

MARK TWAIN AND YOUTH



ELMIRA COLLEGE

CENTER FOR MARK TWAIN STUDIES

QUARRY FARM WEEKEND SYMPOSIUM

October 7 - 9, 2016



1. Hamilton Hall*
2. Fassett Commons*
3. Cowles Hall*
4. Mark Twain Study*
5. Gillett Memorial Hall*
6. Alumni Hall
7. Carnegie Hall*
8. Kolker Hall
9. Watson Fine Arts
10. Harris Hall
11. McGraw Hall
12. The College Store
13. College Post Office
14. The College Cottages



15. Anderson Hall
16. Columbia Hall
17. Meier Hall
18. Gannett Tripp Library
19. Clarke Health Center

20. Twin Towers
21. Campus Center
22. Speidel Gymnasium
in Emerson Hall
23. Gibson Theatre
in Emerson Hall
24. Tompkins Hall*
25. Perry Hall
26. The Office of Admissions
& Financial Aid
27. Campus Field

Office of Admissions &
Financial Aid
GPS Location
300 W. 7th Street,
Elmira, NY 14901

*Listed on the National Register of Historic Places

Symposium Schedule

Saturday, October 8

The Barn at Quarry Farm

8:30 a.m. - *Shuttle from Tompkins Hall to Riverside Holiday Inn (8:45 a.m.) to Quarry Farm*

9:00 a.m. - Breakfast Buffet

9:30 a.m. - **Session One: Overviews**

- **Moderator: Matthew Seybold, Elmira College, New York**
- Lucy Rollin, Clemson University, South Carolina
- Alan Gribben, Auburn University at Montgomery, Alabama
- John Bird, Winthrop University, South Carolina
- Patrick Ober, Wake Forest Baptist Health, North Carolina

11:30 a.m. - Luncheon Buffet

12:30 p.m. - **Session Two: Writings**

- **Moderator: David Sloan, New Haven University, Connecticut**
- Ronald Jenn, Université de Lille, France
- Joseph Csicsila, Eastern Michigan University, Michigan
- Peter Messent, University of Nottingham, United Kingdom
- Hugh Davis, C.S. Brown High School, North Carolina

2:30 p.m. - Coffee and Tea Break

2:45 p.m. - **Session Three: Modern Perspectives**

- **Moderator: Kevin MacDonnell, MacDonnell Rare Books, Texas**
- Mark Dawidziak, Cleveland Plain Dealer, Ohio
- John Pascal, Seton Hall Preparatory School, New Jersey
- Andrew Levy, Butler University, Indiana

4:15 p.m. - **Summary and Response**

- Holger Kersten, University of Magdeburg, Germany
- Followed by a roundtable discussion for all presenters & audience members

5:15 p.m. - *Shuttle from Quarry Farm to Riverside Holiday Inn (5:30 p.m.) to Tompkins Hall*

6:30 p.m. - *Shuttle from Tompkins Hall to Riverside Holiday Inn (6:45 p.m.) to Quarry Farm*

Symposium Schedule

Saturday, October 8
The Barn at Quarry Farm

7:00 p.m. - Closing Reception

Enjoy hors d'oeuvres and the fruits and hops of the upstate New York region including a spirits tasting, courtesy of Finger Lakes Distilling

7:45 p.m. - Closing Remarks and Dinner

Updates from the Center for Mark Twain Studies
Closing Thoughts and Toast

Matthew Seybold
Kevin MacDonnell

9:00 p.m. - Shuttle from Quarry Farm to Riverside Holiday Inn (9:15 p.m.) to Tompkins Hall

Sunday, October 9
The Barn at Quarry Farm

8:00 a.m. - Farewell Breakfast Buffet



Quarry Farm Weekend Symposium

“Mark Twain and Youth”

ABSTRACTS

(In alphabetical order by last name)

JOHN BIRD, *Winthrop University, South Carolina*
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“We Are a Very Happy Family”: Sam and Livy as Parents

“We are a very happy family,” 13-year-old Susy Clemens wrote as she began a biography of her famous father, known to the world as Mark Twain, but to his three daughters as “Papa.” As is true of most parents, Samuel and Olivia Clemens developed their concept and application of parenting in partnership, influenced by their own upbringings, but also by the pressures and attitudes of society at large. I will talk about their very different upbringings, the ways they forged their parenting, and some of the reflections of parenting in Mark Twain’s works.

Particularly of interest is the way Sam and Livy were at the forefront of what we think of as modern parenting, ahead of their time, and the controversy that erupted when Twain entered the public debate over what is almost always a very private endeavor. I will discuss the children’s education, their health, their discipline, their religious training, as well as other aspects of parenting. I will explore some paradoxes about his relationship to his children, raising some questions that we may or may not be able to answer. Was Susy his favorite child, as some Twain scholars have long stated? Were his apparently happy children actually in terror of him, as he says he realized to his horror? How did his love for his family and his children affect him as a writer and as a public figure? How does a focus on parenting help us to better understand the role of family and domesticity in Mark Twain’s life and works?

JOSEPH CSICSIŁA, *Eastern Michigan University, Michigan*
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“Langdon Clemens and Mark Twain’s Discovery of a River and a Town”

This paper presents newly discovered information from the manuscript of *The Adventures of Tom Sawyer* that reveals Mark 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 may actually represent much more than simply a nostalgic look back at Twain’s boyhood. Tom Sawyer might very well be about Twain grieving the loss of his first-born child and only son, Langdon Clemens.

The death of Langdon Clemens has long been a curious gap in discussions of Twain’s life. Typically, biographers scarcely devote more than a paragraph or two to the incident, and a review of the scholarly record reveals just one article taking up the subject of Langdon’s passing and the shattering effect it had on his parents. The oversight seems all the more conspicuous given the consider-

able attention critics have paid to Twain's responses, literary and otherwise, to the deaths of his wife and daughters and even to his brother Henry's fatal accident in 1858. At least part of the reason scholarship has neglected the subject would seem to lie with Twain himself. He simply does not appear to have left much behind to indicate that he pondered Langdon's loss to any considerable extent. However, Langdon was Twain's first-born child and only son. A closer look reveals that the boy's death actually affected Twain deeply and that he grieved the loss for decades after. In 1906, for example, after some thirty-four years of silence on the subject, Twain made the well-known disclosure in his autobiographical dictations that he had always felt responsible for Langdon's death for having allowed a blanket to slip off his son during a carriage ride on a particularly chilly morning a month or two before the infant died. In view of the fact that Twain clearly dwelt on the subject for so long, it seems strange that Langdon would not figure more prominently in his literary imagination. The reality is, however, that Twain did respond to Langdon's death in ways reminiscent of those following the deaths of Livy, Susy, and Jean. And that response, as it turns out, has been hiding in plain sight now for nearly a century and a half.

Scholarship for decades now has recognized the ways Twain dealt with loss during the course of his life through his writing; Tom Sawyer, however, has yet to be appreciated within this context. This new information sheds crucial light on precisely how—and possibly why—it is that Twain began writing about the Mississippi River Valley, his childhood home and the region of the country with which he is most often identified as a writer of fiction. Whether Twain sought to avoid his pain by immersing himself in a reminiscence of his own boyhood or whether the passing of his child triggered extensive memories of his own youth, mourning his son's death turns out to be the catalyst for Twain's discovery of the river and town that lie at the center of his most enduring work as an American literary artist.



Death Mask of Langdon Clemens
(Courtesy Mark Twain Museum, Hannibal, Missouri)



Scene from the 1944 picture *The Adventures of Mark Twain*
(Warner Bros. Courtesy R. Kent Rasmussen)

HUGH DAVIS, C.S. *Brown High School, North Carolina*
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“A Tale for Young People of All Ages: *The Prince and the Pauper and Youth*”

Mark Twain’s *The Prince and the Pauper* (1881) proclaims in its subtitle that the novel is “A Tale for Young People of all Ages,” suggesting the author saw the novel as being both about and for young people, with a universal appeal. Obviously, the historical tale of look-alike children features young people at its narrative center, and, given the enduring popularity of the novel, both in its original form and in the many adaptations produced in the more than 130 years since its initial publication, it has remained a favorite story of many people, presumably matching Clemens’s announced audience of the young and young-at-heart. This novel of confused identities and youthful claimants, which Samuel Clemens published between *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884), his two most famous novels about and for children, has been a popular story for readers, offering a timeless tale of characters searching for understanding and place in society, and providing a commentary for the nineteenth century through the lens of the sixteenth century. However, the work has also often been recast as “merely” children’s entertainment, and this presentation will examine what the work says about youth and how the work has repeatedly been framed for youthful readers and viewers.

Like its twin titular characters, who recognize each other because of their common looks and despite their disparate upbringings, *The Prince and the Pauper* is, at once, familiar to viewers and readers. Whereas the first images conjured by the name “Mark Twain” might be of Huck floating on a raft or of Tom’s not whitewashing a fence, the best-known story details may very well belong to this text. As Mark Twain’s novel involves discovering the reality of a mistaken identity, so readers continue to come to the novel, and many both recognize elements of the story and discover new ideas within its pages. This novel of two boys and their educational journeying is well remembered by readers as a tale of identity and growth. The continued legacy of *The Prince and the Pauper* is one of a familiar children’s tale, both a story of and for young people, and the legacy of this “Tale for Young People of All Ages” is one of repeated retellings and re-readings.

MARK DAWADZIAK, *Cleveland Plain Dealer*, Ohio

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Mark Twain and the Movies

Hollywood, on some level, has innately understood the profound and enduring connection between Mark Twain and youth. There are stirring moments that leave little doubt of that. And yet, even armed with this realization, filmmakers consistently have come up woefully short with screen versions of his works. It certainly has not been due to any lack of effort. There have been dozens upon dozens of adaptations since the first ones appeared in 1907. By and large, these screen versions make as much a mess of Twain's stories as Fredric March's notoriously unreliable *The Adventures of Mark Twain* (1944) makes of the story of his life. The reasons are similar. Like *The Adventures of Mark Twain*, these adaptations tend to be sanitized, sentimentalized, and badly compromised. They scrub the rough edges away until the surface gleams with the wholesomeness and bright cheer of a Norman Rockwell painting. They veer away from the dark and dangerous and challenging corners that made Twain's writing so emotionally and psychologically true to childhood – a real childhood, not the overly simplistic or overly sophisticated extremes Hollywood loves to embrace. Documentary filmmaker and unabashed Twain admirer Ken Burns is fond of quoting historian and novelist Shelby Foote's observation that the author of *Tom Sawyer* and *Huckleberry Finn* "wrote with the bark on." Mark Twain wrote American English, with all of its rough edges. Typically, the first thing Hollywood does is remove the bark, polishing the surface until it is as smooth and safe as possible. The idea is to commercially package these stories, making them tenable and palatable to the widest possible audience. The irony is that, in doing so, they strip away the very dark and dangerous elements that Mark Twain knew would fetch and captivate the teen and pre-teen set. Consider how much disturbingly dark and wonderfully dangerous storytelling fuels the Harry Potter books and films.

Somewhat more egregiously, they tend to stray alarmingly far from the characters and themes in Twain's books. So the road through Hollywood history is littered with disappointing adaptations of Twain's books and stories. Since the earliest known versions appeared while Twain still was alive, more than one hundred movies and television shows have been adapted from twenty-one of Mark Twain's books and stories. Four works account for about sixty of them: *Tom Sawyer* (1876), *Huckleberry Finn* (1885), *The Prince and the Pauper* (1881), and *A Connecticut Yankee in King Arthur's Court* (1889). It is a dismal track record, to put it charitably – so dismal, in fact, a film that's merely very good, if not quite a four-star masterpiece, the 1938 version of *The Adventures of Tom Sawyer*, zooms to the head of the class.

ALAN GRIBBEN, *Auburn University at Montgomery*, Alabama

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"Samuel Clemens's Earliest Reading Experiences"

Hardly any of the books that Clemens read as a boy and a teenager have survived, mainly because he moved about so restlessly. Not until he married and settled into his new home in Hartford did his book collection begin to take a permanent form. However, his later writings—along with the testimony of those who knew him—offer clues about his youthful reading experiences.

For instance, a lurid crime novel by William Harrison Ainsworth, *Jack Sheppard: A Romance* (1839), based on the life of a famous London thief, robber, and escape artist, definitely caught his boyish attention. In composing *Tom Sawyer*, Twain could still quote a children's book about the Robin Hood legend by heart. Although there is good evidence that Tom Sawyer's beloved "authorities" such as the "wildcat" literature of Ned Buntline and other dime novelists came from Clemens's boyhood bookshelves, Tom's smattering of literary knowledge hardly provides an adequate picture of his creator's rapidly evolving tastes at the same age. One of his school classmates, for example, recalled that Sam Slick's comical sketches in *The Clockmaker* entertained Clemens immensely. Clemens himself would recall the sensation made in Hannibal by Eugene Sue's best-selling *The Wandering Jew*. A book by George Lippard about General George Washington's military feats drew his attention and would much later be read aloud by Huckleberry Finn. Two years before Clemens became an apprentice pilot he copied down entire pages of a volume about phrenology and the temperaments. Jonathan Swift's *Gulliver's Travels* fascinated him with "its prodigies & its marvels." He remembered reading Horace Walpole's letters as a boy. "I absorbed them, gathered in their grace, wit, and humor, and put them away to be used by and by." Asked in his fifties to recommend the best books for young people to read, Clemens vouched for Plutarch, Thomas Macaulay's histories, Defoe's *Robinson Crusoe*, *the Arabian Nights*, and *Gulliver's Travels*—selections that appear to line up with his own early choices. In St. Louis in the 1850s he was introduced to the novels of Thackeray and Disraeli. Although he later became critical of Charles Dickens's novels, he unmistakably knew many of them by the time he was out in the Far West. Indeed, many of the Romantic era writers against whom he later revolted were part of his literary vocabulary in the first decades of his life, including Walter Scott, James Fenimore Cooper, and Edgar Allan Poe. He had additionally read works by Shakespeare, Cervantes, Goldsmith, and Voltaire. It could be said that the foundations of Mark Twain's writing career were laid early and solidly by the range of his youthful curiosity about printed materials. He had already gone through an ample library, both popular and classic literature, by the time he undertook the profession of authorship.

RONALD JENN, *Université de Lille, France*
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"Joan of Arc, Written in France"

Begun in earnest in Italy in 1893 and completed in Paris in 1895, *Personal Recollections of Joan of Arc* was Twain's major literary effort of that period. It was also the novel he considered his best. Little read today the book has stumped scholars because of the near total departure it seems to make from all of Twain's previous works. Twain's labor of love and his only novel entirely set in France, *Personal Recollections of Joan of Arc* coincided with Mark Twain's longest residence in France. It is as if he needed to be on French soil to accompany his brainchild into the world before embarking on the world-wide lecture tour he would undertake in 1895-96.

Twain claimed to have researched the life of Joan of Arc for twelve years—and no doubt he did devote substantial time to reading about her in both English and French—but he wrote much of the novel in a frenzy of work he experienced in Étretat, Normandy, in August and September 1894 where he set himself the goal of finishing Book II before returning to Paris. Then not until the end

of November, at the house at 169 rue de l'université in Paris, where Twain lived for the last time in France, did he resume work on *Joan of Arc* with the final sections about her trial. Even before that, a trip Samuel Clemens took down the Rhône, in France, in September 1891 proved pivotal for his *Joan of Arc* project. He realized on that trip the potential offered by the French sources and his own ability to exploit them effectively. From then on, he acquired, read, and heavily annotated the eight French authorities later acknowledged in a list at the beginning of the book. Looking at the 'French marginalia' in the French history books that survive in the Mark Twain Papers to this day reinforces the cosmopolitan dimension the American icon is increasingly assuming. *Joan of Arc* is, in more ways than one, the climax of Twain's long-time and paradoxical relationship with the French, and their language, the result of a power struggle between France and the U.S.

Twain's residence in France during so much of the writing of *Joan of Arc* underscores that he was immersing himself in French history for his last novel, which melds French and American identities in telling Joan's story.



Clemens family on the porch of their Hartford home in 1884
From left to right: Clara, Sam, Jean, Livy, and Susy
(Photo by Horace L. Bundy. Courtesy Mark Twain Papers,
The Bancroft Library, University of California)

ANDREW LEVY, *Butler University, Indiana*
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“Mark Twain and the Idea of American Identity”

For a century and more, the idea of ‘Mark Twain’ and the idea of ‘American identity’ have been inextricably linked in the national consciousness - Twain himself wrote in his journal that “I am not an American. I am the American.” And Mark Twain’s reputation—his outsized role in the national cultural industry—has been greatly dependent on this identification. In an increasingly politically polarized, increasingly multicultural society, however, it is unlikely that either the idea of Mark Twain or American identity can remain the same, or maintain the same relationship to one another. Utilizing a survey of recent scholarship, this talk explores the role Mark Twain might play in the American twenty-first century—where he might be irrelevant, or newly relevant, to changing political and social conditions.

As Chuck Klosterman notes in the aptly titled *But What If We’re Wrong?*, historical prediction is a counter-intuitive project: what history shows us, oxymoronically, is that what will likely happen tends to be something no one ever actually predicts. But that humbling fact never stops us. This presentation illustrates, first, that Mark Twain’s status as an American icon has relied upon cultural formations that have already been tested, and are entering various stages of obsolescence: his role as a ‘singer’ of childhood, specifically bucolic, white, male childhood; his racial vision as voiced in certain texts, where it resonated more in earlier stages of the Civil Rights Movement than the current one.

Secondly, this talk then explores the work of academic and trade writers that are reconstructing Twain for a new century: these writers focus upon Twain’s stature as an international presence, his affinity for popular culture, his ecocritical worldview, and his in-fact quite subversive youth politics. In particular, this talk focuses on the issue at hand at this conference, and asks whether Twain can be noted in the next century as a savant and compassionate observer of vulnerable youth and adolescent political struggle as much as he was celebrated in the past for his portrait of childhood ‘adventure.’ But I conclude by arguing that much depends on the increasingly intersectional nature of American culture. Twain’s writings are sufficiently capacious—some would say contradictory—to sustain almost endless reconstructions to suit changing historical epochs. But if American politics become increasingly characterized by racial, generational, gender and class formations that blur and reflect one another, then, this talk concludes, Twain’s collected works could well yield powerful and visionary contributions to whatever new canon of American literature our children and grandchildren might design.

PETER MESSENT, *University of Nottingham, United Kingdom*
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“Projecting a Future: Tom Sawyer, Huck Finn, and America”

My essay in MacDonnell and Rasmussen’s *Mark Twain and Youth* is on *The Adventures of Tom Sawyer*. One of the things I do there is to link the nostalgic qualities of Twain’s book and the representation of his boy protagonist to the larger American historical context in which he was writing. In my pres-

ent paper, I use that as a springboard for further speculation on Twain's use of the boy book – speculation triggered by a recent piece by Peter Stoneley on *The Adventures of Huckleberry Finn*. Stoneley suggests that in this latter book, “the American future” is “envisaged in and through the child.” This connection (the narrative of a boy protagonist and the nation's future) is a thought-provoking one. I explain why Stoneley sees it as true in Huck's case and then ask if and how we can make the same connection in his earlier book, and in what respects the two books differ. Ultimately, I argue that difference does not matter as we end up very much in the same place, with a bleakly pessimistic view of any promise inherent in the figure of the child. I conclude by briefly alluding to other children's fiction to see how some of the tensions in Twain's books play themselves out in that larger context. This is in many ways a speculative piece which I hope will inspire further comment and development from my colleagues.

PATRICK OBER, *Wake Forest Baptist Health, North Carolina*
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“Health, Disease, and Children in Mark Twain's Life and Writings”

The health of children was a recurring theme in Sam Clemens's writing, and he incorporated his childhood medical experiences into the fabric of his most important works. In later years, Clemens's worries about the health of his own children became an ongoing concern that influenced his life and his writing.

In his 1871 story on “The Dangers of Lying in Bed,” Clemens observed that trauma, violence, bad luck, and bad decisions caused thousands of deaths each year. Americans seemed prone to get “stabbed, shot, drowned, hanged, poisoned, or meet a similarly violent death in some other popular way, such as perishing by kerosene-lamp and hoop-skirt conflagrations, getting buried in coal-mines, falling off house-tops, breaking through church or lecture-room floors, taking patent medicines, or committing suicide in other forms.” In contrast, the cause of some diseases was far less certain. Mysterious diseases that struck without warning were attributed to nebulous forces known as *miasms*. Not only did miasms arrive without notice, but once present they struck their victims with furor and intensity, and within a few hours the frightful influence of the miasms could cause disease and death. Children seemed most susceptible. There was some reason to think that unclean air and disease were one and the same; bad air was *mal aria*, and *mal aria* was malaria.

Cholera was chief among the miasmatic diseases of the Mississippi Valley in Sam Clemens's youth. The disease traveled up the Mississippi River every spring. The cholera epidemic of 1849 was particularly severe, and it killed a number of Hannibal citizens (as many as three in a single day), including Sam Honeyman, the father of one of Sam Clemens' playmates. Jane Clemens dosed her son Sam with Perry Davis's Pain-Killer as a cholera preventative, with apparent success – Sam never came down with cholera. (The episode was revisited and celebrated in *Tom Sawyer*.)

As a father, Sam lost his first child, Langdon, to the miasmatic disease known as diphtheria or membranous croup. Diphtheria, typhoid fever, and scarlet fever threatened his daughters in later years. The Clemens family's experiences with diphtheria are the basis of his stories “The McWilliamses and the Membranous Croup” and “Little Bessie,” and contribute an important subplot to *Connecticut Yankee*. Scarlet fever appears in “Tom Sawyer's Conspiracy” and is the basis of Huck's

enlightenment in *Huckleberry Finn*. Just as scarlet fever caused deafness in Sam's boyhood friend Tom Nash, it was responsible for deafness in Jim's four-year-old daughter Elizabeth and set the stage for Huck's moment of discovery. Jim confided to Huck that he had not realized the girl was deaf when he slapped her for disobeying an order she never heard. Huck was surprised by Jim's remorse for striking the innocent girl and came to an essential conclusion: "I do believe he cared just as much for his people as white folks does for theirn."

JOHN PASCAL, *Seton Hall Preparatory School, New Jersey*
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"A New Generation's Tickets to Mark Twain's Steamboat, Stagecoach, and Steamship"

High school and college students' first impressions of Mark Twain are of a frizzy white-haired serious-faced old man in a white suit saying something witty about a classic being a book that nobody reads and who is noted for only writing a required reading called *Huck Finn*. In their eyes and mind, his claim to fame is that the local diner bears his name. This chapter shows that nothing could be further from the truth.

This presentation reinforces the wonderfully different ways of teaching his life, literary works, and his world. It demonstrates the consistent result of their happy shock and delighted response as to what Twain saw and how he lived his extraordinary life. They are amazed that his words, images, and beliefs capture and hold their attention unlike any other authors they have read. Further, not only are they intrigued by the freedom of his travels throughout the United States and around the world, but also they thoroughly enjoy writing their reactions to his literature.

In analyzing *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*, students yearn for and imaginatively experience unusual outdoor settings that are far different from their time inside their homes with ever-present technology. The topically significant texts distinctively help them to examine their own moral choices, from excusable everyday trouble to making the strongest moral decisions.

Having been handed the story that rocketed Twain to national fame "The Celebrated Jumping Frog of Calaveras County" and the story that mirrors today's news channel look-alike "experts," his "How I Edited an Agricultural Paper" gives them an opportunity to show their reaction in essays of why they enjoyed these stories: his humor is not only unique in intelligence and diversity, but also points out our human traits and faults without being pedantic. They are happily surprised and relieved from the usual boredom that can accompany typical writing assignments in that his writing abilities stimulate their senses and emotions; as a result, they want to read more of his works.

It has been said that we cannot stay here indefinitely; our sun will eventually die and take Earth with it. That being the case, I have every confidence that my students who now study Mark Twain and revel in his works, will have descendants who, when the sun shines for the last time on "the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along," will be on their way to the stars—but only after setting a course for the pilothouse atop Halley's Comet. Surely Mark Twain will be there, waiting for them.

LUCY ROLLIN, *Clemson University, South Carolina*
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“The Man of the Century – Twice”

This presentation explores the similarities between two men who came to represent their centuries: Mark Twain in the 19th century, and Dr. Benjamin Spock in the 20th.

Mark Twain was born in 1835 and died in 1910, a life that spanned a time of the greatest internal upheaval in American history at the time. The Civil War changed the trajectory of Samuel Clemens' life and, one might say, helped to create Mark Twain. Benjamin Spock was born in 1903 and died in 1998; his life was changed by the most divisive upheaval in 20th century America's history: the Vietnam war. For both these men, these events brought about a change in their thinking and in their subsequent lives.

Both were deeply involved with the lives of children. Mark Twain wrote about children, and wrote for them as well as for adults. His own children were much loved, but he suffered the loss of three of them in his lifetime. In his later life he sought out children as companions. Spock's entire career was devoted to children, to keeping them well and safe and happy. He too lost a child. Both men had very happy marriages to wives whose devotion helped to advance their public lives (though Spock eventually divorced and remarried).

Both men underwent changes in their political thinking. Twain became politically active, knowing his support for candidates for public office would have an impact. Spock too became very active and public in support for John Kennedy and (to his later dismay) Lyndon Johnson. Both were liberal in their politics, keeping the welfare of the young always in mind.

Both men continued to write throughout their lives, partially for financial reasons.

Both men enjoyed sailing, though Twain perhaps more from the necessity to travel than Spock, who became an expert rower in college and continued to enjoy being on the water as a way to relax.

Both men were hugely popular as personalities, attracting attention and affection wherever they went even when they supported less popular causes—such as education for blacks (Twain) and cessation of nuclear experiments (Spock).

Together, these two towering figures have come to represent an America devoted to its children, protecting them and the future they will create.



The Trouble Begins at Eight Lecture Series

Wednesday, October 12, the Barn at Quarry Farm - 8 p.m.

“You know the secret places of our hearts”:

The Mark Twain-Joe Twichell Letters

Peter Messent *University of Nottingham, United Kingdom*

This talk will use selected highlights from the *The Mark Twain-Joseph Twichell Letters* (edited by Hal Bush, Steve Courtney, and Peter Messent, published by the University of Georgia Press in early 2017) in order to trace the development of the forty-year friendship between Mark Twain and Joseph Twichell, the Hartford Congregation minister. There will also be an emphasis on what the letters reveal, both about Twain as a family man, author, and celebrity, and about Twichell's life as a minister, his key role as Twain's "pastor" and the closest of personal and family friends, and his general position as minor satellite to Twain's shining star. The talk will also focus on the later years of both men's lives, and the way that, as Twain's misanthropy became more and more pronounced, Twichell acted in the role of optimist to his pessimist, serving as "equilibrium restorer" as Twain funnelled some of his most damning opinions about religion, politics and the human race at-large in his friend's direction. The lecture will show how the two men's exchanges are marked nonetheless by a (mostly!) good-humoured tolerance for each other's positions.

Tours of Quarry Farm begin at 7:00pm. *The Trouble Begins at Eight.*

Wednesday, October 19, the Barn at Quarry Farm - 8 p.m.

“Dressing for Success: Mark Twain Fashions an Image to Suit His Disguise”

Martin Zehr, Independent Scholar

While famous for the attention-getting white linen suits he donned in his later years, Mark Twain was aware of the functional value of outer coverings throughout his life. A survey of Sam Clemens's wardrobe choices underscores his sensitivity to the status value, shock value and even, in some cases, the capacity for crossing gender and social boundaries provided by garments. Just as he inhabited the dual, sometimes manufactured worlds of his Clemens and Twain personas, he was adept at noticing, and making use of, deliberately-fashioned images created from whole cloth.

Tours of Quarry Farm begin at 7:00pm. *The Trouble Begins at Eight.*

Wednesday, November 2, Cowles Hall on the Elmira College Campus - 8 p.m.

“Mark Twain's Brand: Comic Performance and the Modern American Self”

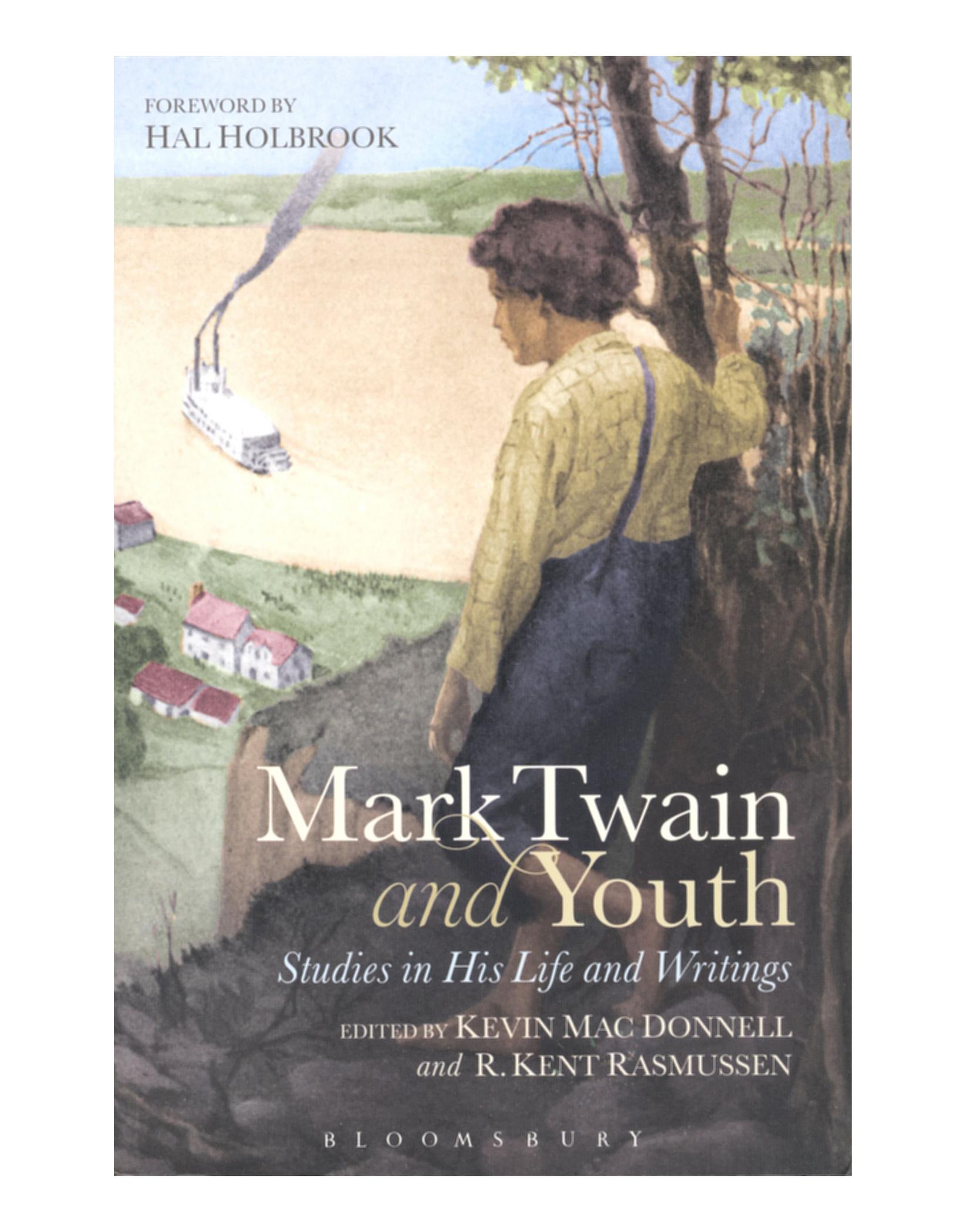
Judith Yaross Lee *Ohio University*

[NOTE TIME AND LOCATION OF THIS LECTURE]

Samuel L. Clemens pioneered a modern understanding of the new information economy emerging in the U.S. in the years after the Civil War because he understood and marketed Mark Twain as a brand-name comic commodity. Judith Yaross Lee explains how Clemens managed the Mark Twain brand by extending it to some activities, excluding it from others, and exploiting its modern conception of the self in his public performances.

Tours of the Mark Twain Study and Exhibit begin at 6:00pm.



The cover features a watercolor-style illustration of a young boy with dark, curly hair, wearing a yellow quilted shirt and blue overalls. He is standing on a rocky outcrop, leaning against a large tree trunk and looking out over a landscape. In the distance, a white steamship with two smokestacks is on a body of water, emitting a thick plume of dark smoke. The background shows rolling green hills under a blue sky. The text is overlaid on the illustration.

FOREWORD BY
HAL HOLBROOK

Mark Twain *and* Youth

Studies in His Life and Writings

EDITED BY KEVIN MAC DONNELL
and R. KENT RASMUSSEN

B L O O M S B U R Y



“Mark Twain and Youth”

A Quarry Farm Weekend Symposium

Friday, October 7 and Saturday, October 8, 2016

Kevin MacDonnell and Kent Rasmussen, Co-Chairs

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