

Twain's

Laura Skandera Trombley

Mark Twain's Book for Bad Boys and Girls Mark Twain, 2002-07 This is the first-ever compilation of Twain's wise and witty essays, sketches, and stories on the joys and rewards of misbehavior. With themes including honesty is not always the best policy, the wicked are not always punished, and virtue is often its only reward, this is a charming treasury that will warm the hearts of bad boys and girls (of any age) everywhere

Mark Twain's Book of Animals Mark Twain, Shelley Fisher Fishkin, Barry Moser, 2011-07 For those unaware—as I was until I read this book—that Mark Twain was one of America's early animal advocates, Shelley Fisher Fishkin's collection of his writings on animals will come as a revelation. Many of these pieces are as fresh and lively as when they were first written, and it's wonderful to have them gathered in one place. —Peter Singer, author of *Animal Liberation* and *The Life You Can Save* “A truly exhilarating work. Mark Twain's animal-friendly views would not be out of place today, and indeed, in certain respects, Twain is still ahead of us: claiming, correctly, that there are certain degraded practices that only humans inflict on one another and upon other animals. Fishkin has done a splendid job: I cannot remember reading something so consistently excellent.—Jeffrey Moussaieff Masson, author of *When Elephants Weep* and *The Face on Your Plate* Shelley Fisher Fishkin has given us the lifelong arc of the great man's antic, hilarious, and subtly profound explorations of the animal world, and she's guided us through it with her own trademark wit and acumen. Dogged if she hasn't. —Ron Powers, author of *Dangerous Water: A Biography of the Boy Who Became Mark Twain* and *Mark Twain: A Life*

Mark Twain's America Bernard Augustine DeVoto, 1997-01-01 Beginning in 1835, the birth year of Samuel Clemens, and extending through the Gilded Age, Mark Twain's *America* depicts the vigorous social and historical forces that produced the creator of Tom Sawyer and Huckleberry Finn. Bernard DeVoto catches a people moving west: Twain's own family drifting down the Ohio, emigrants of every stripe, the famous and the obscure. Answering genteel critics such as Van Wyck Brooks, who blamed the American frontier for stifling Twain's genius, DeVoto shows that, in fact, Twain's early days in Nevada and California made a writer of him. Mark Twain's *America*, first published in 1932, enriched by western humor and supernatural slave lore, is an enduring work of American literary and cultural criticism.

Mark Twain's Speeches Mark Twain, 1910 These Mark Twain speeches will address themselves to the minds and hearts of those who read them, but not with the effect they had with those who heard them; Clemens himself would have said, not with half the effect. I have noted elsewhere how he always held that the actor doubled the value of the author's words; and he was a great actor as well as a great author. In the words of author William Dean Howells: These speeches will address themselves to the minds and hearts of those who read them, but not with the effect they had with those who heard them; Clemens himself would have said, not with half the effect. I have noted elsewhere how he always held that the actor doubled the value of the author's words; and he was a great actor as well as a great author. He was a most consummate actor, with this difference from other actors, that he was the first to know the thoughts and invent the fancies to which his voice and action gave the color of life. Representation is the art of other actors; his art was creative as well as representative; it was nothing at second hand. I never heard Clemens speak when I thought he quite failed; some burst or spurt redeemed him when he seemed flagging short of the goal, and, whoever else was in the running, he came in ahead. His near-failures were the error of a rare trust to the spontaneity in which other speakers confide, or are believed to confide, when they are on their feet. He knew that from the beginning of oratory the orator's spontaneity was for the silence and solitude of the closet where he mused his words to an imagined audience; that this was the use of orators from Demosthenes and Cicero up and down. He studied every word and syllable, and memorized them by a system of mnemonics peculiar to himself, consisting of an arbitrary arrangement of things on a table--knives, forks, salt-cellar; inkstands, pens, boxes, or whatever was at hand--which stood for points and clauses and climaxes, and were at once indelible diction and constant suggestion.

He studied every tone and every gesture, and he forecast the result with the real audience from its result with that imagined audience. Therefore, it was beautiful to see him and to hear him; he rejoiced in the pleasure he gave and the blows of surprise which he dea I have been talking of his method and manner; the matter the reader has here before him; and it is good matter, glad, honest, kind, just. W. D. HOWELLS.

Mark Twain's Homes and Literary Tourism Hilary Iris Lowe, 2012-07-20 A century after Samuel Clemens's death, Mark Twain thrives—his recently released autobiography topped bestseller lists. One way fans still celebrate the first true American writer and his work is by visiting any number of Mark Twain destinations. They believe they can learn something unique by visiting the places where he lived. Mark Twain's Homes and Literary Tourism untangles the complicated ways that Clemens's houses, now museums, have come to tell the stories that they do about Twain and, in the process, reminds us that the sites themselves are the products of multiple agendas and, in some cases, unpleasant histories. Hilary Iris Lowe leads us through four Twain homes, beginning at the beginning—Florida, Missouri, where Clemens was born. Today the site is simply a concrete pedestal missing its bust, a plaque, and an otherwise-empty field. Though the original cabin where he was born likely no longer exists, Lowe treats us to an overview of the history of the area and the state park challenged with somehow marking this site. Next, we travel with Lowe to Hannibal, Missouri, Clemens's childhood home, which he saw become a tourist destination in his own lifetime. Today mannequins remind visitors of the man that the boy who lived there became and the literature that grew out of his experiences in the house and little town on the Mississippi. Hartford, Connecticut, boasts one of Clemens's only surviving adulthood homes, the house where he spent his most productive years. Lowe describes the house's construction, its sale when the high cost of living led the family to seek residence abroad, and its transformation into the museum. Lastly, we travel to Elmira, New York, where Clemens spent many summers with his family at Quarry Farm. His study is the only room at this destination open to the public, and yet, tourists follow in the footsteps of literary pilgrim Rudyard Kipling to see this small space. Literary historic sites pin their authority on the promise of exclusive insight into authors and texts through firsthand experience. As tempting as it is to accept the authenticity of Clemens's homes, Mark Twain's Homes and Literary Tourism argues that house museums are not reliable critical texts but are instead carefully constructed spaces designed to satisfy visitors. This volume shows us how these houses' portrayals of Clemens change frequently to accommodate and shape our own expectations of the author and his work.

Mark Twain And The South Arthur G. Pettit, 2014-07-11 The South was many things to Mark Twain: boyhood home, testing ground for manhood, and the principal source of creative inspiration. Although he left the South while a young man, seldom to return, it remained for him always a haunting presence, alternately loved and loathed. Mark Twain and the South was the first book on this major yet largely ignored aspect of the private life of Samuel Clemens and one of the major themes in his writing from 1863 until his death. Arthur G. Pettit clearly demonstrates that Mark Twain's feelings on race and region moved in an intelligible direction from the white Southern point of view he was exposed to in his youth to self-censorship, disillusionment, and, ultimately, a deeply pessimistic and sardonic outlook in which the dream of racial brotherhood was forever dead. Approaching his subject as a historian with a deep appreciation for literature, he bases his study on a wide variety of Mark Twain's published and unpublished works, including his notebooks, scrapbooks, and letters. An interesting feature of this illuminating work is an examination of Clemens's relations with the only two black men he knew well in his adult years.

Mark Twain's Civil War Mark Twain, 2010-09-12 When the Civil War halted steamboat travel on the Mississippi River in 1861, an unemployed riverboat pilot named Samuel Clemens enlisted in the Missouri militia. After two weeks of service, Clemens abandoned his post and fled westward to begin a writing career—a turn of events that precipitated the rise to fame of the man who would become known as Mark Twain. The circumstances surrounding his departure are unclear; some view Twain as a deserter, while others call into question the nature of his commitment from the

beginning. Twain defended himself in speeches and in print, offering varying accounts—with varying degrees of truth—of his confusion upon enrollment, his ignorance of the moral and political forces behind the war, and his claim to have killed a man while hiding in a corncrib. Regardless of the reason for his desertion, his personal experiences and the Civil War in general are recurring topics in Twain's speeches, fiction, and nonfiction. In addition to broaching the issue in longer works, such as *Life on the Mississippi* and *The Gilded Age*, Twain directly addresses it in shorter pieces such as *The Private History of a Campaign That Failed* and *A Curious Experience*. Editor David Rachels unites these selections in *Mark Twain's Civil War*, offering Twain fans and Civil War scholars the unprecedented opportunity to read the entire array of Twain's Civil War-influenced literature in one volume. In addition to Twain's own pieces, Rachels includes an account of Twain's war career by his official biographer as well as a story by Absalom C. Grimes, a Confederate mail runner who claims to have served with Twain early in the war. An introduction by Rachels completes the text, which analyzes Twain's military stint and assesses the war's profound influence on one of America's most celebrated authors.

Mark Twain's Fables of Man Mark Twain, 2023-12-22 For years, many of Twain's philosophical, religious, and historical fantasies concerning the nature and condition of humanity remained unpublished. Thirty-six of these writings make their first appearance here.

Mark Twain's Own Autobiography Mark Twain, 2010-02-25 Mark Twain's *Own Autobiography* stands as the last of Twain's great yarns. Here he tells his story in his own way, freely expressing his joys and sorrows, his affections and hatreds, his rages and reverence—ending, as always, tongue-in-cheek: “Now, then, that is the tale. Some of it is true.” More than the story of a literary career, this memoir is anchored in the writer's relation to his family—what they meant to him as a husband, father, and artist. It also brims with many of Twain's best comic anecdotes about his rambunctious boyhood in Hannibal, his misadventures in the Nevada territory, his notorious Whittier birthday speech, his travels abroad, and more. Twain published twenty-five “*Chapters from My Autobiography*” in the *North American Review* in 1906 and 1907. “I intend that this autobiography . . . shall be read and admired a good many centuries because of its form and method—form and method whereby the past and the present are constantly brought face to face, resulting in contrasts which newly fire up the interest all along, like contact of flint with steel.” For this second edition, Michael Kiskis's introduction references a wealth of critical work done on Twain since 1990. He also adds a discussion of literary domesticity, locating the autobiography within the history of Twain's literary work and within Twain's own understanding and experience of domestic concerns.

Mark Twain's Letters, Volume 2 Mark Twain, Edgar Marquess Branch, Michael B. Frank, Kenneth M. Sanderson, Harriet E. Smith, 1988 Here is young Sam Clemens—in the world, getting famous, making love—in 155 magnificently edited letters that trace his remarkable self-transformation from a footloose, irreverent West Coast journalist to a popular lecturer and author of *The Jumping Frog*, soon to be a national and international celebrity. And on the move he was—from San Francisco to New York, to St. Louis, and then to Paris, Naples, Rome, Athens, Constantinople, Yalta, and the Holy Land; back to New York and on to Washington; back to San Francisco and Virginia City; and on to lecturing in Ohio, Michigan, Pennsylvania, and New York. Resplendent with wit, love of life, ambition, and literary craft, this new volume in the wonderful Bancroft Library edition of *Mark Twain's Letters* will delight and inform both scholars and general readers. This volume has been supported by the National Endowment for the Humanities, the Mark Twain Foundation, Jane Newhall, and The Friends of The Bancroft Library.

Twain's End Lynn Cullen, 2016-06-07 In March of 1909, Mark Twain cheerfully blessed the wedding of his private secretary, Isabel V. Lyon, and his business manager, Ralph Ashcroft. One month later, he fired both, wrote a ferocious 429-page rant about the pair, and then --with his daughter, Clara Clemens--slandered Isabel in the newspapers, erasing her nearly seven years of devoted service to their family.--Page 4 of cover

The Extraordinary Mark Twain (according to Susy) Barbara Kerley, 2010 Thirteen-year-old Susy Clemens wants the world to know that her papa, Mark Twain, is more than just a humorist and sets out to write a comprehensive biography of the American icon.

Mark Twain's Other Woman Laura Skandera Trombley, 2010-03-16 Laura Skandera Trombley, the preeminent Twain scholar at work today, reveals the never-before-read letters and daily journals of Isabel Lyon, Mark Twain's last personal secretary. For six years, Isabel Lyon was responsible for running the aging Man in White's chaotic household, nursing him through several illnesses and serving as his adoring audience. But after a dramatic breakup of their relationship, Twain ranted in personal letters that she was "a liar, a forger, a thief, a hypocrite, a drunkard, a sneak, a humbug, a traitor, a conspirator, a filthy-minded and salacious slut pining for seduction." For decades, biographers omitted Isabel from the official Twain history at his decree. But now, the truth of the split is exposed at last in a story that sheds light on a lionized author's final decade.

Mark Twain's Letters Mark Twain, 1917

Mark Twain's Civil War Bill Macnaughton, 2012 When Mark Twain's biographer visits the dying old man in Bermuda in April 1910, he receives a surprising gift: a new manuscript. Upon reading it, the biographer discovers a novel (with a hero named Sam Clemens) that contains a sexually frank and bittersweet romance, a violent plot by ruthless confederate conspirators to capture the huge U.S. Arsenal in St. Louis, and a thoughtful study of race relations. In addition to an exciting, historically based picture of the turbulent South on the verge of tragic conflict, Mark Twain's Civil War contains a fascinating, warts-and-all portrayal of one young Mississippi River pilot, deeply uncertain about his future, who will go on to become America's best-loved humorist.

Twain's Brand Judith Yaross Lee, 2013-02-26 Samuel L. Clemens lost the 1882 lawsuit declaring his exclusive right to use "Mark Twain" as a commercial trademark, but he succeeded in the marketplace, where synergy among his comic journalism, live performances, authorship, and entrepreneurship made "Mark Twain" the premier national and international brand of American humor in his day. And so it remains in ours, because Mark Twain's humor not only expressed views of self and society well ahead of its time, but also anticipated ways in which humor and culture coalesce in today's postindustrial information economy—the global trade in media, performances, and other forms of intellectual property that began after the Civil War. In *Twain's Brand: Humor in Contemporary American Culture*, Judith Yaross Lee traces four hallmarks of Twain's humor that are especially significant today. Mark Twain's invention of a stage persona comically conflated with his biographical self lives on in contemporary performances by Garrison Keillor, Margaret Cho, Jerry Seinfeld, and Jon Stewart. The postcolonial critique of Britain that underlies America's nationalist tall tale tradition not only self-destructs in *A Connecticut Yankee in King Arthur's Court* but also drives the critique of American Exceptionalism in Philip Roth's literary satires. The semi-literate writing that gives *Adventures of Huckleberry Finn* its "vernacular vision"—wrapping cultural critique in ostensibly innocent transgressions and misunderstandings—has a counterpart in the apparently untutored drawing style and social critique seen in *The Simpsons*, Lynda Barry's comics, and *The Boondocks*. And the humor business of recent decades depends on the same brand-name promotion, cross-media synergy, and copyright practices that Clemens pioneered and fought for a century ago. Twain's Brand highlights the modern relationship among humor, commerce, and culture that were first exploited by Mark Twain.

Twain's Feast Andrew Behrs, 2010-06-24 One young food writer's search for America's lost wild foods, from New Orleans croakers to Illinois Prairie hen, with Mark Twain as his guide. In the winter of 1879, Mark Twain paused during a tour of Europe to compose a fantasy menu of the American dishes he missed the most. He was desperately sick of European hotel cooking, and his menu, made up of some eighty regional specialties, was a true love letter to American food: Lake Trout, from Tahoe. Hot biscuits, Southern style. Canvasback-duck, from Baltimore. Black-bass, from the Mississippi. When food writer Andrew Behrs first read Twain's menu in the classic work *A Tramp Abroad*, he noticed the dishes were regional in the truest sense of the word—drawn fresh from grasslands, woods, and waters in a time before railroads had dissolved the culinary lines between Hannibal, Missouri, and San Francisco. These dishes were all local, all wild, and all, Behrs feared, had been lost in the shift to industrialized food. In

Twain's Feast, Beahrs sets out to discover whether eight of these forgotten regional specialties can still be found on American tables, tracing Twain's footsteps as he goes. Twain's menu, it turns out, was also a memoir and a map. The dishes he yearned for were all connected to cherished moments in his life—from the New Orleans croakers he loved as a young man on the Mississippi to the maple syrup he savored in Connecticut, with his family, during his final, lonely years. Tracking Twain's foods leads Beahrs from the dwindling prairie of rural Illinois to a six-hundred-pound coon supper in Arkansas to the biggest native oyster reef in San Francisco Bay. He finds pockets of the country where Twain's favorite foods still exist or where intrepid farmers, fishermen, and conservationists are trying to bring them back. In Twain's Feast, he reminds us what we've lost as these wild foods have disappeared from our tables, and what we stand to gain from their return. Weaving together passages from Twain's famous works and Beahrs's own adventures, Twain's Feast takes us on a journey into America's past, to a time when foods taken fresh from grasslands, woods, and waters were at the heart of American cooking.

The Devil's Race-track Mark Twain, Samuel Langhorne Clemens, 1980-01-01 Mark Twain deals with the darker side of life and such themes as fate, death, bankruptcy, family misfortune, failure, and man's infinitesimal role in the cosmic order

The Adventures of Mark Twain by Huckleberry Finn Robert Burleigh, 2014-10-21 Everyone knows the story of the raft on the Mississippi and that ol' whitewashed fence, but now it's time for youngins everywhere to get right acquainted with the man behind the pen. Mr. Mark Twain! An interesting character, he was...even if he did sometimes get all gussied up in linen suits and even if he did make it rich and live in a house with so many tiers and gazebos that it looked like a weddin' cake. All that's a little too proper and hog tied for our narrator, Huckleberry Finn, but no one is more right for the job of telling this picture book biography than Huck himself. (We're so glad he would oblige.) And, he'll tell you one thing—that Mr. Twain was a piece a work! Famous for his sense of humor and saying exactly what's on his mind, a real satirist he was—perhaps America's greatest. Ever. True to Huck's voice, this picture book biography is a river boat ride into the life of a real American treasure.

Mark Twain's Autobiography Mark Twain, 1924

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