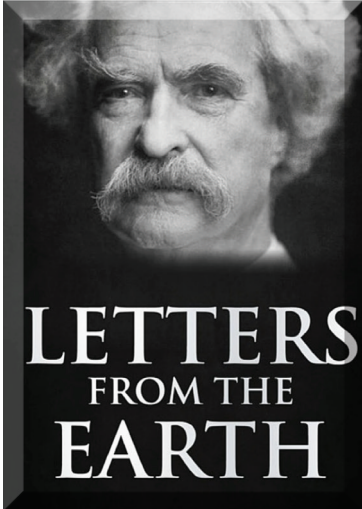




**Wednesday, May 8 in The Barn at Quarry Farm (7 p.m.)**

**“Writing About Sexuality: Mark Twain’s Private Work Made Public”**

Linda Morris, University of California Davis



After a relatively free-wheeling period in his life in the American West, Mark Twain courted and married a genteel young woman from a prominent Elmira family, and he became the paterfamilias of a thoroughly Victorian family of his own. His major published works were deemed suitable reading for young men and women alike, and he raised his three daughters in a strictly Victorian, protected, and proper mode. Nevertheless, when speaking before all-male groups, or writing privately, he addressed sexual topics with frankness suffused with humor. Later in his life, in work not intended for publication, he let loose with explicit sexual references and frank talk about both male and female sexuality. This talk will examine a range of the works in which sexuality plays a major role, the language and metaphors he used to express sexual topics, and the sometimes surprising attitudes the work reveals.

**Linda A. Morris** is Professor Emeritus, University of California, Davis. She has written extensively about women’s humor in 19th and 20th century America, including a book-length study on the writer Miriam Whitcher (“The Widow Bedott”), and essays on Mary Lasswell and Roz Chast. Her work on Mark Twain includes her book *Gender Play in Mark Twain: Cross-Dressing and Transgression*, and essays on *Personal Recollections of Joan of Arc*, “Gender

*Bending as Child’s Play*,” Aunt Sally Phelps in *Adventures of Huckleberry Finn*, and “Hellfire Hotchkiss.” She was the 2017 recipient of “The Olivia Langdon Clemens Award” by the Mark Twain Circle of America, and the 2018 recipient of “The Charlie Award” by the American Humor Studies Association.

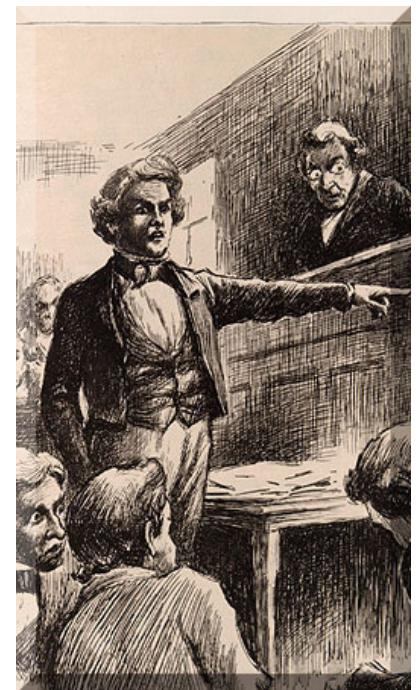
**Wednesday, May 15 in Cowles Hall on the Elmira College Camp (7 p.m.)**

**“Infinitely-Divided Stardust’: Mark Twain and Lawyer Talk”**

J. Mark Baggett, *Samford University*

Told by the New Orleans fortune teller Madame Caprell that he should have been a lawyer, Samuel Clemens dismissed the law as “too prosy and tiresome.” But his immersion in legal language and legal fictions betrayed him. From the early days of his career, covering the Nevada Territorial legislature and reporting on the police and court beat in the Territorial Enterprise, he plied what he called the “trade language” of the law. His legal burlesques of that formative period, including the first use of the pseudonym “Mark Twain” in “Ye Sentimental Law Student,” show the emerging burlesque patterns that appear in his novels. These burlesques also parallel important 19th century movements in American law that democratized and simplified legalese. This lecture will explore these burlesques from a legal perspective and trace their influence, particularly in the dramatic stagings of court trials that appear so often in his longer works. Twain himself once pronounced that a great writer must have an “infinitely divided stardust,” a genius who understood humanity from the two essential disciplines: literature and the law.

**Mark Baggett** is Associate Professor of English and Law at Samford University and Cumberland School of Law. His recent research on Twain’s use of legal rhetoric is an outgrowth of his teaching law at Cumberland since 1987. He contributed articles on legal issues in the *Mark Twain Encyclopedia* and is working on a book-length project on Mark Twain and the law, building on interdisciplinary research on Twain’s broad appropriation of



*From the 1899 Harper & Brothers Edition of  
Puddn’head Wilson*

## Wednesday, May 22 in Cowles Hall on the Elmira College Campus (7 p.m.)

### “Quarry Farm: Family Retreat with 1,631 Lightning Rods”

Elise Johnson-Schmidt, AIA, *Preservation Architect*



*Quarry Farm in the 1880's*

In May 1869, Jervis Langdon purchases the land on Elmira's east hill. It is there that he establishes the Langdon's summer home, Quarry Farm – a place of respite which the family enjoys for 100 years. Sadly, Langdon dies shortly after its completion, but his oldest daughter, Susan Crane, inherits the house. She generously and joyously shares Quarry Farm with her sister, Olivia Clemens, Livy's new husband, Samuel Clemens, and the Clemens children for the next twenty years. Sam and Livy embark on their “long European sojourn” in 1890 and do not return until 1895, which turns out to be Livy's last stay. During a time of transition, before Susan and Theodore Crane begin their chapter of life at Quarry Farm, Sam Clemens is “running two households – one up here on the farm & one in Buffalo...and Mr. and Mrs. Crane stay here with us, & we do have perfectly royal good times.” This lecture will focus

on how Quarry Farm was used by the family and changes made to the house by Langdon family members. It will also discuss the lecturer's interpretation of a story written during Clemens' management of the farm – “The Lightning Rod Story” – a satire about dealing with contractors – which could be as true today as it was then.

**Elise Johnson-Schmidt** is a preservation architect with 35 years of experience, whose firm specializes in historic preservation. Her firm has undertaken over 200 revitalization and restoration projects. She was also formerly the Director of Market Street Restoration Agency. She previously worked on the restoration of Grand Central Terminal in NYC & Boston's Trinity Church. She is a frequent lecturer across NYS on revitalizing historic buildings, and a (former) longtime member of NYS's Board for Historic Preservation. Her firm is currently writing the Historic Structure Report for Quarry Farm.

## Wednesday, May 29 in the Barn at Quarry Farm \*\*\*Two Events\*\*\*

### 5:30 p.m. - Theatrical Reading of *Waiting For Susy*: a one-act play

*Waiting for Susy* is a one-act comedy about a famous, momentous, historic encounter that never took place. The setting is the great square in front of Rouen Cathedral in France; the time is October of 1894. Sam Clemens and his daughter Susy, living with the rest of the family in nearby Étretat, have come to town shopping for night-gowns and cigars. With brushes and an easel, and parked comfortably on a stool in this plaza, a strange, round, bearded French gentleman is dabbing at a couple of his paintings. What happens next is entirely made up, and you can safely believe every word of it.

### 7 p.m. - Lecture “Mark Twain's Homes and the Public Private Life”

Bruce Michelson, *University of Illinois*

When Sam Clemens was still young, a technological revolution in publishing -- including breakthroughs in printing of pictures -- provided new ways to fuel and gratify an unprecedented curiosity about the private lives of famous writers, and doing so became a lucrative sport. Where they were born and where they resided; the byways they wandered for epiphanies or Deep Thoughts; where their spouses or their Lost Loves grew up or passed away – all of this and more became fair game for mass-market words and pictures. Over the course of Mark Twain's life we can trace this cultural transformation, and see how Quarry Farm, the Hartford mansion, and other residences here and abroad figured in a long campaign by Sam and his family to live in this new limelight, and also to evade it. The Clemenses performed a “private” family life in some places, and tried to sustain the real thing in others -- in an era before television, social media, paparazzi, data mining, and all the rest of it brought American personal privacy to an end.

**Bruce Michelson** is the author of *Mark Twain on the Loose and Printer's Devil: Mark Twain and the American Publishing Revolution*, as well as many articles and book chapters about Mark Twain and other writers. He is Professor Emeritus of American Literature at the University of Illinois, and a past president of the Mark Twain Circle of America and The American Humor Studies Association. A Contributing Editor at *Studies in American Humor*, he is also a Fulbright Ambassador, having received two fellowships from the Fulbright Program. His most recent work includes a translation of George Clemenceau's writings on Claude Monet and the fine arts, and a one-act comedy about Sam Clemens, his daughter Susy, and a Mysterious Stranger in France.



*Susy Clemens in her  
Bryn Mawr graduation robes*

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[MarkTwainStudies.org](http://MarkTwainStudies.org)

Visit the “Trouble Begins Archives” at [MarkTwainStudies.org](http://MarkTwainStudies.org)  
for a downloadable recording of all these talks and other past lectures.

You can also see past “Trouble Begins” programs  
and CMTS quadrennial conference and symposia programs.  
 (“Susy Clemens” picture courtesy of the Mark Twain House and Museum)