

Mark Twain came at me again in the fifth grade, when my teacher, Mrs. Hathcock, read *The Adventures of Tom Sawyer* aloud to our class on Friday afternoons throughout the course of the school year. The novel delighted me, as it still does. I remember how hard our entire class laughed at the schoolhouse scene where the bald-headed principal has his gilded dome exposed by one of Tom's pranks. We laughed so hard because our stern principal, Mr. Pope, had a shiny bald head, and I know we all imagined him as the character in the novel. When I heard that Twain had written a sequel, I sought it out and read it on my own. I even wrote a book report on it, and delivered it orally, my first publication and presentation on Twain. Too young to read *Adventures of Huckleberry Finn*, to be sure, but something certainly stuck with me.

It was probably around that time that I first saw the 1938 film version of *The Adventures of Tom Sawyer*, which captivated and charmed me. It was in the fifth grade that I had my first romance with a girl, and Tom's courtship of Becky became almost like a how-to for me. Needless to say, my romance did not work out very well, given that model.

A couple of years later, in 1967, I remember watching Hal Holbrook in the CBS special *Mark Twain Tonight!* I was transfixed by his impersonation of Mark Twain the man. I was especially awed by the idea that Twain came in with Halley's Comet and said he would go out with it—and then he did. How cosmic!

At 13, I had the idea that the comet only came on a single night, which made his claim all the more remarkable. (If you had told that 13-year-old kid he would someday meet Hal Holbrook, and that he would give Hal a cigar and smoke it with him and 100 or so other Mark Twain enthusiasts at the Elmira conference closing-night study ceremony, oh how he would have stared at you.)

So the roots were there early on for me, a

combination of influences from teachers and from the media. My subsequent reading and study confirmed me in my attraction to Mark Twain, from 11th grade American literature with Miss Royce Ann Williams to college courses with mentors like Dr. Bill Ward and Dr. Emory Maiden.

My interest in Twain deepened even more when I became a teacher myself, teaching *Huckleberry Finn* to 11th graders who were only a few years younger than I was. I will never forget the moment when one of my students, Tony Witherspoon, stopped me in my tracks by speaking for his fellow African American students, saying, hesitantly, "Mr. Bird, we don't like this book." Our ensuing discussion about "the word" and the racism that was rampant in that North Carolina high school and small mill town was one of the most profound learning and teaching moments I have ever experienced. Neither Tony nor I could have known how much that pivotal moment would propel me in later years, as I have spent many hours in my classes and in NEH seminars at the Mark Twain House and Museum in Hartford, training future teachers to understand the racial backgrounds of the novel and how to sensitively teach it to secondary students.

When I started graduate study, I had not yet chosen a focus, but Mark Twain kept drawing me. I think my fate was sealed when I discovered *1601* in my college library. I laughed so hard as I read it that night that I could have been thrown out of the library (which actually did happen to me in second grade while reading *The Cat in the Hat Comes Back*.) Believe it or not, I wrote my master's thesis on the dirtiest and bawdiest piece Twain ever wrote.

In the early 1980s, working on my PhD., as theory and politics exploded in the world of English studies, I made what looked like a foolhardy decision to concentrate on a single

(continued on page 7)

Twain Talk

An Interview with Gretchen Sharlow



(photo courtesy of Kate Meyer)

What's your earliest memory of reading Mark Twain?

My earliest memory is having The Adventures of Tom Sawyer read to me by my mother when I was a little kid sick in bed. Ever since, I've never liked caves.

When and how did you first fully realize the importance of Elmira in Twain's life?

I wonder if I/we will ever fully realize the importance of Elmira in Twain's life. I must say though, it was quite the adventure as we

started "unwrapping the gift of Quarry Farm," realizing that we had a wealth of newly discovered material just waiting to be analyzed.

Before I tell you a bit about my adventure, I'd like to acknowledge some of the champions who early on realized that Elmira and its people were extremely important to Twain. Ron Owens, an Elmira school teacher, who also taught photography at the college, designed the first Mark Twain Exhibit that was housed at the college and opened throughout the summers in the late 70s and early 80s. From the logbook signed by guests visiting the exhibit, it became apparent that people were coming to Elmira from all over the country, indeed the world, making pilgrimages to the Mark Twain gravesite and the Study. In 1977, Dr. Herbert A. Wisbey, Jr., and Robert D. Jerome edited the first printing of Mark Twain in Elmira published by the Elmira Mark Twain Society. When I visited Berkeley in the late 80s, Bob Hirst, Michael Frank and Vic Fischer impressed upon me the value of that book as one of their few and most important resources about Elmira. Even so, there were many misconceptions and misinformation, such as "Mark Twain only visited Elmira; he never lived here." No one, even the contemporary family, knew much if anything about Theodore Crane. They thought he was a farmer.

My adventure in realizing the exceptional historical and literary significance of Elmira in Twain's life began the first time I walked onto the property at Quarry Farm and into that wonderful house. It switched into high gear as we started cataloguing the contents of the house, especially the furniture and the books and as I began studying the records to learn

about Susan and Theodore Crane. For me, the family letters, early newspaper accounts, Mark Twain's notebooks and journals, and the tidbits about Theodore Crane and Quarry Farm in the Paine biography provided excellent insights into the relationships, the time spent at the Farm, and the amount of work Mark Twain was able to accomplish while in Elmira.

It was truly a revelation to realize that it was about a twenty-year period that the Clemens family divided their time between Hartford and Elmira. They would often arrive at the Farm in May or early June and stay well into September. The Clemens daughters were born in Elmira, all at Quarry Farm. Theodore Crane was the financial manager of the Langdon Coal Company. His parents were abolitionists. Theodore was erudite. His and Susan's library collection is impressive. He and Sam had hammocks on the front lawn where they read and discussed favorite books. The Clemens family was at Quarry Farm with Theodore when he died. Susan was a cherished aunt, sister and sister-in-law. The family letters are brimming with warmth, humor, and much love. Of all the records, the letters helped me to most fully realize the impact of Elmira on Mark Twain. Now, we're on to next generation of Twainians who will investigate the importance of Elmira in Twain's life. I wish them success and hope I'm around to read their books.

How did you come to be involved with the Center for Mark Twain Studies?

My career with the Center began in 1983 as a volunteer, shortly after Quarry Farm was given to Elmira College. The first director, Dr. Herbert Wisbey asked for my help. He said, "I'm a history professor, not an administrator, can you assist me in figuring out how to proceed with this gift?" I had just finished a term as president of the Elmira Junior League. I knew how to plan programs, how to network, how to fund-raise and write grants, how to set goals and objectives, and plan for the future. I also knew the leaders of our community having

lived in Elmira since 1973, and having served on a number of community boards. I also appreciated that I'd just been handed an opportunity of a lifetime!

Our first challenge came from the Elmira College president who informed us that there was "no money" for the Center, no endowment had come with the gift. We would have to be totally self-sustaining. Our first grant came from, guess where? The Elmira Junior League! They provided funding to create a brochure, incorporate the establishment of the Friends of the Center as a vehicle for communicating and fundraising, and for the development of a program for school groups. For my part, I was able to negotiate a deal with the college president. I would administer and participate in Mark Twain programs, seminars and courses in exchange for tuition remission so I could earn a Master's Degree. It was a very good deal. I was privileged to study with so many distinguished visiting Twain scholars, the first being Dr. Victor Doyno from the University of Buffalo in the summer of 1984.

What's your best story from the early days of the Center?

It would have to be the story about learning to recognize Mark Twain's handwriting and the discoveries of the marginalia.

In the early days, there were skeptics among the college community who expressed doubts about the future of a center and felt that the president had made a mistake by accepting the gift. Their expressed feelings were that all we had was an old house that had been changed from the original and that there were no important artifacts.

Really???

Of course, that all changed as we began discovering Mark Twain's annotations, many dated, with writing, usually in pencil, up one side and down the other in the margins of a

number of books that had sat on shelves in the parlor and elsewhere, many undisturbed since the 19th century families lived at the Farm. Mary and Charles Boewe from North Carolina made the first discoveries of marginalia in two W.E.H. Lecky books. It was exciting. There is more to that part of the story—just ask Joe Fulton and Mark Woodhouse. My contribution to this tale brings Alan Gribben onto the scene.

One day in the fall of 1984, while working with the books on shelves in the hallway, I found two volumes of Robert Browning's poetry. I opened to the flyleaf of the first book and to my surprise in black ink was the inscription, "Livy L. Clemens/1888." Many of the poems in both books were heavily marked with pencil that looked to me like cues for reading aloud. In the margins were words such as "conversational and lazy" and "SCORN." (In college, I had taken a poetry course that included oral interpretation, so those markings looked familiar and significant.)

With this discovery, we decided it was time to bring in an expert. We

contacted Dr. Alan Gribben, who hopped on the next plane for Elmira (well,

almost). Sure enough, Alan

verified the inscriptions as Mark

Twain's handwriting. The markings and oral interpretation cues were consistent with those of Mark Twain's in other Browning volumes he had earlier reported upon. The end of this story is that I went on to discover that Mark Twain had read Browning poetry to a large group in a home in Elmira,

most likely using those two books.

Other discoveries were eventually worked into an article that was accepted by Dr. Thomas Tenney for the Fall 1990 issue of The Mark Twain Journal. I am so grateful for the assistance and guidance I received from both Dr. Gribben and Dr. Tenney. It was a most exhilarating experience.

What should Twain scholars (present and future) know about how and why the farm was donated to them and Elmira College?

The Farm was donated to Elmira College on December 31, 1982, by Jervis Langdon, Jr., the grandnephew of Olivia and Samuel Clemens. The donation came about as the result of a signed Gift Agreement between Mr. Langdon and the college. With this agreement, Mr. Langdon stated his wishes and laid the groundwork for what is now recognized internationally as The Elmira College Center for Mark Twain Studies. I'll include some of the wording from the Gift Agreement.

It assures that the Quarry Farm house, barn and the 6 acres of property be preserved, protected and used solely as a center for the study of Mark Twain, his works, and influence upon his and later generations.

What a broad, and challenging opportunity for creative ideas and programs! Mr. Langdon wanted an academic center, not another museum. We already have the Boyhood Home, the Florida Museum and the Hartford House—all valuable and important.



The Agreement also states that the house be available as a temporary home for members of the faculty of the college, visiting scholars and students because of their interest in Mark Twain, his works, his philosophy, and the environment in which he lived, another bold and provocative challenge for present and future planning.

How do you think the Center, Quarry Farm and the Quadrennial Conferences have impacted Mark Twain Studies?

IN A HUGE WAY! LET ME COUNT THEM!

Instead of a thousand words, just take a look at some of the published pictures from the Elmira conferences. One of my favorites is the one of Bob Hirst, Barb Snedecor, Henry Sweets and Cindy Lovell together. (Next time we need a representative from Florida, MO.) There is now a connection between the Mark Twain sites that didn't exist thirty-two years ago. Thirty-two years ago, Elmira was almost "off the map" in the Mark Twain world. Today we network and support each other and appreciate the unique missions of each site. The camaraderie, the spirit of family and friends, cherished colleagues and the anticipation of reunions are part of what we now have in the world of Mark Twain Studies, in large part because of all of the above.

I am so proud of the international component to our conferences, fellowships and seminars. Scholars have come to the Center from all parts of the world: Australia, Belgium, Canada, China, France, Germany, Greece, Iceland, India, Ireland, Israel, Japan, S. Korea, Nepal, Pakistan, Portugal, and the United Kingdom.

Over the years, we've kept a bibliography of the books published by Twain scholars acknowledging the resources of the Elmira Center. At this date, according to Barb Snedecor, the number is around 70. And this does not include articles. That is a huge impact on the field of Mark Twain Studies.

Many have been fortunate to have spent time living and working in house at Quarry Farm. This is the most unique and marvelous aspect of what the Center has to offer Twain scholars. May this rich opportunity continue to inspire and impact Twain Studies for generations.

What is your most memorable moment from one of the Quadrennial Conferences?

Everyone who has ever attended an Elmira conference knows there are many magical and memorable moments. My favorite happened at Quarry Farm on the final evening of the 1993 conference. It was a heady time in the Mark Twain world. The long-lost priceless original text of the first half of the manuscript of Adventures of Huckleberry Finn, missing since



the mid 1880s, had been found in a trunk in Hollywood, California. Vic Doyno was very involved in helping to verify the manuscript's authenticity and then he, along with Vic Fischer and others began examining the pages. It was extremely exciting for everyone involved.

The evening at Quarry Farm couldn't have been more beautiful. It was an impromptu happening—a bit like those early cigar-smoking gatherings at the Study site. Vic spread the word that he would be sharing some from long lost manuscript on the front porch.

Those of us who gathered had the Twain-experience of a lifetime. It was already dark, so Vic stood under the front porch light and read. He was a wonderful reader. As he read, tears flowed from almost everyone sitting on that porch. I remember looking over at Lou Budd, both of us were in tears. There we were, a fortunate few, hearing for the first time words that had been thought to be lost forever.

You have a special relationship with Hal Holbrook. What's something you think people might be surprised to learn about him?

It might be a surprise to some that Dr. Hal Holbrook has received Honorary Doctor of

Humanities Degrees from Ohio State, the University of Hartford, Elmira College, and Honorary Doctor of Fine Arts Degrees from Kenyon College and his alma mater, Denison University. It is no surprise to those of us who have come to know and love Hal Holbrook that he is a brilliant Twain scholar.

Gretchen Sharlow served as Director of The Elmira College Center for Mark Twain Studies from 1992 to 2002. During her tenure, the Center emerged as one of the world's leading academic institutions in the field of Mark Twain research. Gretchen is now Director Emerita and lives in Elmira, New York, with her husband, Tim.



(President's Column, continued from page 2)

author, and a dead white author at that. But I have never regretted that decision. Now, 30 years later, I look back and realize I have devoted my adult intellectual and professional life to this man I first heard about from my father at the dinner table.

But that long chronology really doesn't answer the question: "Why do I work on Mark Twain?" The answer, I think, lies in three places: the works, the writer, and the other people who work on him.

Mark Twain's works attract me more than

anything I have ever read. I have a deep affinity for the humor, and that is what attracted me at first. But the philosophy that underlies the humor, the satire and political comment that the humor is wrapped up in, the deep understanding of human psychology that the humor might sometimes obscure, and the confrontation with some of the deepest questions of human existence are what make me know that, no matter how long and widely and deeply I read this writer, I will have many miles more to go. I am so in awe of his skill as a writer that I wrote a book about the way he used language. This man has certainly worked on my brain, changing my cabbage brain to a cauliflower.

And Mark Twain the person fascinates me the more I read about him and try to understand him. He is so intelligent, so funny, so wise, so caring, so talented—but he is also so petty, so vindictive, so contradictory, so maddening. No wonder at all, I realize, that I spend so much time trying to figure him out. I am a moon, too, and have my dark side, which I show to no one.

But equal to Mark Twain and his works are the other people who have been attracted to this writer. I have noticed that author societies often mirror the writer they are devoted to. I am extremely biased, of course, but I think the Mark Twain Circle is the best collection of people and personalities in all of the American Literature Association. I know that other groups envy us for our camaraderie, our humor, and support for each other, and our parties. Just like our Mark Twain. Some of my best friends in my life are my Mark Twain friends—even if I only see

them once a year for a few days, or once every four years in some cases. I treasure so many of you, in ways I have never been able to tell you, in ways I probably never will. Being elected president of this group, this Mark Twain Circle, was one of the true highlights of my life. Not just my professional life, but my life.

Okay, enough of that. My response to the question was much longer than the 30 seconds or less that most of the people in that video were allowed. Go look at the video. Michael Kiskis was way funnier. And Lou Budd was way more profound. I miss them both. But I treasure my friendship with my Mark Twain friends, and I treasure my lifelong friendship with Mr. Mark Twain. I hope to see you down the road. Let's keep reading and talking, turning those cabbage brains into cauliflowers.

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.

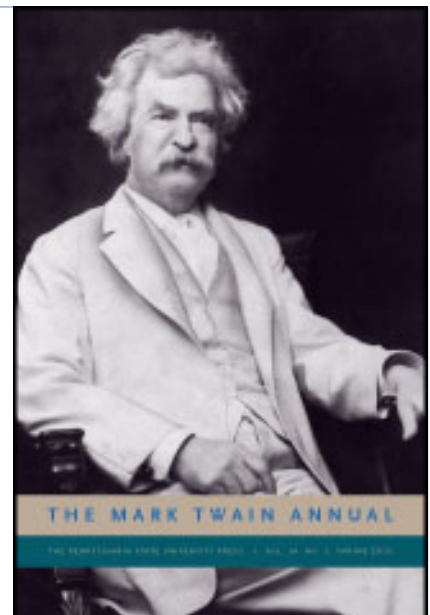


Photo Gallery

Spring 2015



Victoria Hotel, Interlaken, Switzerland. (Photo by Lawrence Howe.)



Jungfrau, Interlaken, Switzerland. (Photo by Lawrence Howe.)



Heidelberg, Germany. (Photo by Lawrence Howe)



Stacy Grossman, Graduate of LITR 450: Mark Twain, Eastern Michigan University.

Renew Your Membership in the Mark Twain Circle of America for 2015!

And if you haven't yet renewed for 2014, you can use this form, too.

Individual: \$30 (\$32 outside U. S. A.) per calendar year
\$25 for graduate students

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:

Chad Rohman, Editor
The Mark Twain Annual
Department of English
Dominican University
River Forest, IL 60305
crohman@dom.edu

For *Annual* submission information or to submit a manuscript,
visit the *Annual*'s Editorial Manager website: <http://www.editorialmanager.com/mta/>

Memberships now payable online via PayPal (credit, debit, or PayPal account)

<http://marktwaincircle.org/join-the-mark-twain-circle-of-america-2/join-or-renew-electronically/>

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

Sharon McCoy, Executive Coordinator
Mark Twain Circle of America
165 Weatherly Woods Drive
Winterville, GA 30683

Name_____

Address_____

Email Address_____

Academic Affiliation (if any)_____

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

Mark Twain Bibliography

Recent Publications

Books:

A Family Sketch and Other Private Writings. By Mark Twain, Livy Clemens, and Susy Clemens.

Edited by Benjamin Griffin of the Mark Twain Project. University of California Press, 2014.

Casual and scholarly readers and admirers of Mark Twain hold high expectations when the publisher of a new volume is the University of California Press and the editor is among the esteemed scholars of the Mark Twain Project. High though those expectations are, editor Ben Griffin exceeds them with his thoughtful and insightful compilation of six brief but compelling writings by Mark Twain, his wife Livy (Olivia) Clemens, and their then thirteen-year-old daughter Susy Clemens. The result is a hymn to family composed of conversations, memories, and reflections of the young family -- Papa, Mamma, Susy, Clara, and Jean that become audible in the reader's imagination due to the diligence of the editor to preserve the authenticity of the original sources.

The book includes six primary texts: 1) "A Family Sketch" by Mark Twain; 2) "A True Story, Repeated Word for Word as I Heard It" by Mark Twain; 3) "A Record of the Small Foolishnesses of Susie and 'Bay' Clemens (Infants)" by Mark Twain; 4) "At the Farm" by Mark Twain; 5) "Quarry Farm Diary" by Livy Clemens; and 6) "Mark Twain" by Susy Clemens. Ben Griffin's remarkable introduction and notes contextualize the writings and prepare the reader for the intimate experience the book offers, including more than a dozen photographs of the family and servants. Griffin also includes a complete and thorough biographical directory of the full cast of characters at the end of the book.

McParland, Robert. *Mark Twain's Audience: A Critical Analysis of Reader Responses to the Writings of Mark Twain*. Lexington Books (Rowman & Littlefield Publishing Group), 2014.

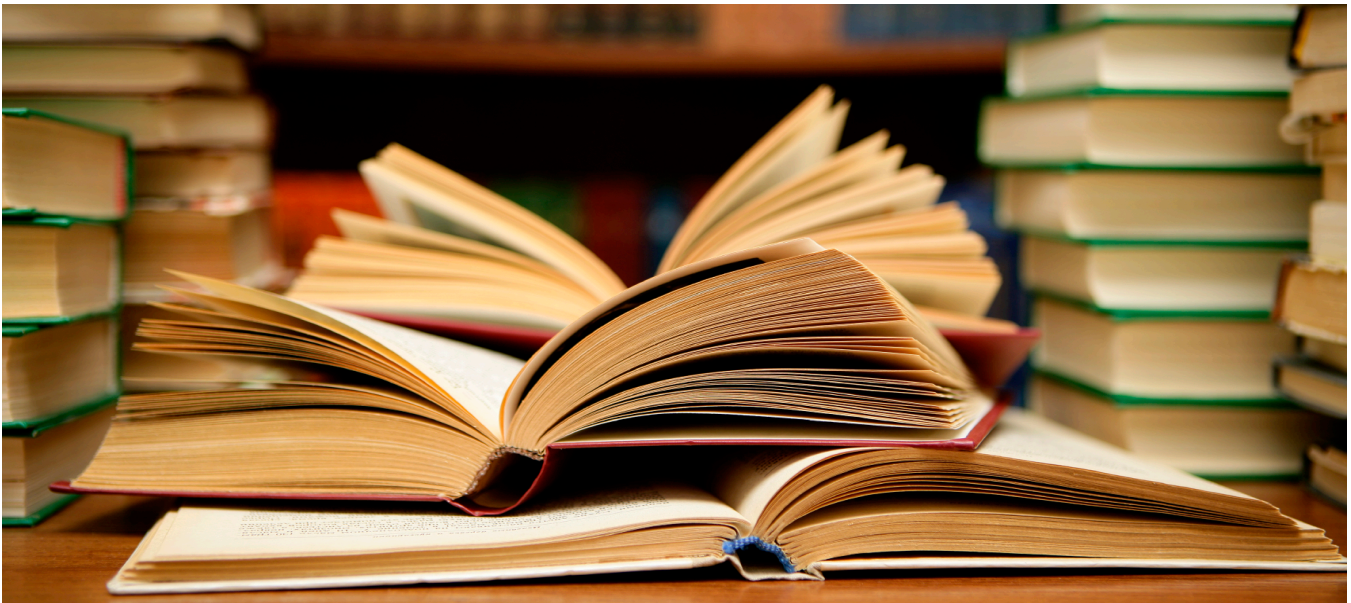
In *Mark Twain's Audience*, Robert McParland acknowledges previous scholarship and carefully defines who comprised Mark Twain's audience during his lifetime and after, both in the United States and abroad, and explores some of the source material mentioned above. He examines Mark Twain's early readers, looks at the marketing of his books by subscription, pays attention to his lecture audiences, looks at his reception among youthful readers, studies how his works were received in cultural institutions like schools, libraries, and churches, and takes a sampling of gender, race, and ethnicity among some readers before concluding with a look at Mark Twain's global audience and his evolving posthumous reception.

Mark Twain Journal (Spring 2015):

Two feature articles in this issue deserve special notice by Mark Twain scholars and readers. KEVIN MAC DONNELL, who startled the scholarly community and attracted the attention of the larger book world with a convincing theory he proposed in the *Mark Twain Journal* (Volume 50) about the

origins of Samuel Clemens's decision to adopt his famous pen name, now brings forward a detailed study of an early romantic infatuation that Clemens experienced during his print shop days in Keokuk, Iowa. Mac Donnell's usual thoroughness is everywhere evident in this detailed essay about a girl for whom Clemens showed off his verbal skills.

Just when most of us assumed that all of Clemens's writings had finally been located and reprinted, the prominent scholar and editor GARY SCHARNHORST introduces three Nevada newspaper columns that bear Clemens's unmistakable wit. Two of the columns joke about the kinds of chicanery that mining speculators often employed. Another one spars with a journalist friend. These 1862 pieces previously eluded those looking for additional examples of Clemens's newspaper contributions before he adopted his permanent pseudonym. The irony in these columns is so deliciously clever that they constitute a welcome new corner in Twain's works.



Additional articles in this Spring 2015 issue offer intriguing glimpses of other periods in Clemens's multifaceted life. MICHAEL H. MARLEAU examines the little-understood months when Clemens tried to navigate the fast-closing ports along the Mississippi River in 1861. A note by JOHN LOCKWOOD documents some contextual facts about an intrepid English-language newspaper in Constantinople to which Mark Twain referred in *The Innocents Abroad*. DWAYNE EUTSEY corrects an error that has persisted about the date when Clemens first encountered Edward FitzGerald's translation of the *Rubáiyát* of Omar Khayyám, a poem that became one of his literary favorites. An interview with BONNYECLAIRE SMITH-STEWART captures some of her research into the life of George Griffin, the Clemens's much-admired African American butler during their Hartford years. Twain's "The £1,000,000 Bank-Note" (1893) seldom receives the kind of attention that his ingenious short story merits, so the novelty of MICHAEL E. CAFFERKY's business-oriented study of "the idea of building trust from nothing" calls timely attention to moral situations that this tale explores.

The *Mark Twain Journal* continues its "Legacy Scholar" series by honoring TOM QUIRK as the third person whose lifelong impact on Twain studies is celebrated. Gary Scharnhorst provides a friendly set of reminiscences about his association with this eminent yet humble commentator on Twain's literary achievements.

Conference Program

ALA 2015

Thursday, May 21

Session 4-C (1:30-2:50pm)

Mark Twain and Disability (Essex North West 3rd Floor)

Organized by the Mark Twain Circle of America

Chair: John Bird, Winthrop University

1. "'Simply a Hymn': Grief and the Origins of *The Adventures of Tom Sawyer*," Joseph Csicsila, Eastern Michigan University
2. "Mark Twain and Disability: Conjoined Twins," Jules Austin Hojnowski, Cornell University
3. "Mark Twain: Blind to the Disabled?," Joseph A. Alvarez, Independent Scholar

Session 6-L (4:30-5:50pm)

Business Meeting: American Humor Studies Association (Defender 7th Floor)

Friday, May 22

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

Returning to the Scene of the "Crime": Mark Twain's "Whittier Birthday Speech" Re-enacted and Reconsidered (St. George D 3rd Floor)

Organized by the Mark Twain Circle of America

Chair: Bruce Michelson, University of Illinois-Urbana

Rather than a session of papers, this session will involve a re-enactment of Twain's notorious Whittier Birthday Speech, delivered at Boston's Hotel Brunswick in 1877, with a reading of the speech, readings of newspaper accounts, readings from letters between William Dean Howells and Twain, and readings of reminiscences by both Howells and Twain. A discussion will follow. The Mark Twain Players:

1. John Bird, Winthrop University
2. David Carkeet, Independent Scholar
3. Kerry Driscoll, University of Saint Joseph
4. Kathryn Dolan, Missouri University of Science and Technology

Session 13-B (5:10-6:30pm)

Charles Chesnutt and Humor (Essex North East 3rd Floor)

Organized by the Charles Chesnutt Society and the American Humor Studies Association

Chair: Viktor Osinubi, Clark Atlanta University

1. "'Is That Story True?': Charles W. Chesnutt, Uncle Julius, and American Innocence," M.M. Dawley, Boston University
2. "Historical Forgetting and the Problem of Humor in 'Po' Sandy," Kristina Deonardo, University of Kentucky
3. "Re-Framing Criminal Humor: Blackface Minstrelsy and Murder in Twain's *Pudd'n'head Wilson* and Chesnutt's *Marrow of Tradition*," Sharon McCoy, University of Georgia

Mark Twain Circle of America Cocktail Reception (Time and Location TBA)

Saturday, May 23

Session 14-I (8:10-9:30am)

Business Meeting: Mark Twain Circle of America (Defender 7th Floor)

Session 15-A (9:40-11:00am)

Mark Twain's Audiences: Reception Histories and Reconstructed Reading Communities (Essex North East A 3rd Floor)

Organized by the Reception Study Society

Chair: Philip Goldstein, University of Delaware

1. "Reconstructing the Reading Community of the *Century*: The Pre-Published Chapters of *Huckleberry Finn*," Barbara Hochman, Ben-Gurion University of the Negev
2. "The Political Theology of Reception: From Huck Finn to Francis Finn, S.J.," Steven Mailloux, Loyola Marymount University
3. "The Reception of *The Prince and the Pauper* in the Early 1880s," James L. Machor, Kansas State University

Sunday, May 24

Session 22-D (10:00-11:20am)

Seminar Discussion: *Adventures of Huckleberry Finn* (St. George D 3rd Floor)

Chair: Gary Scharnhorst, University of New Mexico

An open discussion of crucial issues in Mark Twain's *Adventures of Huckleberry Finn*. No papers will be read. The emphasis will be on intellectual conversation in an atmosphere of professional fellowship.



The Trouble Begins at Eight

The Center for Mark Twain Studies

Wednesday, May 20th in the Barn at Quarry Farm 8 p.m.

A Rest on the Journey

Summer 1903: The Last Visit to Quarry Farm

Mark Woodhouse

Technical Services and Archives Librarian, Elmira College

In the spring of 1903, Olivia Langdon's doctors recommended a change of climate to alleviate the discomfort and slow the progress of the heart disease that had so weakened her since she and Samuel had returned to the United States in 1900. Plans were made to take a house in Italy in the Fall and it was decided that they would spend the summer in Elmira at Quarry Farm for what would turn out to be their last visit. During that summer stay, Samuel Clemens revisited his old habits, commenting on his readings from the Crane library and working in the study. Also, a series of iconic photographs of Clemens was created that summer that are the finest images we have of Mark Twain at Quarry Farm.

Mark Woodhouse is a native Elmiran and has worked at Elmira College since 1987. He will soon be retiring from the position he currently holds as Technical Services and Archives Librarian in the Gannett-Tripp Library. Among his duties has been responsibility for the care and organization of the Mark Twain Collections of Elmira College.

Doors open at 7.

A reception honoring Mark Woodhouse will occur on the porch of the farmhouse, weather permitting, or in the Barn, until...The Trouble Begins at Eight.

Wednesday, May 27th in the Barn at Quarry Farm 8 p.m.

The "Unliterary" Mark Twain

Alan Gribben

Professor, Department of English and Philosophy, Auburn University at Montgomery

Mark Twain's immense success as a writer was very nearly matched by his phenomenal achievements as a reader of books. Despite never completing grammar school, he devoured publications of every type and from every era and assembled a huge personal library. This talk traces the stages of his development as a reader and outlines his accomplishments as an autodidact.

Alan Gribben has taught literature and writing courses for more than forty years. He is the compiler of Mark Twain's Library: A Reconstruction, editor of the novels Tom Sawyer and Huckleberry Finn in six variant formats, co-editor of Mark Twain on the Move: A Travel Reader, biographer of the library founder Harry Ransom, author of dozens of articles on

Mark Twain's intellectual background, and editor of the Mark Twain Journal. For fifteen years he reviewed all Mark Twain publications for American Literary Scholarship, An Annual. Dr. Gribben co-founded and served as president of the Mark Twain Circle of America. He has been recognized with a Henry Nash Smith Fellowship from the Center for Mark Twain Studies at Elmira College, an honorary lifetime membership in the Mark Twain Circle of America, and other awards.

Wednesday, June 3rd in the Gibson Theatre, Emerson Hall 7 p.m.

The Mark Twain Musical at the Domes (Running time: 88 minutes)

Join us for a showing of Mark Twain: The Musical, a stage musical biography of Mark Twain that had a summertime run in Elmira, NY (1987-1995) and was telecast on a number of public television stations. The script was written by Jane Iredale with music and lyrics by William P. Perry. Dennis Rosa was the director and choreographer, and William David Brohn was musical arranger and music director. Throughout its run, the title role of Mark Twain was performed by William Perley, and the primary singing role of "Jim" was played by Jack Waddell.

The musical was conceived on a massive scale with a cast of more than sixty, and the production designs by William Groom called for a forty foot turntable and a Mississippi riverboat that rose to a vertical height of fifty-five feet. The performing venue was appropriately large: in Elmira a hockey arena under a geodesic dome. The musical combines scenes from Mark Twain's life with production numbers based on his best-loved books including The Adventures of Tom Sawyer, Life on the Mississippi, The Innocents Abroad, Adventures of Huckleberry Finn, and A Connecticut Yankee in King Arthur's Court.

In 1989, William Perry went to Moscow and selected twenty-four dancers from the Bolshoi Ballet and other prestigious Russian dance companies and brought them to America to appear in the production, the first occasion that Russian performers were members of an American cast rather than simply appearing as a touring national troupe. Dancers from Russia, including children, appeared in all subsequent years of the run and became a highlight of the production.

On 27 August 1995, the show had its final performance, ending its run in debt.



Joseph Csicsila, Editor
Mark Twain Circular
English Department
Eastern Michigan University
Ypsilanti, Michigan 48197

Email: jcsicsila@emich.edu
Phone: 734.487.4220

Mark Twain Circular ISSN 1042-5357

Mark Twain Circle Officers Executive Board

President:

John Bird, Winthrop University

Vice President:

Kerry Driscoll, University of
St. Joseph

Executive Coordinator:

Sharon McCoy, University of
Georgia

Executive Committee

Linda Morris (Past President),
University of California, Davis
James S. Leonard, The Citadel
Chad Rohman, (Editor, *The Mark Twain
Annual*) Dominican University

Editor, *Mark Twain Circular*

Joseph Csicsila, Eastern Michigan
University

The *Mark Twain Circular* is the
newsletter of the Mark Twain Circle of
America.

The *Circular* is published at Eastern
Michigan University (Ypsilanti,
Michigan) and is supported by the
Mark Twain Circle of America.

SERIAL LIBRARIANS: The *Mark Twain
Circular* is entered selectively in the
annual bibliographies of the Modern
Language Association and the Modern
Humanities Research Association and
in the *American Humanities Index*,
Literary Criticism Register, *American
Literary Scholarship*, and "A Checklist of
Scholarship on Southern Literature"
(which appears annually in the spring
issue of the *Mississippi Quarterly*).