

The Celebrated Jumping Frog of Calaveras County

by Mark Twain



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Table of Contents

<u>Notes</u>	1
<u>Mark Twain Biography</u>	2
<u>Reading Pointers for Sharper Insights</u>	3
<u>The Celebrated Jumping Frog of Calaveras County</u>	4

Notes

What is a literary classic and why are these classic works important to the world?

A literary classic is a work of the highest excellence that has something important to say about life and/or the human condition and says it with great artistry. A classic, through its enduring presence, has withstood the test of time and is not bound by time, place, or customs. It speaks to us today as forcefully as it spoke to people one hundred or more years ago, and as forcefully as it will speak to people of future generations. For this reason, a classic is said to have universality.

This anthology contains a unique cross-section of American short stories, written between 1835 and 1919. They span the entire genre, going from simple irony to an exploration of the nature of evil. Many of America's greatest writers are included, and the stylistic and thematic differences among them offer readers a large diversity of plot, theme, setting, and character development.

The sly wit of Mark Twain's country bumpkins in *The Celebrated Jumping Frog of Calaveras County* is sure to provoke laughter and an appreciation for Twain's uncanny ear for dialect. O. Henry's poverty-stricken couple in *The Gift of the Magi* experience a twist of fate that only love can bring, and when it occurs on Christmas Eve, it is that much more rewarding. One of Edgar Allan Poe's most famous stories, *The Cask of Amontillado*, with the murderous insanity of its narrator, the primal fear it arouses, and its ironic humor has enthralled readers for many years. Naturalism and anthropomorphism are important elements in Jack London's *To Build a Fire*, as the story's foolish Yukon traveler pushes his dog toward their opposite fates after ignoring wiser men's advice.

Herman Melville's *Bartleby, the Scrivener*, filled with ambiguity and uncertainty over the main character's motivation, offers great relevance to modern society's desire for individuality and success in the business world. Stephen Crane's *The Open Boat*, another realistic tale of survival or death, captivates the imagination by placing readers inside a dingy struggling to survive against the might of the sea. *Désirée's Baby*, Kate Chopin's story about female independence and the breaking of racial stereotypes, shocked the America of the 1890s, and its characters seem even more relevant in today's more understanding society.

Sherwood Anderson's *Hands*, with both its directness and its hints at hidden issues, influenced future generations of writers, including Ernest Hemingway, who for a while considered Anderson a mentor. Nathaniel Hawthorne's allegory, *Young Goodman Brown*, provides a clear depiction of how temptation and wickedness have the potential to overcome basic human goodness. Bret Harte's *The Outcasts of Poker Flat*, a story of wonderfully diverse characters who simply do not fit into society's expectations and who exhibit both unexpected strengths and surprising weaknesses, rounds out the anthology.

These ten classics demonstrate the vast sweep of American short stories. They represent some of our greatest literary achievements.

Mark Twain Biography

Mark Twain (Samuel Langhorne Clemens) was born in Hannibal, Missouri, on November 30, 1835. He had two brothers and a sister. A slave named Jenny worked for the family, and it is thought that her storytelling had a strong influence on the young Twain. He traveled extensively, working in various jobs, including a stint on a newspaper and one as a riverboat pilot. He supposedly took his pseudonym from the way a river's depth was measured: a piece of line with knots at three-foot intervals was dropped into the river, and when the rope hit bottom, the depth was called out to the pilot. Therefore, "Mark Twain" or "two knots" literally means "six feet."

In 1864, Twain left for San Francisco where he worked as a reporter. After a trip to Hawaii for *The Sacramento Union*, he began giving lectures. Later, in 1869, he wrote *The Innocents Abroad* based on his experiences traveling in France and Italy. The book was immensely popular, and Twain's sharp, humorous barbs set him apart from most other writers of the time.

Twain married Olivia Langdon in 1870, and between 1876 and 1884, he wrote *Tom Sawyer*, *The Prince and The Pauper*, and *The Adventures of Huckleberry Finn*. Twain also became a very popular lecturer, drawing huge crowds to hear him read his own works.

Family tragedies, including the death of his beloved daughter, and a series of bad financial investments left him bitter and depressed in his old age. His later writings, most of which were published posthumously, reflect his disappointment at what he saw were grave weaknesses and flaws in human nature.

Mark Twain died in 1910; his death, like his birth, coincided with the appearance of Halley's Comet.

Today, he is thought of as both a fine humorist with an uncanny ear for speech and the first truly modern American novelist, adept at pointing out hypocrisy and the inconsistencies in human nature.

Reading Pointers for Sharper Insights

To fully appreciate Twain's fiction, note the following:

Historical Note:

This story was not original with Mark Twain. He had heard it told many times in mining camps and other places he visited prior to his writing it.

Satire:

Twain is satirizing several aspects of American life, but especially the country bumpkins who tend to speak at length about subjects that are close to them but are really unimportant and nonsensical.

Narration:

- “The Celebrated Jumping Frog of Calaveras County” uses the framework of a story within a story, with the search for the Reverend Smiley being the least important part of the story.
- The main narrator, Simon Wheeler, uses a serious, deadpan and understated style that gives the tale an overall humorous effect. As Wheeler weaves his story, the story gets more ridiculous and ironic—pay particular attention to the description of the horse's illnesses, the dog, and Smiley's attempts at teaching the frog.

Unique Elements in Twain's Story:

- Note Twain's use of extremely long descriptive sentences when relating Wheeler's story and how Twain slows it down through his use of linguistics, bad grammar, and heavy dialect.
- The broad humor in the actual telling of the story. The story is layered so that there is not just one or two anecdotes told, but various parts throughout the whole are funny.
- Twain depicts the humorous personal characteristics of both frontier characters, Simon Wheeler, and Jim Smiley.
- The amusing story line that ends with one man outwitting another—Jim Smiley had outwitted everyone throughout the story, but he was not as smart as he thought.

The Celebrated Jumping Frog of Calaveras County

By *Mark Twain*

IN COMPLIANCE WITH the request of a friend of mine, who wrote me from the East, I called on good-natured, garrulous old Simon Wheeler, and inquired after my friend's friend, Leonidas W. Smiley, as requested to do, and I hereunto append the result. I have a lurking suspicion that Leonidas W. Smiley is a myth; that my friend never knew such a personage; and that he 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 the design, it certainly succeeded.

I found Simon Wheeler dozing comfortably by the bar-room stove of the old, dilapidated tavern in the ancient mining camp of Angel's, 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 Angel's Camp. 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.

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 warn't finished when he first came to the camp; but anyway, he was the curiosiest 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 reg'lar, 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 anywheres, 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 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 risk two-and-a-half that she don't, anyway."

Thish-yer 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 on it, not chew, you understand, but only jest grip and hang on till they throwed 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 by 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 'peered sur-prised, 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 bolt 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 punch behind, and the next minute you'd see that frog whirling in the air like a doughnut, see him turn one summerset, or maybe 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 catching 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 any thing 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 straightforward 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 been everywhere, 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 an't; it's only just a frog.”

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 outjump any 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 risk forty dollars that he can outjump any 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, 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 warn'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 ketched him. And—

[Here Simon Wheeler heard his name called from the front yard, and got up to see what was wanted.] And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy I ain'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—"

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