

# MEET MARK TWAIN

## Study Guide

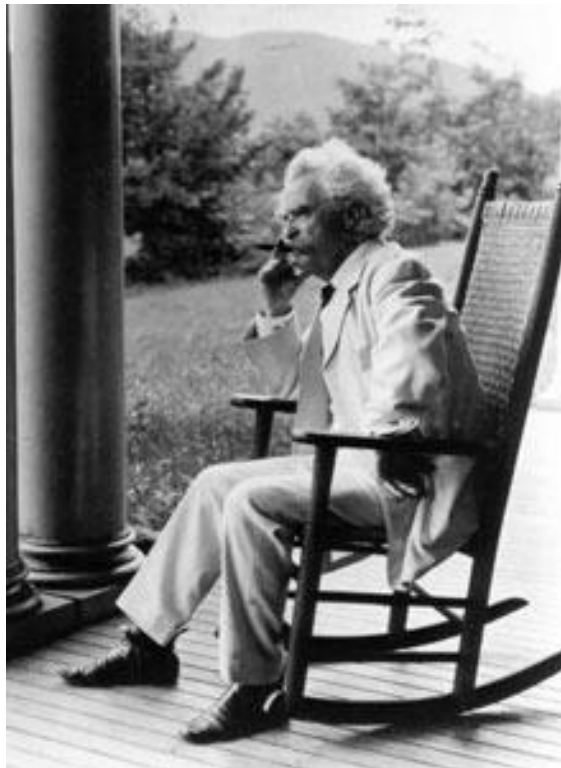
Virginia Stage Company  
Education and Outreach Department



VIRGINIA  
STAGE  
COMPANY  
EDUCATION  
PROGRAMS  
2015-2016

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## OUR MISSION

Virginia Stage Company connects the Hampton roads community through educational and community engagement initiatives that enrich lives and encourage artists and audiences for the future. Our offerings are based on our core values of quality, diversity, and community. As an integral component of VSC's mission, our education and community programming strives to reflect the needs of the communities we serve, to advocate for arts integration and experiences that promote literacy, character development, and critical thinking. We hope to inspire participants to transform the way they examine the world through programs that are accessible to all people and to develop the next generation of artists and audiences.

FOR MORE INFO:

[www.vastage.org/education](http://www.vastage.org/education)

# WHAT YOU CAN EXPECT FROM VSC EDUCATION PROGRAMS

## OUR TEACHING PHILOSOPHY

We've witnessed firsthand what the creative process nurtures in children, teens, and all lifelong learners:

- Excitement, enthusiasm, and openness to explore their own creativity
- critical-thinking skills and problem solving
- enthusiasm for teamwork
- empathy and support toward peers
- strength in their ability to listen and express themselves effectively
- healthy self-image and awareness

Because it has such positive and far-reaching outcomes for our students, VSC's education model emphasizes process over product. We believe that students will emerge from their time with VSC's educational programs with skills that will serve them well in all areas of life.

## BENEFITS FOR STUDENTS

Students enrolled in VSC's education programs will:

- develop leadership qualities
- enhance communication skills
- develop an appreciation for the creative process
- learn to take ownership of their own ideas and concepts
- increase their knowledge of theater terms
- develop greater confidence through the creative play experience
- develop a spirit of curiosity
- learn to develop and appreciate the value of kindness
- develop or expand spatial awareness
- use dramatic prompts to create imaginative movement
- cooperate with other in group sessions
- learn how to use voice safely and effectively
- learn how to use their bodies effectively with character development
- work with peers to write scripts
- explore characters and settings
- rehearse in a positive, supportive environment
- practice respectful critique of others' work
- put it all together to create original theater for others

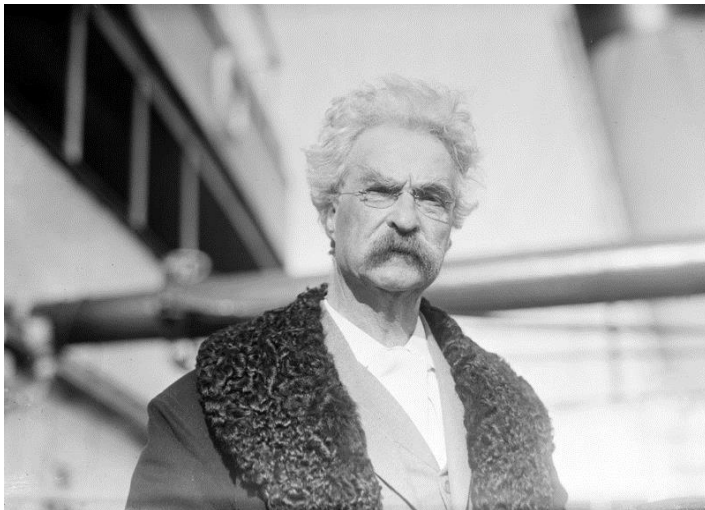
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## About *Meet Mark Twain*

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*Meet Mark Twain* is a one man show written by, produced by, and starring Ryan Clemens. The show centers on Twain as a storyteller that sought to challenge and change the world through humor. As Ryan Clemens says, "Mark Twain used humor as a weapon to confront the shams and hypocrisies of our world." Clemens chuckles in adoration, "He made fun of the improprieties and absurdities of affectation and putting on airs." This humor is what draws Ryan Clemens to Mark Twain. Laughter is the connection between the performer and the icon. For Ryan creating a one man show about Mark Twain almost comes as second nature since Ryan is Twain's distant cousin. Mark Twain was born Samuel Langhorne Clemens in 1835 and didn't adopt the famous pen name until 1863. Ryan Clemens hopes to share the essence of Twain and inspire his audiences to follow Twain's tongue and cheek advice, "Always do right. This will gratify some people and astonish the rest."

When Ryan decided that he wanted to create a piece of theater inspired by Mark Twain he had a lot to consider. What form would the show take? Which of Twain's stories would he need to cover? Who was his audience? There is more than enough source material for Ryan Clemens to pull from, Twain left no shortage of American classics to serve as inspiration, but sometimes an embarrassment of riches can present a problem. Where does one begin?



According to Clemens, "A one man show made sense to me because Twain did that. He traveled the world telling stories and listening to others tell stories. It's an homage to tell Twain's story this way." By steamboat,

## Meet Ryan Clemens

Ryan Clemens is a pretty fun guy. He's also an actor, director, playwright, teacher, and Mark Twain enthusiast. As Virginia Stage Company's Resident Theatre Artist, he has performed both on the main stage and in a variety of touring shows, classes and workshops. Among his greatest passions is his one-man show *Meet Mark Twain*.

Originally from Wyoming, Ryan began his career leading a travelling Wild West show. He has performed at theatres around the nation, with his recent work including five seasons with Norfolk's Virginia Stage Company and four seasons with the Virginia Shakespeare Festival. He holds a BA in Theatre from Western Washington University and an MFA in Acting from Regent University. He is also a member of the Actor's Equity Candidate Program.

Besides Mr. Twain, some of his favorite roles include Prospero in *The Tempest*, Brutus in *Julius Caesar*, Bob Cratchit in *A Christmas Carol*, Mortimer in *The Fantasticks*, and Arnold in *The Boys Next Door*.

For more information about Ryan and *Meet Mark Twain* check out Ryan's website:

[www.clemensistwain.com](http://www.clemensistwain.com)

railroad, and stagecoach, Twain traveled all across America! As his wealth and fame grew, he would tour the world. Through his years of travels he would collect new stories and remember old, inspiring some of his most famous work.

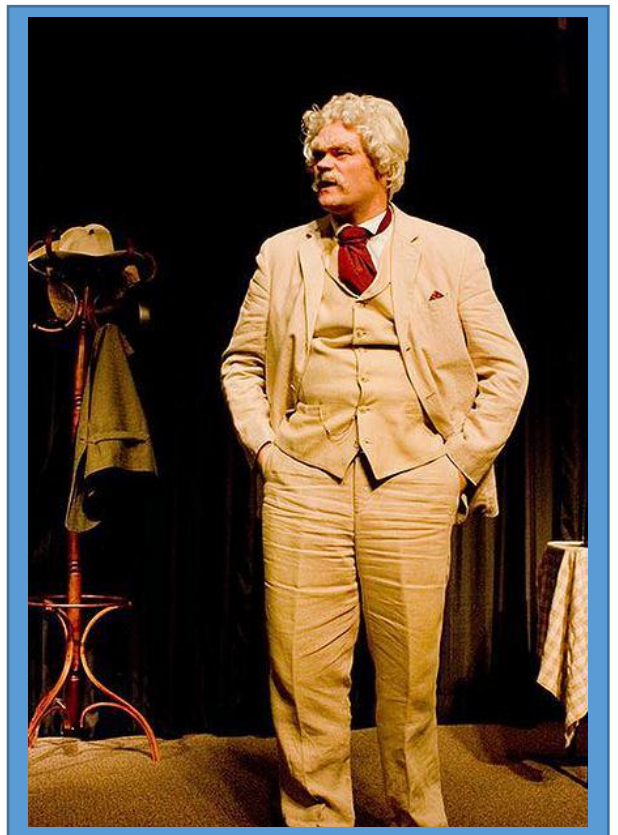
“I like a good story, well told. That is the reason why I am sometimes forced to tell them myself,”

Mark Twain, ‘The Watermelon,’  
Speech 1907

The script that Ryan Clemens created is a compilation of Twain tales and biographical information about Twain. Throughout the performance Ryan slides in and out of a range of characters. His performance includes Twain as an old man and a young man as well as many characters from Twain’s canon. The style that Ryan Clemens uses would not be possible without an expert level of understanding of

Twain. According to Ryan, “because ‘Meet Mark Twain’ is a one man show I have more freedom to decide on the fly what story to tell and really use the audience as my scene partner. But, it’s harder because I have to be ready and prepared for anything. There isn’t anyone to share the weight with.”

*Meet Mark Twain* includes excerpts from a variety of Twain’s speeches, stories, and books such as *Life on the Mississippi*, *Roughing It*, and *The Celebrated Jumping Frog of Calaveras County*. At the heart of the show is the literary masterpiece: *Huckleberry Finn*. *Huckleberry Finn* is particularly interesting to Clemens because it is centered on the theme of conscious vs. prejudice. However, every showing of *Meet Mark Twain* is different as Clemens adapts to fit his audience’s wants and needs. “Touring a one man show is nice because every performance is an invitation. They are inviting me into their space. And this challenges me to adapt to new surroundings and crowds.” Clemens explained. Being able to adjust on the fly as an actor, writer, and character allows Clemens to keep an audience interested whether they are school kids in a classroom, senior citizens at a community center or passers-by at a library. The most important thing to Clemens is that, “the audiences walk away from *Meet Mark Twain* with a better understanding of the life, the work, and the heart of Twain. I want people to understand how he used his satire to show human truth. I want them to recognize the love that Twain had for sharing what it is to be human. He could joke with and about the human race, allowing us to both laugh at and think



about our own humanity." The sense of ease that Ryan Clemens brings to this project never fails to invite audiences into the heart of *Meet Mark Twain*. Once there, audiences get to meet a cast of characters as they are lead through the woven patchwork of Twain's genius.



Ryan Clemens



Clemens as Twain



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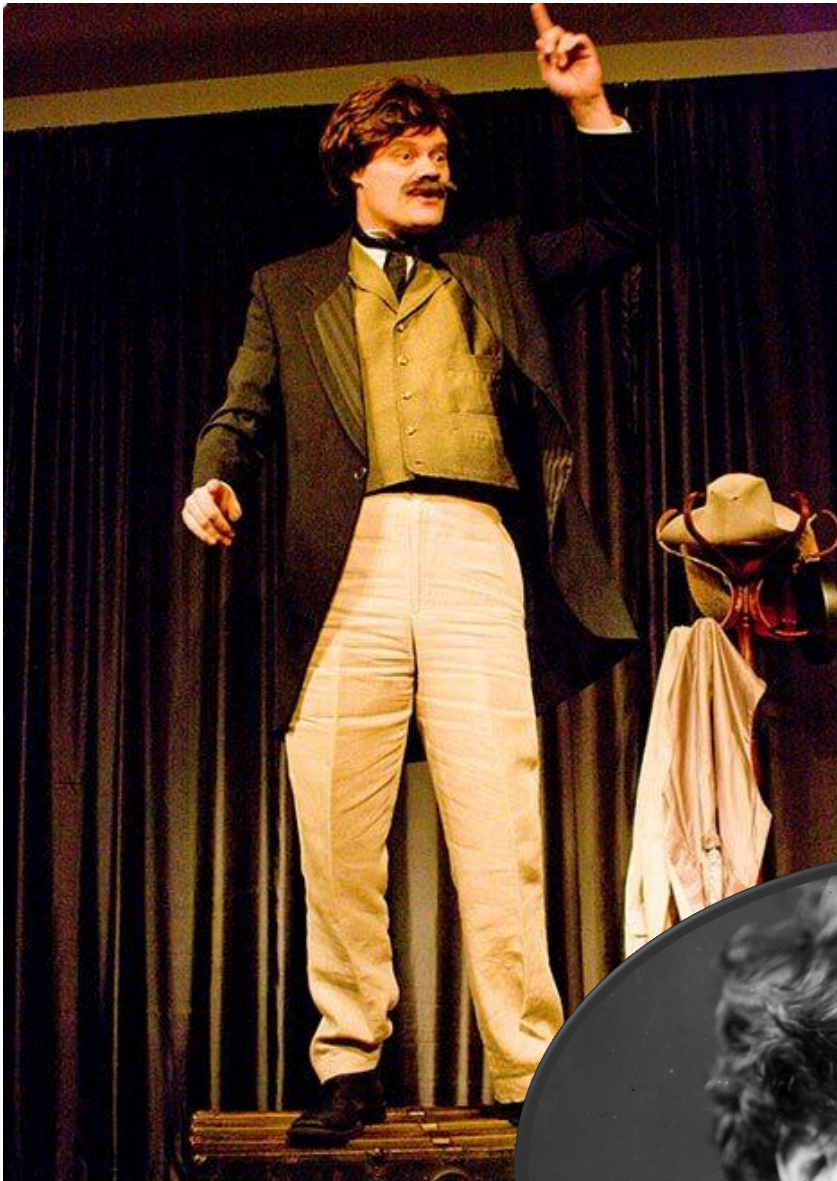
## Becoming Twain: A Gallery

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Costumes, makeup, and hair are an important tool that Clemens uses to bring Twain's stories to life. During one performance of *Meet Mark Twain*, Clemens portrays the famous author as a man in his thirties, and again as the iconic, white haired man in his seventies. Throughout the story Ryan also jumps into the characters that Twain created. According to Ryan, "I play a variety of characters. The wigs and the costumes are preset where the audience can see them. Then during the show I transform in front of the audience." There is no back stage in *Meet Mark Twain*. The theatricality of Mark Twain allows his distant relative to inhabit his persona (the resemblance doesn't hurt either!). "Everything happens where they can see it," Clemens concluded excitedly. Take a look at how Ryan becomes Twain in this gallery!



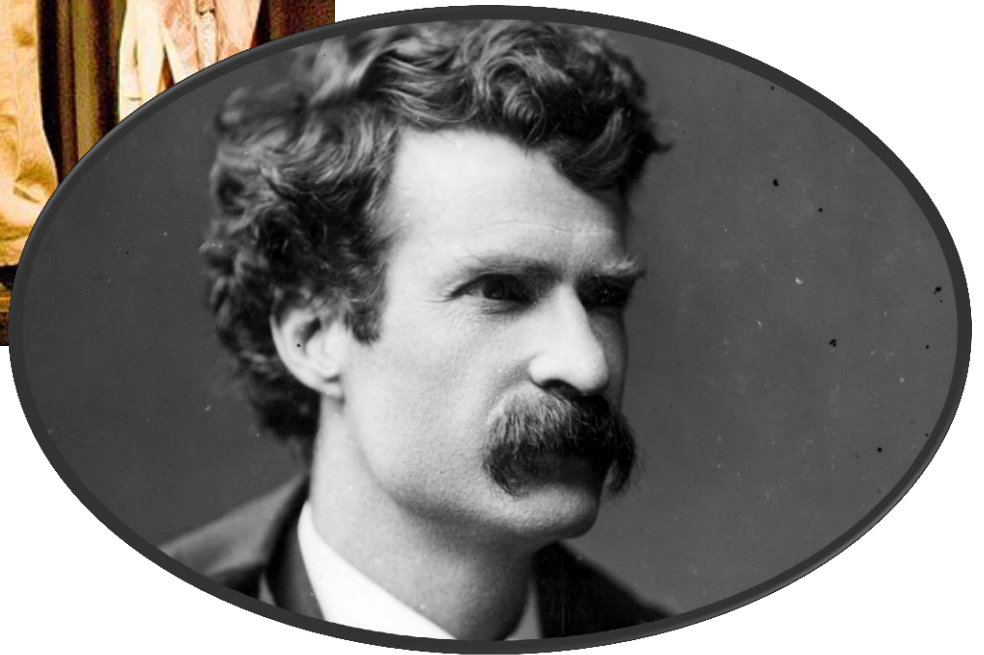
ABOVE: Ryan applies a mustache to become Mark Twain when he was a young man during a performance of *Meet Mark Twain*



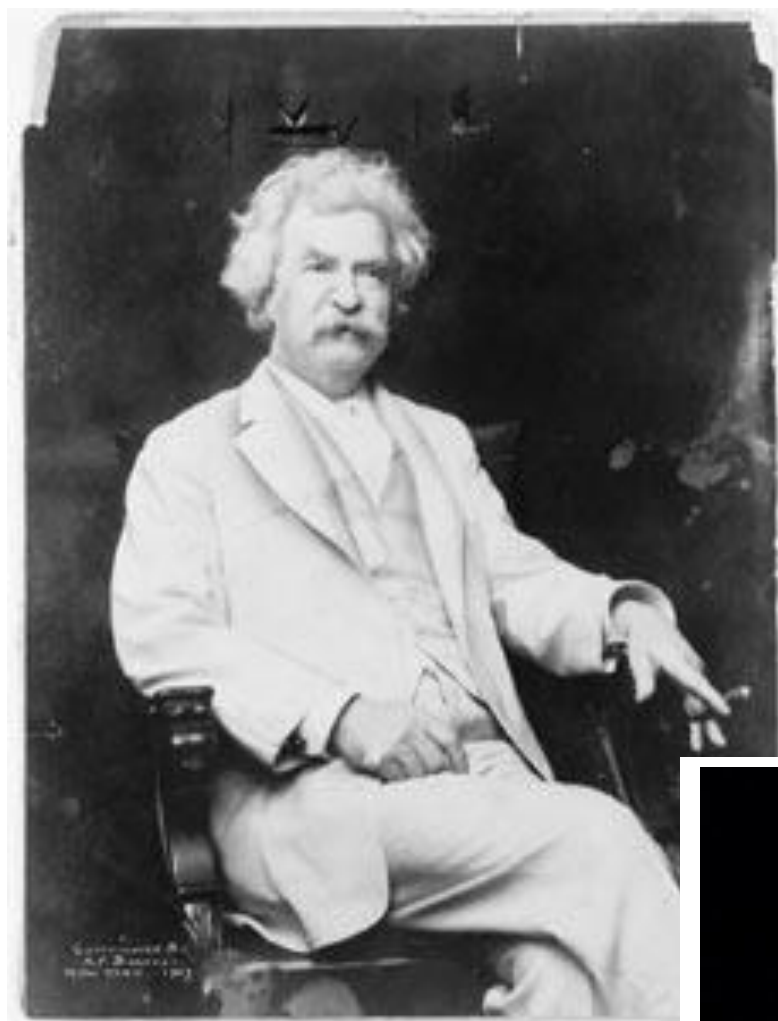
**LEFT: Ryan Clemens performs as young Mark Twain**

**BELOW: A photo of a young Mark Twain**

By changing into a mustache and a wild brown wig Clemens embodies the image and spirit of a young, adventuring Mark Twain. In the picture to the left you can see a hat rack full of hats, vests, and other costume pieces that Ryan can change in and out of as he performs multiple roles.







**LEFT: Mark Twain in his all-white Suit.**

**BELOW: Ryan Clemens in *Meet Mark Twain***

In *The Adventures of Huckleberry Finn*, Huck says about Colonel Grangerford "...and every day of his life he put on a clean shirt and a full suit from head to toe made out of linen so white it hurt your eyes to look at it." Huck is pointing out the absurd aristocratic style of the Colonel in a passage of the novel set in the 1880s. In 1906 Twain began to wear an all-white suit. Although Twain died four years later the white suit has become the iconic image of the brilliant satirist.

"Clothes make the man. Naked people have little or no influence on society."

Mark Twain, "More Maxims of Twain" ed. Merle Johnson, 1927





ABOVE: A daguerreotype of Samuel Clemens in 1852, in his days as a steamboat pilot

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## Telling Truth to Power: Twain's Style and Why it Matters

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Hearing the name Mark Twain conjures images of whitewashed fences, steamboats, and storytelling on hot lazy days. Yet the times he lived in were far from lazy. During Sam Clemens' lifetime the world transformed and America developed the cultural identity that still informs what we consider American today. From 1835, the year Samuel Clemens was born, until his death in 1910, America expanded westward with the Gold Rush and fought the Civil War, Darwin published his *On the Origin of Species*, and the 15<sup>th</sup> Amendment was ratified guaranteeing voting rights to newly freed male slaves. The telephone, the light bulb, and the Ford Model T car were all invented in the years after Samuel Clemens adopted the pen name Mark Twain and began his career as a satirist. Twain became the sharp voice of reason, progress, and

humor that kept Americans honest during the turbulent nineteenth century.

According to Roy Blount Jr. in his article, *Mark Twain: America's Original Superstar*, "whether Twain was talking about racism at home, the foreign misadventures of the Western powers or the excesses of the era of greed in which he initially flourished after the Civil War, his target was always human folly and hypocrisy, which turn out to be perennial topics for additional study." Twain began his career as a novelist by publishing *The Celebrated Jumping Frog of Calaveras County*, a story he heard from an old prospector. The story is written in dialect and told through a narration structure that adds several different lenses of storytelling. This was America's first exposure to the literary voice that would become a central pillar of the American canon. Twain described the narrator of the piece, Simon Wheeler, "to me the spectacle of a man drifting serenely along through such a queer yarn without ever smiling, was exquisitely absurd." The dry and deadpan style of storytelling employed by Twain in his description of Wheeler is the foundation of his satirical ability to tell truth to power. This became the foundation of novels like *The Gilded Age* (1873) that skewered America's new obsession with money that developed following the Civil War.

According to Ryan Blount Jr., "Ernest Hemingway said all of Modern American literature could be traced back to: Mark Twain." The courage and humor Twain used to lampoon the powerful helped to shape a nation in a time of unprecedented wealth, expansion, and social upheaval. In novels like *Adventures of Huckleberry Finn* humanity and truth are used by Twain while addressing issues such as prejudice and racism. The tongue and cheek wisdom, "If you tell the truth, you don't have to remember anything," guided his razor sharp wit, biting intellect, and endless affection for humanity.

"Get your facts first,  
and then you can  
distort them as much  
as you please."

Mark Twain, *Sea to  
Shining Sea*

**For more info about Mark Twain take a look at the Picket Fence Twain Timeline on the next page!**

# Twain Timeline

**1839**

**1835:** Samuel Langhorne Clemens is born Nov. 30 in Florida, MO.

1839: The Clemens's move 25 miles to the Mississippi River port of Hannibal, later immortalized as St. Petersburg in *Huckleberry Finn* and *Tom Sawyer*. In 1843, Samuel Clemens moves to the home with a whitewashed fence that will provide inspiration for a famous scene in *Tom Sawyer*.

**1848**

1848: A year after his father's death, Sam Clemens leaves school. Despite having just a fifth-grade education, he goes to work at his brother Orion's newspaper.

**1853**

1853: Clemens leaves Hannibal and works as a printer in St. Louis, New York City and Philadelphia.

**1857**

1857: At Age 22, Clemens boards a steamboat for New Orleans, intending to make his way to South America. Instead he remains in the U.S. and becomes an apprentice river pilot.

**1861**

1861: River traffic is brought to a halt by the Civil War, and Clemens joins a group of confederate volunteers—for a couple of weeks.

**1863**

1863: After trying out various pen names—including W. Epaminondas Adrastus Perkins—Clemens settles on Mark Twain. It's a river man's term for measuring water two fathoms (12 feet) deep.

**1867**

1867: Twain publishes his first book *The Celebrated Jumping Frog of Calaveras County and Other Sketches*. Travels to Europe and the Holy Land, a trip he recalled in 1869 in *The Innocents Abroad*.

**1870**

1870: Marries Olivia Langdon, the daughter of a wealthy businessman from Elmira, NY.

**1873**

1873: Twain publishes his first novel, *The Gilded Age*, attacking the U.S.'s obsession with money.

**1876**

1876: *The Adventures of Tom Sawyer* is published to immediate success. It has never gone out of print.

**1885**

1885: Twain publishes *Adventures of Huckleberry Finn*, which he had been working on for a decade

**1894**

1894: Twain embarks on a four year global tour chronicled in 1897's *Following the Equator*.

**1910:** Twain dies April 21 at age 74 and is buried in Elmira, N.Y.

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## THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY

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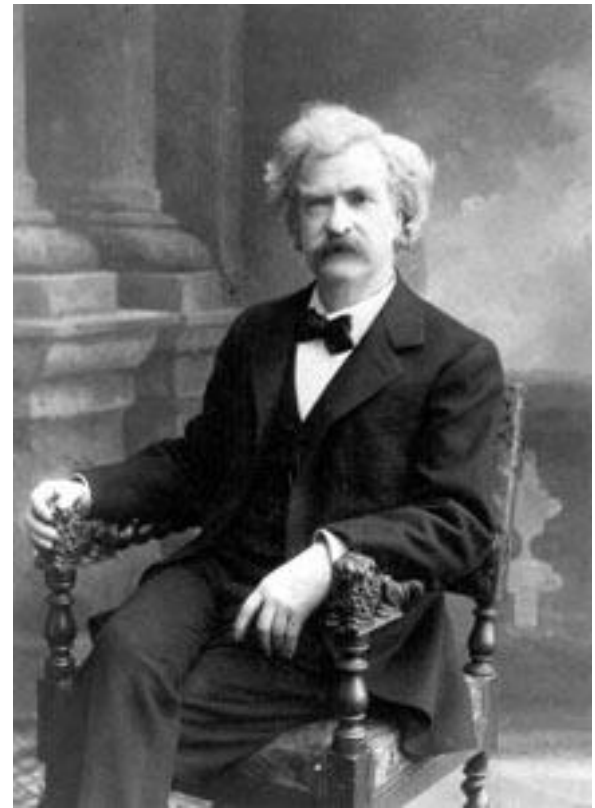
*The Celebrated Jumping Frog of Calaveras County*, was Twain's first literary success. Ryan Clemens often uses this story in *Meet Mark Twain*. This is the story in Twain's own words.

result. If you can get any information out of it you are cordially welcome to it. I have a lurking suspicion that your Leonidas W. Smiley is a myth -- that you never knew such a personage, and that you only conjectured that if I asked old Wheeler about him it would remind him of his infamous *Jim Smiley*, and he would go to work and bore me nearly to death with some infernal reminiscence of him as long and tedious as it should be useless to me. If that was your design, Mr. Ward, it will gratify you to know that it succeeded.

I found Simon Wheeler dozing comfortably by the bar-room stove of the old, dilapidated tavern in the ancient mining camp of Boomerang, and I noticed that he was fat and bald-headed, and had an expression of winning gentleness and simplicity upon his tranquil countenance. He roused up and gave me good-day. I told him a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named Leonidas W. Smiley -- Rev. Leonidas W. Smiley -- a young minister of the Gospel, who he had heard was at one time a resident of this village of Boomerang. I added that if Mr. Wheeler could tell me any thing about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Mr. A. Ward,

Dear Sir: -- Well, I called on good-natured, garrulous old Simon Wheeler, and inquired after your friend, Leonidas W. Smiley, as you requested me to do, and I hereunto append the

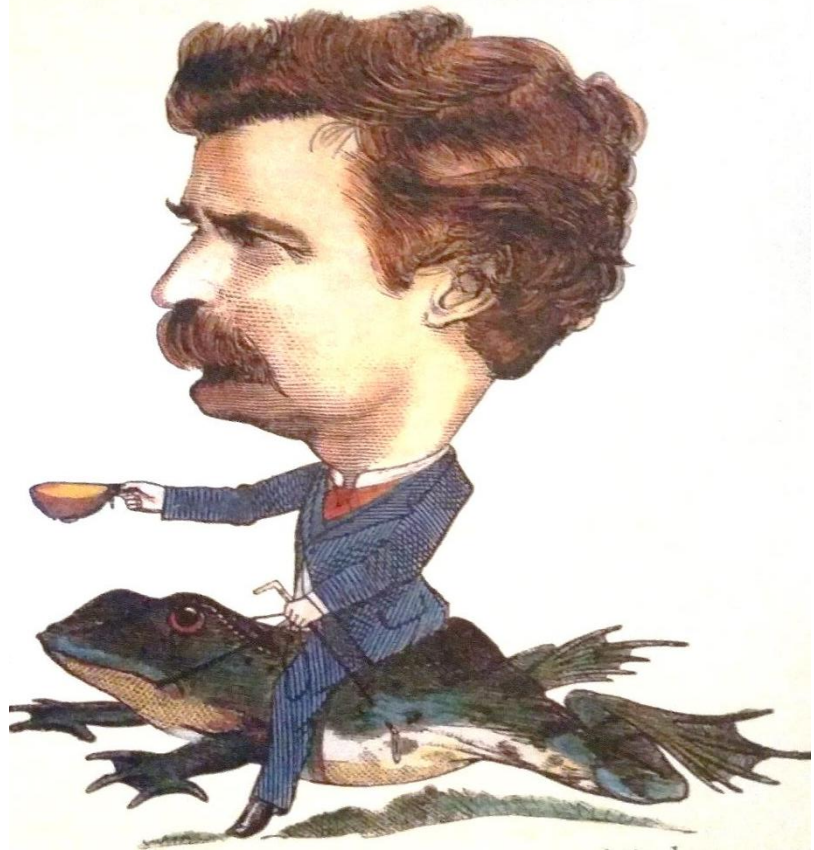


"It's not the size of the dog in the fight, it's the size of the fight in the dog."

Mark Twain

Simon Wheeler backed me into a corner and blockaded me there with his chair -- and then sat me down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned the initial sentence, he never betrayed the slightest suspicion of enthusiasm -- but all through the interminable narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly that, so far from his imagining that there was any thing ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in finesse. To me, the spectacle of a man drifting serenely along through such a queer yarn without ever smiling was exquisitely absurd. As I said before, I asked him to tell me what he knew of Rev. Leonidas W. Smiley, and he replied as follows. I let him go on in his own way, and never interrupted him once:

There was a feller here once by the name of *Jim Smiley*, in the winter of '49 -- or maybe it was the spring of '50 -- I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume wasn't finished when he first came to the camp; but any way, he was the curiosest man about always betting on any thing that turned up you ever see, if he could get any body to bet on the other side, and if he couldn't he'd change sides -- any way that suited the other man would suit *him* -- any way just so's he got a bet, *he* was satisfied. But still, he was lucky -- uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solitry thing mentioned but that feller'd offer to bet on it -- and take any side you please, as I was just telling you. If there was a horse-race, you'd find him flush, or you'd find him busted at the end of it; if there was a dog-fight, he'd bet on it; if there was a cat-fight, he'd bet on it; if there was a chicken-fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first -- or if there was a camp-meeting, he would be there reglar, to bet on Parson Walker, which he judged to be the best exhorter about here, and so he was, too, and a good man. If he even seen a straddle-bug start to go any wheres, he would bet you how long it would take him to get wherever he was going to, and if you took him up, he would foller that straddle-bug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley, and can tell you about him. Why, it never made no difference to *him* -- he would



bet on *anything* -- the dangdest feller. Parson Walker's wife laid very sick, once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley asked him how she was, and he said she was considerable better -- thank the Lord for his inf'nit mercy -- and coming on so smart that, with the blessing of Providence, she'd get well yet -- and Smiley, before he thought, says, "Well, I'll resk two-and-a-half that she don't, anyway."

Thish-er Smiley had a mare -- the boys called her the fifteen-minute nag, but that was only in fun, you know, because, of course, she was faster than that -- and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards' start, and then pass her under way; but always at the fag-end of the race she'd get excited and desperate-like, and come cavorting and straddling up, and scattering her legs around limber, sometimes in the air, and sometimes out to one side amongst the fences, and kicking up m-o-r-



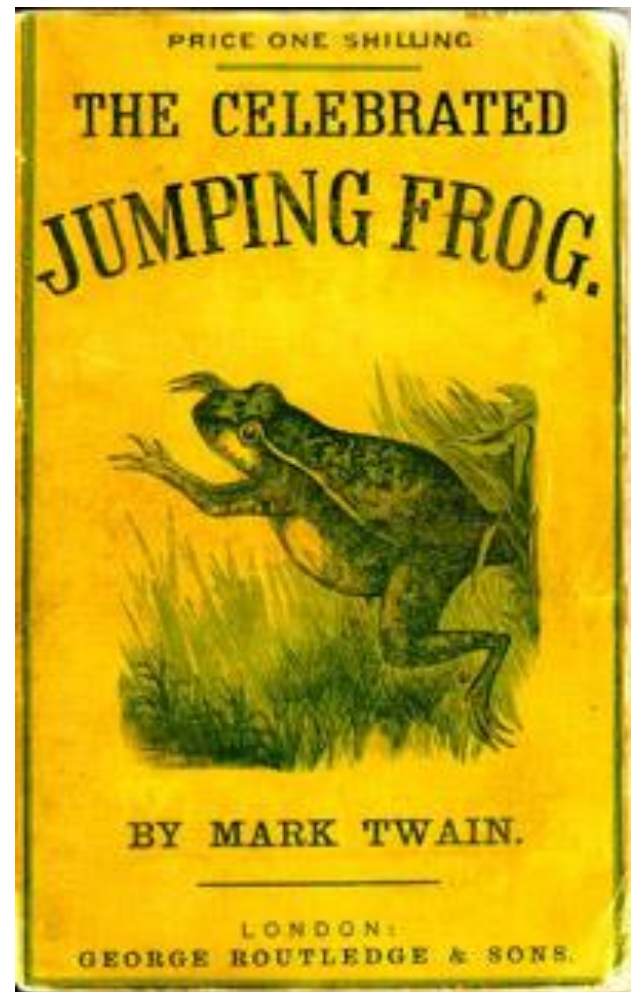
e dust, and raising m-o-r-e racket with her coughing and sneezing and blowing her nose -- and always fetch up at the stand just about a neck ahead, as near as you could cipher it down.

And he had a little small bull pup, that to look at him you'd think he warn't worth a cent, but to set around and look ornery, and lay for a chance to steal something. But as soon as money was up on him, he was a different dog - - his underjaw'd begin to stick out like the fo'castle of a steamboat, and his teeth would uncover, and shine savage like the furnaces. And a dog might tackle him, and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson -- which was the name of the pup -- Andrew Jackson would never let on but what he was satisfied, and

hadn't expected nothing else -- and the bets being doubled and doubled on the other side all the time, till the money was all up -- and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it -- not chew, you understand, but only jest grip and hang on till they thronged up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he saw in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he

looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was *his* fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him, and he had genius -- I know it, because he hadn't had no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances, if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

Well, thish-yer Smiley had rat-tarriers, and chicken cocks, and tom-cats, and all of them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketched a frog one day, and took him home, and said he cal'klated to edercate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he *did* learn him, too. He'd give him a little hunch behind, and the next minute you'd see that frog whirling in the air like a doughnut -- see him turn one summerset, or may be a couple, if he got a good start, and come down flat-footed and all right, like a cat. He got him up so in the matter of ketching flies, and kept him in practice so constant, that he'd nail a fly every time as far as he could see him. Smiley said all a frog wanted was education, and he could do most anything -- and I believe him. Why, I've seen him set Dan'l Webster down here on this floor -- Dan'l Webster was the name of the frog -- and sing out, "Flies, Dan'l, flies!" and quicker'n you could wink, he'd spring straight up, and snake a fly off'n the counter there, and flop down on the floor again as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doin' any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it come to fair-and-square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand, and when it come to that, Smiley would ante up money on him as long as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had traveled and ben everywheres, all said he laid over any frog that ever *they* see.



Well, Smiley kept the beast in a little lattice box, and he used to fetch him down town sometimes and lay for a bet. One day a feller -- a stranger in the camp, he was -- come across him with his box, and says:

"What might it be that you've got in the box?"

And Smiley says, sorter indifferent like, "It might be a parrot, or it might be a canary, may be, but it ain't -- it's only just a frog."

"Don't go around saying the world owes you a living. The world owes you nothing. It was here first."  
Mark Twain

And the feller took it, and looked at it careful, and turned it round this way and that, and says, "H'm -- so 'tis. Well, what's *he* good for?"

"Well," Smiley says, easy and careless, "He's good enough for *one* thing, I should judge -- he can out-jump ary frog in Calaveras county."

The feller took the box again, and took another long, particular look, and give it back to Smiley, and says, very deliberate, "Well -- I don't see no p'int about that frog that's

any better'n any other frog."

"Maybe you don't," Smiley says. "Maybe you understand frogs, and maybe you don't understand 'em; maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got *my* opinion, and I'll resk forty dollars that he can outjump ary frog in Calaveras county."

And the feller studied a minute, and then says, kinder sad, like, "Well, I'm only a stranger here, and I ain't got no frog -- but if I had a frog, I'd bet you."

And then Smiley says, "That's all right -- that's all right -- if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait.

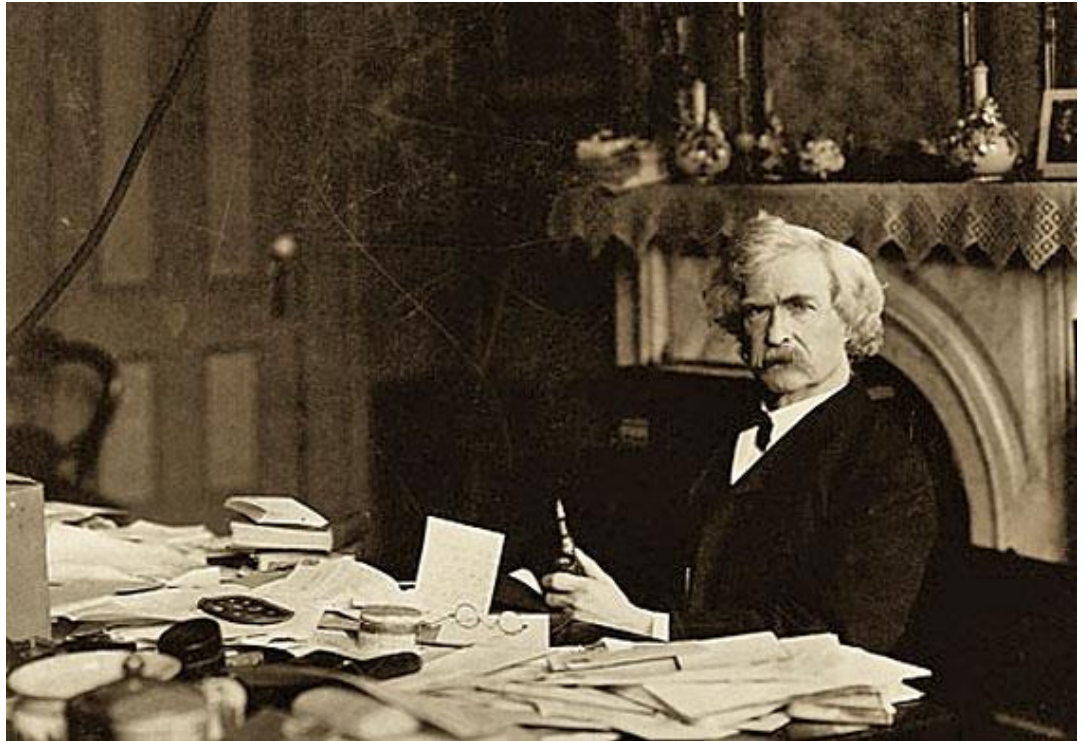
So he set there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a tea-spoon and filled him full of quail shot -- filled him pretty near up to his chin -- and set him on the floor.





Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketched a frog, and fetched him in, and give him to this feller, and says:

"Now if you're ready, set him alongside of Dan'l, with his fore-paws just even with Dan'l's, and I'll give the word." Then he says, "One -- two -- three -- jump!" and him and the feller touched up the frogs from behind, and the new frog hopped off, but Dan'l give a heave, and hysted up his shoulders -- so -- like a Frenchman, but it wasn't no use -- he couldn't budge; he was planted as solid as an anvil, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.



The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulders -- this way -- at Dan'l, and says again, very deliberate, "Well, I don't see no p'int about that frog that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throw'd off for -- I wonder if there ain't something the matter with him -- he 'pears to look mighty baggy, somehow" -- and he ketched Dan'l by the nap of the neck, and lifted him up and says, "Why, blame my cats, if he don't weigh five pound!" -- and turned him upside down, and he belched out a double-handful of shot. And then he see how it was, and he was the maddest man -- he set the frog down and took out after that feller, but he never ketchd him. And----

[Here Simon Wheeler heard his name called from the front yard, and got up to go and see what was wanted.] And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy -- I an't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the enterprising vagabond Jim Smiley would be likely to afford me much information concerning the Rev. Leonidas W. Smiley, and so I started away.



At the door I met the sociable Wheeler returning, and he button-holed me and recommenced:

"Well, thish-yer Smiley had a yeller one-eyed cow that didn't have no tail, only jest a short stump like a bannanner, and "

"O, curse Smiley and his afflicted cow!" I muttered, good-naturedly, and bidding the old gentleman good-day, I departed.

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## STANDARDS OF LEARNING

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*Meet Mark Twain* offers its audiences a link to the life and works of the great American author and will assist educators in teaching related to the following SOLs.

English:

6.4, 6.5, 6.7, 6.8

7.4, 7.5, 7.7, 7.8

8.4, 8.5, 8.7, 8.8

9.3, 9.4

10.3, 10.4



Theatre Arts:

TI.9, TI.11, TI.13,  
TI.16, TI.17, TI.18,

TII.9, TII.15, TII.17

Theatre Arts:

6.5, 6.6, 6.14, 6.22, 6.23, 6.24,  
6.25

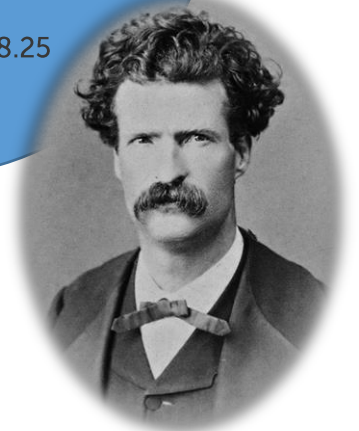
7.1, 7.6, 7.8, 7.15, 7.18, 7.20,  
7.21, 7.22, 7.23

8.15, 8.18, 8.21, 8.22, 8.25

US History:

USI.1

USII.4



## STUDY GUIDE VOCABULARY

**Impropriety:** *noun* im·pro·pri·e·ty \,im-p(r)ə- 'prī-ə-tē\ | rude or immoral behavior : improper behavior

**Affectation:** *noun* af·fec·ta·tion \ ,a- ,fek- 'tā-shən\ | the act of taking on or displaying an attitude or mode of behavior not natural to oneself or not genuinely felt

**Canon:** *noun* can·on \ 'ka-nən\ | an accepted principle or rule, a criterion or standard of judgment, or a body of principles, rules, standards, or norms

**Theatricality:** *noun* the·at·ri·cal·i·ty \- ,a-trə- 'ka-lə-tē\ | marked by extravagant display or exhibitionism

**Persona:** *noun* per·so·na \pər- 'sō-nə, - ,nā\ | a character assumed by an author in a written work

**Satire:** *noun* sat·ire \ 'sa- ,tī(-ə)r\ | a way of using humor to show that someone or something is foolish, weak, bad, etc.; humor that shows the weaknesses or bad qualities of a person, government, society, etc.

**Turbulent:** *adjective* tur·bu·lent \-lənt\ | moving in an irregular or violent way; full of confusion, violence, or disorder : not stable or steady

**Folly:** *noun* fol·ly \ 'fä-lē\ | the lack of good sense or judgment; a foolish act or idea : foolish behavior; a very unusual or fancy building that was built in a garden for decoration or amusement in the past

**Hypocrisy:** *noun* hy·poc·ri·sy \hi- 'pä-krə-sē also hī-\ | the behavior of people who do things that they tell other people not to do; behavior that does not agree with what someone claims to believe or feel

**Dialect:** *noun* di·a·lect \ 'dī-ə- ,lekt\ | a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language

**Deadpan:** *adjective* dead·pan \ 'ded- ,pan\ | marked by an impassive matter-of-fact manner, style, or expression

**Daguerreotype:** *noun* da·guer·re·o·type \də- 'ge-rō- ,tīp, -rə-; - 'ger-ō-, -ə- also də- 'ge-rē-ō- ,tīp, - 'ger-ē-\ | an early photograph produced on a silver or a silver-covered copper plate

**Garrulous:** *adjective* gar·ru·lous \ 'ger-ə-ləs, 'ga-rə- also 'ger-yə-\ | pointlessly or annoyingly talkative

**Dilapidated:** *adjective* di·lap·i·dat·ed \ dih-lap-i-dey-tid\ | decayed, deteriorated, or fallen into partial ruin especially through neglect or misuse

**Monotonous:** *adjective* mo·not·o·nous \mə- 'nä-tə-nəs, - 'nät-nəs\ | uttered or sounded in one unvarying tone; marked by a sameness of pitch and intensity

**Interminable:** *adjective* in·ter·mi·na·ble \in- 'tərm-nə-bəl, - 'tər-mə-\ | having or seeming to have no end

**Cipher:** *noun* ci·pher \ 'sī-fər\ | a way of changing a message to keep it secret; a person who has no power or is not important

**Ornery:** *adjective* or·nery \ 'o·r-nə-rē, 'är-; 'o·rn-rē, 'ärn-\ | having an irritable disposition

## **Glossary of Important Terms from *Meet Mark Twain***

**Astonish:** to strike with sudden and usually great wonder or surprise

**Abolitionist:** a person who favors the abolition of a practice or institution; used in the 19th Century America to refer especially to those against the practice of slavery.

**Bowlines:** Ropes used to keep the weather edge of a square sail taut forward, thus helping the ship sail nearer the wind

**Carson City, Nevada:** Part of Eagle Valley, Nevada, served in early 1800's as a station stopover point for travelers headed west to California. Made an official settlement in 1858, it became a boom town in 1859 after the discovery of gold and silver in land nearby. When Nevada became a state in 1864 during the Civil War, Carson City was confirmed as Nevada's permanent capital.

**Cigar Box:** A small wooden box typically used to hold cigars.

**Civil War:** In general, a war between opposing groups of citizens of the same country. The American Civil War was a period of war from 1861-1865 in the United States. Eleven Southern slave states declared their secession from the United States and formed the Confederate States of America, also known as "the Confederacy." Led by Jefferson Davis, the Confederacy fought against the United States (the Union), which was supported by all the free states (where slavery had been abolished) and by five slave states that became known as the border states. The practice and traditions of Slavery in America was one of the key issues of the Civil War. [Definition from Wikipedia, accessed Nov. 2010]

**Civilize:** bring (a place or people) to a stage of social, cultural, and moral development considered to be more advanced: a civilized society. A person who is "civilized" is considered polite and well-mannered.

**Conscience:** an inner feeling or voice viewed as acting as a guide to the rightness or wrongness of one's behavior; the sense of the moral goodness or blameworthiness of one's own conduct, intentions, or character together with a feeling of obligation to do right or be good.

**Conspicuous:** attracting notice or attention; obvious to the eye or mind

**Drayman:** the driver of a dray, a low, flat-bed wagon without sides, pulled generally by horses or mules that were used for transport of all kinds of goods.

**Dreariness:** a general feeling of dullness, bleakness, and lifelessness; depressed:

**Fathom [of Water]:** a unit of length equal to six feet, chiefly used in reference to the depth of water; 1 fathom = 1.8288 meters

**Free Black:** is the term used prior to the abolition of slavery in the United States to describe African Americans who were not slaves. Almost all African Americans came to the United States as slaves, but from the earliest days of American slavery, slaveholders set men and women free for various reasons. Free blacks in America were first documented in Northampton County, Virginia, in 1662. By 1776, approximately 8 percent of African Americans were free.

**Frolicking:** to amuse oneself; to play and move about cheerfully, excitedly, or energetically

**Gold Rush:** a rapid movement of people to a newly discovered goldfield. The first major gold rush was to California in 1848-49, but was followed by others in the US, Australia (1851-53), South Africa (1884), and Canada (Klondike, 1897-98).

**Gratify:** to be a source of or give pleasure or satisfaction to someone

**Halley's Comet:** is the best-known of the short-period comets, and is visible from Earth every 75 to 76 years. Its reappearance in 1758–59 was predicted by Edmond Halley. It was first recorded in 240 BC and last appeared, rather faintly, in 1985–86. Halley is the only short-period comet that is clearly visible to the naked eye from Earth, and thus the only naked-eye comet that might appear twice in a human lifetime.

**Hannibal, Missouri:** most recognized as the boyhood hometown of Samuel L. Clemens. Although the site of Hannibal was previously occupied by early settlers and Native American tribes, the city of Hannibal was founded in 1819. The city initially grew slowly to a population of only 30 by 1830, however access to Mississippi river and railroad transportation fueled growth to 2,020 by 1850. Hannibal had gained "city" status by 1845. See a live webcam of Clemens' birthplace at [www.hanmo.com](http://www.hanmo.com)

**Harbor:** a place on the coast where vessels may find shelter, especially one protected from rough water by piers, jetties, and other artificial structures.

**Leadsman:** a man who uses a sounding lead to determine depth of water. A sounding line or lead line is a length of thin rope with a plummet, generally of lead, at its end. Regardless of the actual composition of the plummet, it is still called a "lead." Sounding lines were widely used in navigation until the development of echo sounding.

**Majestic:** having or showing impressive beauty or dignity; synonyms classy, courtly, fine, graceful, handsome, elegant, refined, stately, tasteful

**Mississippi River:** is the largest river system in North America. About 2,320 miles (3,730 km) long, the river originates at Lake Itasca, Minnesota, and flows slowly southwards in sweeping meanders, terminating 95 miles (153 km) by river below New Orleans, where it begins to flow to the Gulf of Mexico. The river throughout history has served as the border for explored territories as well as the early United States—its size and importance made it a formidable boundary as well as a strategic military location, and later, an important artery for steamboats to travel on.

**Modest:** unassuming or moderate in the estimation of one's abilities or achievements; neither bold nor self-assertive

**Ohio River:** is the largest tributary, by volume, of the Mississippi River; It is approximately 981 miles (1,580 km) long and is located in the Eastern United States. The Ohio flows through or along the border of six states, and its drainage basin encompasses 14 states. During the 19th century, the river was the southern boundary of the Northwest Territory, and it served as the border between free and slave territory.

**Overland Stagecoach:** Before the transcontinental railroad and the automobile, there was the overland stagecoach. Crossing over lands fraught with danger, it connected the burgeoning towns of the great frontier, delivering its cargoes of gold, company payrolls, the mail, and the brave men and women who settled the West. The Butterfield overland Stage operated from 1857-1861 and was a conduit for mail and supplies

**Prejudice:** preconceived opinion that is not based on reason or actual experience; an irrational attitude of hostility directed against an individual, a group, a race, or their supposed characteristics

**Prospector:** a person who searches for mineral deposits in a place, especially by means of experimental drilling and excavation; "a gold prospector"

**Quail shot:** specifically #6 lead shot, the preferred lead shot size for quail hunting. The size of the shot in shotgun shells comes in many different sizes to provide different spreads, but also killing power – the larger the number the smaller the size of shot.

**Reform:** to bring about a change in (someone) so that they no longer behave in an immoral, criminal, or self-destructive manner:

**Salt pork:** pork fat cured in salt or brine. It is prepared from one of three primal cuts: pork side, pork belly, or fatback

**Slave State:** prior to the American Civil War, a slave state was a U.S. state in which slavery of African Americans and Native Americans was legal, whereas a free state was one in which slavery was either prohibited or eliminated over time.

**Snuff:** powdered tobacco that is sniffed up the nostril rather than smoked

**Steamboats:** a boat that is propelled by a steam engine, especially a paddle-wheel craft of a type used widely on rivers in the 19th century.

**Sunday School:** is the generic name for many different types of religious education pursued on Sundays by various denominations.

**Trade winds:** a wind blowing almost constantly in one direction; especially a wind blowing steadily toward the equator from the northeast in the northern hemisphere or the southeast in the southern hemisphere, especially at sea. Two belts of trade winds encircle the earth, blowing from the tropical high-pressure belts to the low-pressure zone at the equator (usually used in plural).

## Complete List of Works by Mark Twain

- (1867) Advice for Little Girls (fiction)
- (1867) The Celebrated Jumping Frog of Calaveras County (fiction)
- (1868) General Washington's Negro Body-Servant (fiction)
- (1868) My Late Senatorial Secretaryship (fiction)
- (1869) The Innocents Abroad (non-fiction travel)
- (1870-71) Memoranda (monthly column for The Galaxy magazine)
- (1871) Mark Twain's (Burlesque) Autobiography and First Romance (fiction)
- (1872) Roughing It (non-fiction)
- (1873) The Gilded Age: A Tale of Today (fiction)
- (1875) Sketches New and Old (fictional stories)
- (1876) Old Times on the Mississippi (non-fiction)
- (1876) The Adventures of Tom Sawyer (fiction)
- (1877) A True Story and the Recent Carnival of Crime (stories)
- (1878) Punch, Brothers, Punch! and other Sketches (fictional stories)
- (1880) A Tramp Abroad (non-fiction travel)
- (1880) 1601: Conversation, as it was by the Social Fireside, in the Time of the Tudors (fiction)
- (1882) The Prince and the Pauper (fiction)
- (1883) Life on the Mississippi (non-fiction)
- (1884) Adventures of Huckleberry Finn (fiction)
- (1889) A Connecticut Yankee in King Arthur's Court (fiction)
- (1892) The American Claimant (fiction)
- (1892) Merry Tales (fictional stories)
- (1893) The £1,000,000 Bank Note and Other New Stories (fictional stories)
- (1894) Tom Sawyer Abroad (fiction)
- (1894) Pudd'n'head Wilson (fiction)
- (1896) Tom Sawyer, Detective (fiction)
- (1896) Personal Recollections of Joan of Arc (fiction)
- (1897) How to Tell a Story and other Essays (non-fictional essays)
- (1897) Following the Equator (non-fiction travel)
- (1900) The Man That Corrupted Hadleyburg (fiction)
- (1901) Edmund Burke on Croker and Tammany (political satire)
- (1902) A Double Barrelled Detective Story (fiction)
- (1904) A Dog's Tale (fiction)
- (1905) King Leopold's Soliloquy (political satire)
- (1905) The War Prayer (fiction)
- (1906) The \$30,000 Bequest and Other Stories (fiction)
- (1906) What Is Man? (essay)
- (1907) Christian Science (non-fiction)
- (1907) A Horse's Tale (fiction)
- (1907) Is Shakespeare Dead? (non-fiction)
- (1909) Captain Stormfield's Visit to Heaven (fiction)
- (1909) Letters from the Earth (fiction, published posthumously)
- (1910) Queen Victoria's Jubilee (non-fiction, published posthumously)
- (1924) Mark Twain's Autobiography (non-fiction, published posthumously)
- (1935) Mark Twain's Notebook (published posthumously)



## Works Consulted

**Meet Mark Twain** utilizes and freely adapts material from speeches, lectures, letters, and anecdotes written, spoken, and/or attributed to Mark Twain. These may include:

*Life On The Mississippi*  
*The Celebrated Jumping Frog of Calaveras County*  
*The Innocents Abroad*  
*Roughing It*  
*Sketches New and Old*  
*The Adventures of Tom Sawyer*  
*The Adventures of Huckleberry Finn*  
*A Connecticut Yankee in King Arthur's Court*  
*Following The Equator*  
*Eve's Diary*  
*Mark Twain's Autobiography*  
*Mark Twain's Notebook*  
*Mark Twain in Eruption*  
*"The Golden Arm" from How to Tell a Story*  
*"Independence Day"*  
*"Advice To Youth"*  
*"Statistics"*  
*"Speech on Accident Insurance"*  
*"Pudd'nhead Wilsons Calendar"*  
*"Seventieth Birthday Speech"*

Important Terms definitions compiled from:

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[http://www.marktwainhouse.org/man/biography\\_main.php](http://www.marktwainhouse.org/man/biography_main.php)

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A large, stylized handwritten signature of Mark Twain in black ink. The signature is written in a cursive script, with the first letter 'M' being particularly large and ornate. A thick horizontal line is drawn above the signature, extending from the middle of the 'M' to the right edge of the signature.

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