

The Hemingway Newsletter

Publication of The Hemingway Society

No. 11/January 1986

Lignano Conference Set for June 22-28; Papers, Tours, Special Events Planned

The Hemingway Society's second International Conference is scheduled for this summer in Lignano, Italy: Lignano Sabbiadoro—of the "golden sands." The conference dates are June 22-28, beginning with a Sunday evening dinner hosted by Lignano Mayor Steno Meroi.

The details of the program are being worked out by conference director Bob Lewis (Univ. of North Dakota). The general plan, as Lewis outlined it in Chicago last month at MLA, is for scholarly sessions to be held on Monday, Wednesday, and Friday, at least part of the Wednesday session to be devoted to papers by Italian writers and scholars. There will be a day-long tour to Venice on Tuesday that will include a luncheon hosted by Gianfranco Ivancich and, on Thursday, a day-long tour to the Hemingway country of Northern Italy and possibly to Piave-Caporetto (now Kobarid, Yugoslavia).

Mayor Meroi will host a conference-closing dinner Friday evening (June 28), although there may be a half-day session Saturday morning.

Lewis reports that more than 60 papers and abstracts have been submitted and that the editorial committee is in the process of reading and selecting those to be read in Lignano.

Travel arrangements are being offered by Ambassador Travel, Ltd., of Minneapolis. Lewis recommends that at least hotel reservations be made through the Minneapolis agent (6490 Excelsior Blvd., Suite W314, Minneapolis, Mn., 55426). Cost for the hotel will be about \$17 per night per person. Ambassador Travel is also working on flights to and from Italy, but that information is unclear at the moment; members should either wait for clarification to come from Lewis's office during the next month or two or make their own reservations.

Additional details will be made available in letters to Society members this spring.

NEMLA Plans April Program

Three sessions at the April 3-5 meeting of the Northwest Modern Language Assn. may be of interest to Hemingway Society members. They are "Hemingway and Fitzgerald," chaired by Milton R. Stern (Univ. of Connecticut), "The Lost Generation," chaired by Mary Prescott (East Providence, RI.), and "Literature of the Spanish Civil War," chaired by Paul L. Gaston, (Southern Illinois Univ./Edwardsville). The meeting will be held at the Hyatt Regency Hotel in New Brunswick, NJ.

Two Hemingway Sessions Held at MLA

Two regular sessions and a tour to Oak Park were highlighted activities for Hemingway scholars at last month's MLA meeting in Chicago.

Michael Reynolds (North Carolina State) and Paul Smith (Trinity College) gave papers Saturday morning on Hemingway's Oak Park years, followed by a response by Linda Wagner (Michigan State). Reynolds then directed an afternoon tour to Oak Park, where about 30 people enjoyed visiting two of Hemingway's Oak Park High School classrooms. Principal Don Offerman talked about Oak Park's academic reputation, and Morris Buske, former president of the Hemingway Festival Foundation of Oak Park, talked about Hemingway's high school days. The group then saw the Hemingway birthplace home and toured the home at 600 N. Kenilworth Ave. where Lewis Clarahan and Sue Christ reminisced about their high school years with "Ernie."

Jim Steinke (Univ. of California/Santa Barbara) chaired a session Sunday on "Hemingway's Minor Characters." Reading papers were Allen Josephs (Univ. of West Florida), Robert E. Fleming (Univ. of New Mexico), Sarah Brown (Trinity College), and Jim Hinkle (San Diego State).

Ritz Paris Hemingway Award Scheduled

The second annual Ritz Paris Hemingway Award for the best novel of 1985 will be given at the Hotel Ritz in Paris in April. Society members received nominating forms in the fall, and the Board of Directors of the award are now in the process of selecting a winner. The prize is \$50,000.

"Hemingway" Wallpaper Enclosed

The piece of blue paper that fell out of this issue of your *Newsletter* is "Hemingway" wallpaper, located and kindly donated by Frank Laurence (Cincinnati Country Day). As Laurence noted in last summer's *Newsletter*, the design "Hemingway" (Pattern No. 111-8541, copyright 1984) is a soft sea-blue, or sea-gray, with a subtle wave pattern over its surface. There is a coordinated border: dark blue and white (or gray and white) sailfish in curving jumps.

Laurence, who wrote *Hemingway and the Movies*, is ever interested in Hemingway and popular culture and would be glad to hear from others so interested (write to Cincinnati Country Day School, 45243).

Hemingway/Faulkner Conference Held

Ohio Northern University, publisher of both *The Hemingway Review* and *The Faulkner Journal*, held a conference on both writers, Jan. 27-31, that included a paper by the deputy director of the Gorky Institute in Moscow.

Five papers were delivered before an audience of undergraduates, high school students, and the general public. Mike Reynolds (North Carolina State) and Scott Donaldson (William and Mary) spoke on Hemingway, Tom McHaney (Georgia State) and Noel Polk (Univ. of Southern Mississippi) spoke on Faulkner, and P.V. Palievsky (Moscow), spoke on Hemingway and Faulkner in the Soviet Union.

Jim Carothers (Kansas) and Jack Matthews (Boston Univ.), co-editors of *The Faulkner Journal*, and Jim Hinkle (San Diego State) participated with the others in an in-the-schools program, and all eight scholars answered questions before a class of Hemingway/Faulkner students Friday morning.

Charles M. Oliver, editor of *HR* and managing editor of *FJ*, was the conference director.

1985 Articles on Hemingway Wanted

Mike Reynolds, who is writing the *American Literary Scholarship* chapter on Fitzgerald and Hemingway for 1985, would appreciate copies of all articles on these two writers that appeared last year. Send to him, English Department, North Carolina State Univ., Campus Box-8105, Raleigh, NC 27695-8105.

SAMLA Calls for Papers

A session in honor of the 60th anniversary of the publication of *The Sun Also Rises* will be held at the fall meeting of the South Atlantic Modern Language Assn. in Atlanta, Nov. 13-15, at the Westin Peach Tree Plaza Hotel.

The deadline for papers on *SAR* is May 1 and should be mailed to session coordinator, Allen Josephs, Department of English and Foreign Languages, Univ. of Western Florida, Pensacola, 32514-0102. Speakers must be members of SAMLA but may join after acceptance of papers.

Castillo-Puche Reviews *Summer*

The lead article in the "Cultura" section of the Madrid newspaper *Cultura Ya* for July 6, 1985, is a review of Hemingway's *The Dangerous Summer* by the literary critic Jose Castillo-Puche. Much of the review is concerned with developments in the U.S., particularly the role played by the Hemingway Society in planning the next International Conference in Lignano, Italy. A good reproduction of the cover of the Fall 1983 issue of *The Hemingway Review* appears next to a picture of Hemingway in "one of his most happy times," drinking a glass of wine in Pamplona in 1959.

William Stanfield, Jr., Dies

The husband of Agnes von Kurowsky, William Stanfield, Jr., died Sept. 8 at his residence in Gulfport, Fl., less than a year after the death of his wife of 50 years. Last spring, Stanfield gave all of Agnes's memorabilia to Henry Villard who, in turn, gave it to the Kennedy Library in Boston for the Hemingway collection.

Recent Books of Interest

Capellan, Angel. *Hemingway and the Hispanic World*. Ann Arbor, Mi.: UMI Research Press, 1985.

Cherrin, Bonnie D., ed. *The Ernest Hemingway Collection of Charles D. Field*. Stanford, Ca.: Stanford University Libraries, 1985. [A beautifully printed, hard-bound catalogue of the Field Collection of Hemingway items at the Stanford Library; according to a note received by the editor, the catalogue is not for sale but has been sent to "the major academic and research libraries in the country."]

Gladstein, Mimi Reisel. *The Indestructible Woman in the Works of Faulkner, Hemingway, and Steinbeck*. Ann Arbor, Mi.: UMI Research Press, 1986.

Grimes, Larry E. *The Religious Design of Hemingway's Early Fiction*. Ann Arbor, Mi.: UMI Research Press, 1985.

Kobler, J.F. *Ernest Hemingway: Journalist and Artist*. Ann Arbor, Mi.: UMI Research Press, 1984.

Reynolds, Michael. *The Young Hemingway*. New York: Basil Blackwell, 1986.

Boise State Plans "Hemingway Year"

Boise State University is at the beginning of a calendar year-long tribute to Ernest Hemingway. Norman Weinstein is directing the series of programs, which includes talks on a wide variety of subjects (for example, the lives of Basque children displaced by the events of the Spanish Civil War) and less cultural events (for example, a "hike through Hemingway country" with Jack Hemingway).

Special courses offered, besides the obvious ones, include "How to Discover the Spiritual Meaning of Defeat: an Introduction for Timid Novices," "How to Maintain Grace Under Pressure," "What Do Sex and Death Have to Do With Life and Art (Field Work Required)," and "How to Turn Your Life Into a Literary Masterpiece." For further information, write to Norman Weinstein, Boise State Univ. Research Center, Boise, ID 83725.



Morris Buske, left, and Michael Reynolds confer at the corner in front of 600 N. Kenilworth St. in Oak Park during the MLA tour (see story page 1)

Hemingway Notes and Queries

Note on the Hemingway Myth

There are several American writers who have been elevated into a pantheon of heroes for an American mythology. Whatever facts may be brought to amend the false images, and however untrue and unfair these images may be, our national psyche seems to need the drug addicted monstrosity of Poe, the Jazz Age Fitzgerald, and the "macho" Hemingway.

The sure signs, however, of the extraordinary power of Hemingway's mythic persona are the truly amazing gestures taken to evade him. In June I purchased in Portland, Oregon, on the Hemingway shelf in Powell's Book Store, a copy of *Paris without Hemingway*, by Helen Emerson (no publisher, no date), a memoir of years in Paris that studiously seeks freedom from his image. In a similar vein, I am told by colleagues who teach in the Creative Writing Department at San Francisco State that the vast majority of their students refuse to acknowledge influence by or interest in Hemingway — though "Every word they write tells a different story."

Obviously, it is not that Hemingway is as he is represented, but rather that he is, like a dominant parent, too large to be confronted by those easily intimidated. On the other hand, there is a real sense of what it means to be without him: many of us at the Key West Hemingway Conference last January well remember the bar on Duval Street that advertised itself, approximately, "Hemingway didn't drink here, but come in anyway."

—Robert Gajdusek
San Francisco State Univ.

Note on New OMS Source (?)

According to an article by Gregorio Fuentes in *Cuban Sunshine*, a publication of the Cuban government (see *The Washington Post*, Dec. 1, 1984), the following account is given for Hemingway's selection of the title for *The Old Man and the Sea*. Fuentes, who often piloted *Pilar*, says that once on the way to Pinar del Rio, they came on an old man and a child struggling to capture a blue marlin. The fishermen were losing strength rapidly but, when Hemingway and Fuentes offered assistance, the old man refused and swore at them until they backed off. Before they left, however, Hemingway had Fuentes surreptitiously drop some food in their boat and, as the *Pilar* left the scene, Fuentes remembers seeing Hemingway taking notes. Later, when Hemingway was looking for a title for his new novella, Fuentes reminded him that "'there was the old man and there was the sea.' And then Hemingway said: 'That's it, we've got it: The Old Man and the Sea.'"

Note on a New Harry's Bar

From the *New York Times* (Oct. 25, 1985):

The legendary Harry's Bar in Venice, celebrated by Hemingway and apotheosized by Travel writers ever since, plans to open a branch in New York next month [November]. The American incarnation, to be called "Harry Cipriani" after the family that founded the original in 1936, will be at the former site of Le Petit Cafe at the Sherry Netherland Hotel, 781 Fifth Avenue, at 59th Street.

—Adeline R. Tintner
New York City

Note on Santiago and Lear

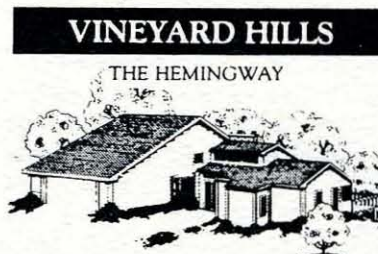
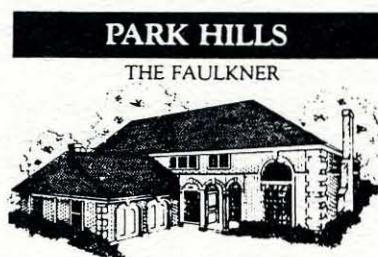
Is it merely the nearly perfect iambic of Santiago's line, iambic but for the initial anapest foot—"But I killed the shark that hit my fish" (*OMS*, 103)—that reminds me of a similar statement of vengeance by King Lear: "I kill'd the slave that was a-hanging thee" (*V*, iii, 275)? Or is Hemingway trying, through that echo, to augment his picture of a dark world where fate grants Santiago's prayer to catch his fish, but which—since he doesn't pray to keep it, only to hook it and to endure the contest with it—takes the benefit of his prize away? Are Hemingway's parables of the warbler in the world of hawks, and man and fish in a world of sharks, his equivalent of Gloucester's "As flies to wanton boys are we to th' gods, / They kill us for their sport" (*IV*, i, 36-37)?

In *Hemingway: The Writer as Artist* Carlos Baker says of *OMS* that the sharks cause a "tragedy of deprivation as piteous as that which King Lear undergoes at the hands of his shark-hearted daughters" (p. 312 of the 4th ed.), a comparison seemingly as offhand as those on pages 153 (where the death in bullfights makes them tragic), 216 (to *THHN*, with excessive violence, also), 244 (where Anselmo is compared to Lear), and 287 (where *FWBT* is reckoned as an achievement in Hemingway's career comparable to *Lear* in Shakespeare's. But Baker believed there was more than just a coincidental occurrence of cruel fate in each work. After reading *OMS* in typescript in 1951, he wrote Hemingway in Cuba and asked him about the *King Lear*. Hemingway's reply ducked the question—"Lear is a wonderful play. But this thing goes back behind Lear if I have any luck. I think the sea was quite old when Lear was king (letter dated 9/5/51 in the Field Hemingway Collection at Stanford Univ.)"—and Baker did not pursue the comparison.

—Peter Hays
Univ. of California/Davis

Note on Hemingway House Design

You know the Hemingway houses in Oak Park, Key West, Ketchum, and the "Finca Vigia" in Cuba; also the



Faulkner house in Oxford, Mississippi. Now there are Hemingway and Faulkner homes in Cincinnati, built by Herrlinger Enterprises. As you see by the drawings in the advertisement (June, 1985), the designs show no references at all to the authors' actual houses. Rather, the names were given for their connotations of culture and class. (But the telephone receptionist at the real-

tor's office says they are merely names to distinguish one house from another in the development.)

The "Faulkner" model costs \$200,000. The "Hemingway" is a house somewhat more grand, at "two fifty-eight, five."

—Frank Laurence
Cincinnati Country Day

Note on Autos in Griffin's Biography

Peter Griffin writes in his *Along with Youth: Hemingway, The Early Years* (Oxford U. Press, 1985: 102-103) that on Ernest Hemingway's return from Europe, he was met, on 25 January 1919, in Chicago by his sister Marceline and his father Dr. Clarence Hemingway, who drove home to Oak Park: "The streets were as broad as he [Ernest] remembered; the oak trees as thick and tall; the houses, most half-darkened, still as forbidding. Then suddenly along the avenue, one after another of snow-whitened Fords and Dodges, Pierce-Arrows and Chryslers, Cadillacs and Lincolns lined the curb."

Fords, Dodges, Pierce-Arrows, Cadillacs, yes. But according to *The Illustrated Encyclopedia of World's Automobiles*, edited by David Burgess Wise, the first Chrysler appeared in 1924, and the first Lincoln at the end of 1920.

—William White
Oakland University

Note on Hemingway's Facial "Secret"

Lailan Young apparently never read *Macbeth*, where Shakespeare wrote, "There is no art/To find the mind's construction in the face," for the book *Secrets of the Face: Love, Fortune, Personality Revealed the Siang Mien Way* includes, among the dozens of historical and literary figures, Hemingway. About as scientifically accurate as astrology, the author pictures Hemingway under the heading "Ernest Hemingway—eyes of different sizes" and says of such people that their "fortunes are uneven. Some years are very good, some poor, with a span of mediocre years before an upturn of fortune" (108).

—William White
Oakland University

Note on the *Perdix perdix*

"The Sub Also Rises" (reported in the last Hemingway Newsletter) is not bad, but on the Northern Plains and in the Upper Mississippi Valley where the Hungarian (or grey) partridge, *Perdix perdix*—nicknamed the Hun—is a favorite game bird, *Minnesota Sportsman* (Sept.-Oct. 1985) came up with an article on the Hun's increasing popularity. You guessed it: "The Hun Also Rises" (by R. E. Massey, pp. 30-31).

—Robert W. Lewis
University of North Dakota

Note on a Note

Adeline R. Tintner's "Note" in the June 1985 *Newsletter* made me do a double-take. She reported on a New York Times ad for a high fashion bejewelled gold whistle as containing "the quote from *To Have and Have Not*: 'You don't have to say anything or do anything. Well, maybe just whistle.'"

The quote, of course, is not in Hemingway's novel at all, nor is it quite that way in the screenplay by Jules Furthman and William Faulkner: "What's more, you don't have to do anything. Not a thing. Oh, maybe just whistle." Nor is it quite the way Lauren Bacall, "Marie" but not "Marie Morgan," read the lines in the movie: "You don't have to say anything, and you don't have to do anything. Not a thing, Oh, maybe just whistle" (Bruce F. Kawin, ed., *To Have and Have Not*, Madison: University of Wisconsin Press, 1980, pp. 120, 198).

—Robert W. Lewis
University of North Dakota

Note on Hemingway Wine Label

Recently (July 1985) I ordered a bottle of Rioja for dinner at one of my favorite restaurants, Juan Agustin, and was quite surprised when the waiter brought us a bottle of red from Bodegas Remondo in Lograno with, on the label, a picture of Papa drinking from a wine glass, presumably a Redondo wine.

The father of Juan August in Rodriguez Garcia, director and chef of Restaurante-Bar Juan Agustin, knew Hemingway quite well in Salamanca back in the 50's.

—Deb Wylder
Murray State Univ.
(on Sabbatical in Spain)

Note on One Man's Hemingway

Last October and November, the Off Ramp Theatre of Los Angeles staged Erv Johnson's one-man anecdotal play, "E. Hemingway," based on published accounts of Hemingway's life and career. The play in the form of personal reminiscences, was written by Johnson, who also played the title role. Costumed in steel-rim glasses, long-billed fishing cap, and fringed buckskin vest, the bearded Johnson closely resembled EH in his prime. The production was directed by G.L. Scott.

—William F. Nolan

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