

The Hemingway Newsletter

Publication of The Hemingway Society

No. 47/January 2004

“Mi Casa es Tu Casa? No, Casa Marina!”

By Gail Sinclair

(Rollins C.; Key West On-Site Chair)

The headquarters hotel for the 11th International Hemingway Society Conference, scheduled for Key West, FL, June 7-12, 2004, is the Wyndham's Casa Marina (house by the sea). Henry Flagler's historic grand resort majestically rises above the Atlantic and anchors the south end of the two-mile by four-mile island. We think you'll find its location opposite the north side's famous Mallory Square, Sloppy Joe's, Captain Tony's Saloon, and Duvall Street's nightlife a positive advantage. Things can get a little wild on that end of town, and you'll be free to partake of the party but leave the noise behind when it's time for a quiet night's respite.

We have negotiated a great conference rate of \$109 for non-ocean-view single rooms, \$139 for ocean-view rooms or non-ocean-view one-bedroom suites, and \$189.00 for ocean-view one-bedroom suites. You can take a virtual tour of the hotel and grounds at <http://planner.plansoft.com/psn/directlink.asp?id=15717> and pick out your favorite spots early. Make reservations by April 16, 2004, at 800-626-0777 or e-mail mail to: ratkins@wyndham.com. Be sure when booking to mention you are with the Hemingway Society to receive the special conference rate.

The Casa Marina provides all the amenities one expects from a luxury hotel: fine and casual dining, well-stocked bar, health club and sauna, message studio and salon, three tropical pools and a whirlpool, private beach, water sports available for rent on premises, tennis courts, and 18-hole golf course available nearby. In-room amenities include hair dryer, iron/ironing board, coffee maker, cable television and in-room movies, wet bar and mini-bar, ceiling fans, in-room safe, and private balcony. Complimentary transportation to and from the airport is also available. For your entertainment beyond the free sun and surf opportunities, the Casa's concierge can make arrangements for a wide variety of water sport rentals, bicycle and scooter rentals, private charters of planes and various water craft, and golf tee-times. To feed the competitive nature Hemingway-lovers may foster, the Casa has creative “team-building” activities such as a bicycle scavenger hunt exploring Old Town's famous sites as well as beach and lawn Olympics. (Check the web site for further details, and line those teams up now before you get here!)

The Casa Marina is able to provide us the island's best value for the dollar in a luxury resort, and I doubt you'll want to go anywhere else, but another advantage of booking with them is availability in a second hotel, the Reach Resort, only one block away. The Wyndham chain operates both hotels, and as a guest you can share all amenities and use of facilities. If for some rea-

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A Key West Primer

By Kirk Curnutt

(Troy State Univ.; Key West Program Chair)

With the 11th International Hemingway Society Conference rapidly approaching, now is the time to prepare for “Key West Hemingway” by getting in the island mood. As society members who have previously toured the region know, the Florida Keys are a world unto themselves, ripened by a complex history and rife with contradictions that bespeak the imprint of such convoluted phenomena as emigration, tourism, leisure, and—the reason we're congregating there—literature and the arts. None of which means the place isn't first and foremost fun. If you tend to spend conference free time exercising your scholarly side, there are museums and historical sites aplenty to visit. If you prefer to stay beach or poolside, you'll never need to leave the conference site, the Casa Marina Hotel, which has every amenity imaginable available for your swim and surf pleasure. Gourmands will want to experience the variety of ethnic foods served in the island's abundant restaurants, while shoppers will find no small number of souvenir and clothing stores desiring their money. Finally, if you consider yourself a reveler and your ambition has always been to wile away the night à la the bacchants of *E! Wild On...*—well, we'll be seeing you on Duval Street. Below is a sampler platter of the good time we'll be having, in addition to some recommended reading (and listening) to get us all in the spirit.

Where to Go.

While we'll be venturing en masse to the major Hemingway stops (the Whitehead Street house and the Key West Art & Historical Society), there's no reason you can't return on your own and peruse them at a leisurely pace. Across the street from the Hemingway house is the Key West Lighthouse and Keeper's Quarters Museum (<http://www.kwahs.com/lighthouse.htm>), which offers a spectacular view of the island and surrounding waterways. Nearby as well is the Audubon House and Tropical Gardens (<http://audubonhouse.com/>), where John James Audubon stayed in the 1830s while gathering information for *Birds of America*. In a

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Call for Moderators

If you're planning to attend Key West Hemingway Conference but you didn't submit an abstract, a great way to participate in the program is to volunteer to chair a session. As you can see from the preliminary list of panels (see program, beginning p. 4), we have plenty of slots open. Just e-mail Kirk Curnutt at <kcurnutt@troyst.edu> and we'll assign you a convenient session.

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son you want to get away from the group a bit but still be near, the Reach Resort might fill those needs. That reservation number is 1-800-874-4118, and you can take a virtual tour at: <http://planner.plansoft.com/psn/directlink.asp?id=17107>. The island also has charming bed and breakfasts too numerous to list, as well as economy chain hotels, though these are mostly at the far end of the island and would require driving or taking a taxi. A reservation service provides assistance at 1-877-949-6276 or e-mail kwfinest@aol.com.

Key West is a beautiful tropical paradise waiting to provide you with great fun, food, and a wonderful backdrop to intellectual pursuits. You won't want to miss the rewards our 11th International Ernest Hemingway Conference is sure to bring, so make plans now to join us. Visit the special conference section on the web site, <http://www.hemingwaysociety.org/> to stay updated with the latest information and developments.

Getting to Key West: South by Southeast

By Gail Sinclair

(Rollins C.; On-Site Chair)

How do you get to Key West by ground transportation in the continental United States? You take a right, keep going until you hit the Atlantic Ocean, take another right and don't stop until the road ends. Quite literally, at the southernmost tip of Key West is a famous sign informing travelers they have arrived as far south as it is possible to venture on U.S. soil.

Two blocks east of that sign is the grand Casa Marina Hotel, our home away from home for the 11th International Ernest Hemingway Conference to be held June 7-12, 2004. Of course, if you are driving you'll want to consult your own map or check the website for recommendations on a great Florida side trip.

For most conference attendees, air travel will be the best bet. Key West has a regional airport, but as you might imagine, it accommodates mostly small planes. My two flights onto the island have been in twelve-passenger planes flying a few times a day from Orlando, Tampa, and Miami. If small aircraft bother you, Atlanta has a bit larger jets, approximately seventy-passenger, arriving twice daily, or you could take the bus from Miami. I recommend that both domestic and international travelers arrive in Atlanta and make your Key West connection there. Delta, Continental, U.S. Air, and American all fly to the island at present, and you're welcome to book flights yourself. However, we've simplified the process and made possible specially discounted rates from five to fifteen percent by making arrangements through "Go Travel" in one of the following ways:

1. Visit <http://www.contus.com/hemingway@contus.com>; 2. Send an e-mail to: <hemingway@contus.com>; 3. Call Leigh Richards at 800-622-6996.

When calling or contacting them via e-mail or the web site, they will need the following information:

1. Legal names of all travelers as they appear on state issued ID or passport; 2. Arrival city (Key West, Miami, Fort Lauderdale, Orlando, Tampa); 3. Departure date; 4. Preferred airline; 5. Return date; 6. Return city; 7. Request for rental car in (city) and will return to (city).

Flights must be locked in sixty days prior to departure to receive special rates. Also be aware that a service fee will apply if using this agency.

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more literary vein, you may want to try the road less traveled and mend a few walls at the Heritage House Museum & Robert Frost Cottage (<http://www.heritagehousemuseum.org>), where recordings of the poet can be heard as you tour seven generations of Key West antiques and furnishings. Another fascinating home is the Truman Little White House (<http://trumanlittlewhitehouse.com>), where "Give-Em-Hell" Harry liked to relax from 1946 until his death in 1972. We also recommend the Southernmost House in the USA (<http://www.thesouthernmosthouse.us>), where we briefly considered having our closing banquet and which offers a lovely tour of memorabilia, including a few Hemingway letters. If tours are more your entertainment, please join me on the Ghost Tours of Key West (<http://www.hauntedtours.com/>), a nighttime walking tour that promises to introduce us to the spooky history of the island's paranormal happenings. Finally, if you twist my arm, I'll escort you on the Key West Pub Crawl (<http://www.islandwesttours.com/>), which will take us to five of the most famous places on the island to imbibe, including Sloppy Joe's. I'll even let you buy me a daiquiri, but it'll cost you two if you want to call me sugar.

Where to Eat.

Meals in Key West don't have to be a budget breaker. During our reconnaissance, Gail and I dined at two perennial faves, El Meson de Pepe (<http://www.elmesondepepe.com>) and Mangoes (<http://mangoeskeywest.com>), for about \$25 per person. The upscale choice for diners seems to be La Trattoria (<http://latrattoria.us>), which—although we didn't eat there—still struck me as affordable with entrees in the \$20-30 ranges. Unfortunately,

KEY WEST CONFERENCE ORGANIZERS: KIRK CURNUTT (TROY STATE UNIV.), THE PROGRAM CHAIR; GAIL SINCLAIR (ROLLINS COLLEGE), THE ON-SITE CHAIR.



given my shellfish allergy (a plate of Parisian muscles nearly did me in way back in '94), I can't give a firsthand account of the plentiful seafood establishments, but both the Conch Republic Seafood Company (<http://www.conchrepublicseafood.com>) and Martha's Steaks & Seafood (<http://www.marthasbenihana.com>) both appeared to be inviting and friendly. For those who like an —err—earthier environment, we suggest the Half Shell Raw Bar (<http://www.halfshell-rawbar.com>), where the shrimp is beer-steamed and the crab claws are tattooed. Don't forget either that the Casa Marina has excellent dining facilities, ranging from poolside sandwich stands to the formal Flagler's Restaurant (<http://planner.plansoft.com/psn/directlink.asp?id=15717>). Finally, the sweet tooth among us will want to check out the Blond Giraffe—Key Lime Pie Factory (<http://www.blondgiraffe.com>), located on both Duval Street and Truman Avenue, where you can dive nose-first in fluffy clouds of meringue, chasing it with a stiff dose of maté.

Where to Bust Your Move.

A caution: Key West can get wild, so if you plan to uncork yourself, make sure you're on the buddy system and that you take a cab home. Inevitably, we are all obligated to hoist a high one at Sloppy Joe's (<http://sloppyjoes.com>)—not the original, but a decent facsimile. Come at night and we can debate what Hem would have thought of the live music, which includes such double-entendre loving bands as Deep Shag (go ahead and request the *Austin Powers* theme, we dare you), Emily's Toy Box (not available at Toys-R-Us) and a group calling themselves the —um—Cock Tones (love the CD, but I'll pass on the video). Another well-know hangout is the Hog's Breath Salon (<http://hogsbreath.com>), which features a variety of contests of the kind you often see advertised on video infomercials late at night. Check out the Hog's webcam (<http://hogsbreath.com/hogcam/rawbarcam.htm>), so you know what you're getting into. And if that's not enough, try The Bull and Whistle (<http://thebullandwhistle.com>), which features a wing called—appropriately enough—The Garden of Eden. It's a spot guaranteed to appeal to the David & Catherine Bourne in all of us since it's billed as "Key West's ONLY Clothing Optional Roof Bar," and its nightly "Naked Sunset" celebration offers affordable body painting. Meet me there at 9—I'll be the one in Bermuda shorts.

What to Read

Obviously, *To Have and Have Not* is a requirement, but it's merely the most famous (and, truth be told, not the best) novel set in Key West. That distinction probably—and it's a matter of debate—belongs to Thomas McGuane's *Ninety-Two in the Shade*, although I myself prefer Thomas Sanchez's more sweeping *Mile Zero*. Fans of mystery novels will want to check out the work of both Tom Corcoran and Lawrence Shames, who uses Keys locales in imaginative and entertaining ways. An excellent introduction to the diversity of writers influence by the island is George Murphy's *The Key West Reader*. Undoubtedly, I'm excluding any number of excellent works, but one guide I absolutely encourage is Stuart McIver's *Hemingway's Key West*, which is on sale everywhere in Key West but is best read before arrival.

What to Listen to

If there's one name in popular music associated with Key West it's . . . the Cock Tones! No, seriously, it's Jimmy Buffett. I personally am not a big Parrothead (as Buffett fans call themselves), but I do find that when I daydream about next June, that

inscrutable couplet from "Margaritaville" comes floating in my head: "I blew out my flip flop / Stepped on a pop top." I'm not sure what it means, but maybe after a trip to Margaritaville the restaurant, I can explicate it better. (Nor am I particularly enamored of Buffett's literary endeavors, although *A Pirate Looks at Fifty* offers some interesting if scattered autobiographical reflections on the boozy island scene of the 70s). Several musicians and bands party hard in the Buffett mode, including Brent Burns, St. Somewhere, and Key West: The Band. Their music tends to blend Caribbean, salsa, Cajun, rock, country, and just about any other style wafting in the wind. They're fun, light, and good-timey. You won't find much heavy music in Key West—nor big band, swing, or crooning, if that's your taste. If you really want to bone up on who's who in the "sunburn circuit," check out the two-volume *Thongs in the Key of Life*, which is not a lisping tribute to the 1976 Stevie Wonder classic but a compilation of island party music, described by one critic as "a bouillabaisse of beach music for the coastal connoisseur." My own favorite island-inspired tune happens to be a little ditty by John Mellencamp: "Key West Intermezzo (I Saw You First)," a story-song about Gypsy Scotty and other piratical characters carousing in the bone-colored dawn. *Mr. Happy Go Lucky*, the CD it's featured on, includes several other crunchy, conch-y hits in the same vogue, including "Just Another Day" and "Jackamo Road." Mellencamp has been known to record in the Keys; maybe we'll run into either him or Buffett in the Garden of Eden.

P.S.

As we wait away the months until we all get together, we can glimpse the fun we'll have by peeking at the live web cams available at <http://webcam.keywest.com>. You can see Duval Street, Mallory Square, some of the bars, and several beaches.

For Your Lunch-time Entertainment

Key West conference directors say don't worry about where to go for lunch or whether you'll get back in time for the afternoon sessions. Enjoy a meal arranged for you and then be entertained by one of our special noon-time performances. We have two natives of the Conch Republic, Dink Bruce and Merili McCoy, who will share their childhood memories of growing up in Key West and their association with Ernest Hemingway and his family. We are also very fortunate to have award-winning authors, Connie May Fowler and Philip Deaver, who will read from their works. Finally, a pair of young thespians from the University of North Carolina at Chapel Hill will offer a theatrical presentation for our viewing pleasure. Plan to join us for these wonderful, not-to-be-missed noon-time additions.

Price of the lunches is not included in the registration fee with the exception of Tuesday's speaker, Dink Bruce. You may sign up at the registration table when you arrive or e-mail Gail Sinclair at <gsinclair@Rollins.edu> for advanced reservations (space may be limited).

Key West Hemingway Posters Available

The University of Idaho Press is busy designing the commemorative Key West Hemingway posters, which will be available in advance of the conference as well as at the Casa Marina. Keep an eye on the society website, www.hemingwaysociety.org, for more information!

Key West Tentative Program

(Please note: This is a provisional program. Pending funding, there will be additional evening events, including a keynote speaker. The final program will be available at the conference. Those who would like to moderate a session and who are not already scheduled to give a paper, please contact Kirk Curnutt at <kurnutt@troyst.edu >.

MONDAY, June 7

2:00-5:00 p.m. Conference Registration, Casa Marina Hotel.

6:30-8:30 p.m. Opening reception, the Hemingway House on Whitehead Street. Welcome by Linda Wagner-Martin (President, Hemingway Society)

Dinner on your own

TUESDAY, June 8

8-8:30 a.m. Conference Welcome & Kickoff. All general sessions will meet in the Keys Ballroom. Specific room assignments are as follows: Sessions A=Big Key Pine; B=Duck Key; C=Plantation Key.

8:30-9:45 a.m. Session I

A. The Hard-Boiled Hemingway

Moderator: ? 1. "Hemingway and the Marinescape of Piracy," Susan F. Beegel (Editor, *The Hemingway Review*); 2. "Hemingway According to Raymond Chandler: Hack or Hard-boiled Hero?" Marc Seals (U of South Florida); 3. "One Man Alone: 'Fight Clubs,' Fascism and Masculinity Overthrown in Hemingway's *To Have and Have Not*," Todd Onderdonk (U of Texas-Austin).

B. Hemingway Among the Modernists

Moderator: ? 1. "Beleaguered Modernists: Hemingway and Stevens," Milton Cohen (U of Texas-Dallas); 2. "'One Tale, One Telling': Faulkner's *The Unvanquished* and Hemingway's *For Whom the Bell Tolls*," Joseph Fruscione (George Washington U); 3. "The Strange Bond: Hemingway and Pound," Philip Dibble (Kansas City KS).

C. Revisiting the Hemingway Hero

Moderator: ? 1. "Hemingway and Homer," Kathleen Robinson (U of South Florida); 2. "'To Live Outside the Law, You Must Be Honest': The Exile and the Outlaw in Hemingway's Early Fiction," Neil Edward Stubbs (Selkirk College); 3. "Heroes' Rite of Passage," Carl C. Panepinto (Staten Island NY).

Break

10-11:15 Session II

A. *To Have & Have Not*: Morality and Ethics

Moderator: ? 1. "The Reality of Disorder at Key West: Hemingway's Writers of *To Have and Have Not*," Kate Delaney (Rutgers U); 2. "The Notion of Honor in Hemingway's *To Have and Have Not*," Darrel Hagar (Salisbury U); 3. "Nurse-sharks and Bait-cutters: 'Tangled Up in Blue' with Harry and Marie Morgan," Dennis C. Winter (Kingsbury NY).

B. Imagining Key West

Moderator: John Sanford (Tiburon, CA). 1. "The Good Place: At Home with Ernest Hemingway," Scott R. Christianson (Radford U); 2. "Cables Between Park Avenue and Whitehead Street: Speiser's Influence on Hemingway and *The Fifth Column*," Sean P. Melvin (Elizabethtown C); 3. "Key West in the Literary Imagination," Virginia Spencer Carr (Georgia State U).

C. "After the Storm": Themes and Meanings

Moderator: Claude (Bud) Smith (Ohio Northern U). 1. "Sifting the Quicksands of Hemingway's 'After the Storm,'" Gerry Brenner (U of Montana); 2. "Objectification and Humanity in 'After the Storm,'" Lisa Narbeshuber (Acadia U); 3. "Motivation and Melancholy in Hemingway's 'After the Storm,'" Steven Wexler (Rollins C).

12-2:30 Catered Lunch (Guest speaker: Dink Bruce).

3-4:30 Key West Historical Museum. The Social and Historical Context of Hemingway's Key West open to the public

Moderator: ? 1. "'You're Dead Now, Brother': Hemingway and the 1935 Labor Day Hurricane," David S. Heidler (Independent Scholar) and Jeanne T. Heidler (USAF Academy); 2. "*To Have and Have Not*: A Socio-Political Analysis," Bill

Newmiller (USAF Academy); 3. "A Contextual History of Hemingway's World War I Veterans," James H. Meredith (USAF Academy).

7-8 p.m. Special Session

Donald Anderson, *Fire Road*. Open to the public.

WEDNESDAY, June 9

8-9:45 Session III

A. *To Have & Have Not*: Style and Techniques

Moderator: ? 1. "Hemingway's Florida Fiction: Figural Language In *To Have and Have Not*," Phillip Sipiora (U of South Florida);

2. "Challenging Tonality: Musical Dissonance in *To Have and Have Not*," Jan Hausmann (Mt. Marty C).

Break

10-11:15 Session IV

A. Hemingway: The Political 1930s

Moderator: ? 1. "The 'Social Consciousness' Of A Materialist Writer: Hemingway And The Thirties," Somdatta Mandal (Visva-Bharati U); 2. "Hemingway, the Left, and Key West," Dan Monroe (Champaign, IL); 3. "Tropical Iceberg: Cuban Turmoil in the 1930s and *To Have and Have Not*," Steven Paul (*Kansas City Star*).

B. Constructs of Creativity: Iceberg, Calculus, Archive

Moderator: ? 1. "Mr. Hemingway Instructs: Hemingway's Iceberg Theory, 1925-1932," Robert W. Trogdon (Kent State U); 2. "The Improbability of Superman: Paradox and the Representation of the Real in *Across the River and Into the Trees*," Lawrence Beemer (Ohio U); 3. "Archiving the Archiver: Re-visiting Hemingway Memories Captured in Key West," E. Stone Shiflet (U of South Florida).

C. The Mortal Hemingway I

Moderator: ? 1. "Writing at the Edge: Hemingway and the Impossible Experience of Death," Boris Vejdovsky (Université de Lausanne); 2. "Hemingway and Berryman, Literary Sons of Suicides: A Bond to Death," Sam Dodson (Tarleton State U); 3. "On Hemingway's Consciousness Of Death," Yuan Xuesheng (Nanjing U).

11:15-1 Lunch, Special Brown-Bag Luncheon Session

Reading by Phil Deaver.

1-2:15 Session V

A. Hemingway's Nonfiction

Moderator: Scott Donaldson (C of William & Mary). 1. "'All the Hysterics of Section IV': Ernest Hemingway, World War One Newspaper Publications, and Related News from the Front," Steven Florczyk (Santa Barbara CA); 2. "'Che Ti Dice La Patria': Journalism Becomes Fiction," Joseph M. Flora (U of North Carolina-Chapel Hill); 3. "Ernest Hemingway, Key West, and *Esquire*," John Fenstermaker (Florida State U).

B. Hemingway's Cuba

Moderator: ? 1. "*The Old Man and the Sea*: An Afro-Cuban Perspective," Larry Grimes (Bethany C); 2. "Traveling to Cuba Legally as an Individual Scholar," Brad Bowers (Barry U); 3. "Sailing Hemingway's Gulf Stream to Cuba," Mike Wilson (Petoskey MI).

C. "After the Storm": Sources and Backgrounds

Moderator: ? 1. "Reexamining the Origins of 'After the Storm,'" Michael J. Crowley (U of Georgia); 2. "'I Could See Everything Sharp and Clear': Hemingway, Bra Saunders, and the *Valbanera*," William Boyle (SUNY-New Paltz); 3. "Before and 'After the Storm': The Rights of Salvage and Salvation in Hemingway's Shipwreck Story," Adam J. Romano (SUNY-New Paltz).

2:30-3:45 Special Session: Literary Florida

Moderator: Maurice O'Sullivan (Rollins C).

Dinner on your own

THURSDAY, June 10

8:30-9:45 Session VI

A. "The Strange Country"

Moderator: ? 1. "Hemingway's Other Florida: Symbolic Landscape, Depaysement, and Iceberg Variations in 'The Strange Country,'" H. R. Stoneback (SUNY-New Paltz) (Cont. on p. 9)

“We are all going to miss the poetry that was Robin”:

Robert E. Gajdusek (April, 18, 1925—June 26, 2003)

Editor’s note: Robin Gajdusek died in his sleep at home on June 26, 2003. Some of the following essays are from “remarks” made at the Memorial Service at the Hillside Church of Marin, California, on July 19; others are from letters or e-mails about Robin sent to the guest editor, Linda Miller, in response to the memorial service. Prof. Miller initiated and organized this special memorial section. It’s interesting to note from these essays and from our collective oral history of Robin just how diverse are our memories of him.

**By Helen Britt, a grade school classmate
(from the Memorial Service, July 19, 2003)**

When I answered the phone one morning three years ago, the voice on the other end said, “This is a voice from the past—Bob Gajdusek. They call me Robin now.”

It was indeed a voice from the past. He and I had been in kindergarten together at P.S. #5 in Yonkers, New York, in 1930. One of my memories of that year is of bringing little blankets from home for our mid-morning naps. His had the name “Robin” embroidered (I think it was in blue) by his mother. By first grade, our class was divided into three groups, A, B, and C, and both of us were selected as A’s. We had classes only with our group, clattering down the halls after every period, from one teacher’s classroom to another. Though probably no one ever told us, we in the A group knew we were considered smarter than the B’s and C’s. Somehow, that sense of mental superiority always stayed with us.

Roosevelt High School was a lot farther from home and a lot larger. Our closeknit group spread out. No longer a rag-tag boy, always rushing pell-mell down the halls, Bob became darkly handsome, more serious, dreamy. He reminded me of that line from a Masefield poem we read in English class: “For the thoughts of youth are long, long thoughts.”

Our 1947 yearbook, with ominous references to the war, noted by Bob’s name, that he was “Poet Laureate of R.H.S., learned, analytical, a walking encyclopedia, toujours la politesse.” He belonged to the chess club, the honor society, the math club, the capella choir, the poetry club, the health council, and was president of the German Club (a language that later may have saved his life). Before senior year ended, he had enlisted in the Army, and I lost track of Robert Gajdusek for 57 years.

This is Robin’s yearbook. (Mine disappeared years ago.) For Robin was a keeper—not just of memorabilia and poems and letters and videos (he had over 700 of those!) and high school yearbooks, but of friends, of experiences, of impressions, of memories. People warmed to him, confided in him—he was so open, so warm, so easy to talk to, so joyous, so at home in the world. Even recently, when walking was an effort, his stride was jaunty.

The current issue of *The New Yorker* has an article Robin would have enjoyed, about Katharine Hepburn, in which she is quoted as saying that her parents gave her “the greatest gift that man can give anyone—freedom from fear.” Robin had that gift.

The pendant I’m wearing pictures a dancing couple with the inscription, “Joie de Vivre.” To me, that epitomizes Robin. Per-

haps he’s joyously dancing somewhere now—if he isn’t listening to our praises and nodding his head, or shaking it in disagreement. Anyway, isn’t it pretty to think so.

**By Donal Brown, reporter Pacific News Service
(from the Memorial Service, July 19, 2003)**

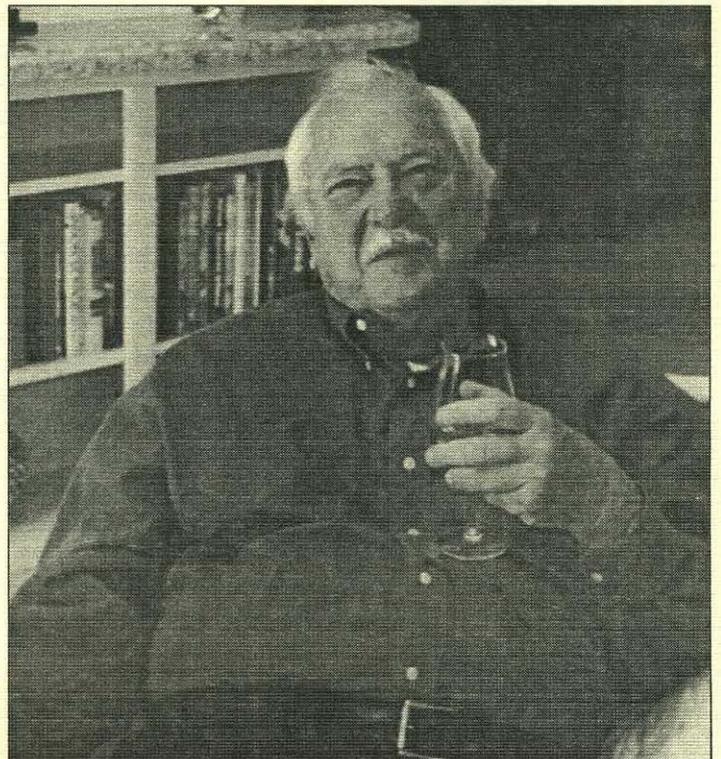
After two years in Nigeria in the Peace Corps, I was taking graduate courses from 1965-66 at San Francisco State before I resumed my high school teaching career.

In the first semester, I was fortunate to enroll in Robin Gajdusek’s graduate seminar in modern literature. I was told he was a Jungian critic, which he denied in class, but in the early days of the political and social turmoil at SF State, that label gave him extra panache.

He jolted me and my classmates with his passionate declarations about literature: the light and the dark; the Madonna archetypes; even the white peacock. I remember that. He gained my respect with his keen analyses of Hemingway’s stories.

But it was after class that he made his most memorable pronouncement. Having done my undergraduate work at Stanford, I was curious of what he thought of Ivor Winters, the austere English department chair who was disdainful of emotive literature. Professor Gajdusek said he was reading Winters’ *In Defense of Reason* one day on a bus and got so angry, he tossed the book out the window. He said it was the only book once begun that he had ever failed to finish. With that he rescued me from the idea that I was deficient for never fully understanding the Winters approach
(Cont. next page)

ROBIN GAJDUSEK IN TIBURON, CA., AUGUST 2000.
PHOTOGRAPH BY JOHN SANFORD.



to literature.

I thought all my professors at SF State that year were excellent, but Professor Gajdusek was my favorite. He had to be brilliant in his analysis, which he was, and able to communicate his enthusiasm for literature, which he so aptly did, but he was also approachable, as I remember he granted me a sorely needed two-day extension on a paper on Virginia Woolf's *To the Lighthouse*.

Through Helen Britt, his friend in his last years, I was able to meet Professor Gajdusek again and tell him he was my favorite professor and how much I appreciated his teaching and wild exclamations. I fancied that I was one of a few who had this opportunity, but come to find out at his memorial service, he had scores of admirers and must have heard many tributes through the years. He was a man who astonished people and no doubt will continue to astonish me and others after his death.

**By H. R. Stoneback, Durendale-on-Hudson
(E-mail letter for the Memorial Issue)**

I. "The Unbroken Circle: For Robin"

It wasn't so much the way we always
seemed to talk about the same key images
in our conference papers, the same passages,
though we danced with them in our different ways;
it was more the way we looked at wine, cheese,
tasted garlic, color, form, design, leeks,
and how we sensed the sublime in tawdry time's
earthy and joyful declension: unspoken—
inflections, clues, hints of circles unbroken.

—H. R. Stoneback

II. "Saluting Robin: From All the Balconies"

When Susan Beegel asked me to write the formal memorial for Robin in *The Hemingway Review*, I did not feel capable of doing the job since "impersonality" was required for that assignment. I wrote several drafts—riding that wave of grief and memory—and most of it had to be cut from the formal dedication. Here [for *The Hemingway Newsletter* memorial issue] I want to say a few personal things.

A week or so before Robin's death, I received a letter from him in Paris, a letter filled with passion, joy, and love—for that city he loved (and I love) beyond reason, for Hemingway, for poetry, for food and wine, place and people. When I read that letter, I remembered a recent conversation with Robin when we discussed whether we would rather die reading poetry in Paris or reading a Hemingway paper at any Hemingway conference anywhere. We agreed it would be best to die, and live, doing both. Then I *knew*: that would be the last letter I would ever get from Robin.

And so, in the brief interval before I heard the sad finality of the news, I remembered things, like the times Robin visited my home in the Hudson Valley, tramping the Hudson shoreline with me seeking (and finding) the exact place where he swam the Hudson as a teenager (amazingly enough, it was next door to my river cottage where, until a few years ago, I still swam the Hudson); or trying to find some relative's old farm, the lost apple orchard of his boyhood summers; or eating lunch *al fresco*, *chez moi*, while Robin's camera worked incessantly but unobtrusively, as he proclaimed joy over color, form, line, the juxtaposition of olives, cheeses, pates, fresh-dug garlic and leeks, and we celebrated the *Terroir* of the French wines we consumed. And in all these things, Hemingway was with us, as he was every time I visited Robin at his boyhood home in Yonkers. For me, Robin belonged to the

Hudson Valley, not to California.

But he also belonged to the world, especially Hemingway's world. In my liturgy of memory I see Robin at many conferences, in many places—yet curiously and numinously I see him from balconies: from my balcony on the Ile Saint-Louis I see him walking across the Seine, high-stepping, alert, bringing all of Paris with him as he comes to join us for dinner; from my verandah outside the Hemingway Room at the Compleat Angler in Bimini, I see him strolling down the Kings Highway, observing everything, stopping to snap a picture here, there, intent on the localness (*not* the local color) of place before he looks up, sees me, and we salute each other; from my balcony on Isola Pescatori, I see him walking fast to catch the Stresa ferry and he looks up, stops, talks, takes pictures and risks missing the ferry; from balconies in many places I see him walking in the world, intent, almost marching, but never moving too fast to stop to observe, to cross over the street to see something more exactly; and unlike most people, who will walk by and never see you on the balcony because they never look up, Robin always saw you. He always looked up.

Maybe that came from the way Robin watched birds, the way he talked to birds. Once I watched him in my yard—not from a balcony but from my upper terrace—as he sat alone on my lower terrace waiting for me to bring the wine. We had been to my garden, harvested some garlic and leeks and leek blossoms, and he sat at the terrace table by my waterfall, running his fingers over the great-knuckled garlic, smelling the chthonic leeks and mauve leek blossom-ball seedheads. Through the greenery and mock-orange blossoms I watched Robin from above as a black-capped chickadee landed on his arm, hopped quizzically along his arm and close to his face. Motionless, suspended in time as if on some surveillance-duty from the still point of eternity, I watched them talk to each other. At last I raised the wine in triumphal salute as I descended to the waterfall terrace and Robin watched his chickadee-companion disappear behind the waterfall.

There is a bottle in my wine cellar, Chateaufeuf-du-Pape 1982, that I had promised Robin we would drink when it was ready, on his next visit to my place. I will open that wine now, and if I can find someone to push me in this wheelchair down to the lower terrace, I will pour Robin's glass in the waterfall and watch for chickadees. Or peacocks. And there now, on that high balcony of his crossing over, I salute Robin.

**By Donald Junkins, Corte Madera, July, 2003
"Robin"**

When all was said and done, he left Paris
for the last time, his love affair reborn
for the last time, Shakespeare & Company packed
to the gills, his poems on the wing buffeting Notre Dame
and his plane climbing toward home for the last time,
leaving Lucky Lindy below forever landing at Orly
for the last time, his old Normandy landing at Omaha
and the long nights in the Gravelotte hedgerows alone
when the Conqueror bound up his wounds for the last
time, on the wing toward home and the early
California sun, home, minutes north of the golden
Gate, pondering that old gypsy Pilar
studying his palm, tracing the crack.
Soon he would sleep, the curtain falling on the final act.

—Donald Junkins, Swan's Island, June 29-July 3, 2003

(From the Memorial Service, July 19, 2003)

Robin had the biggest longest running phone bill of anyone I

(Cont. next page)

ever knew. He called on Thanksgiving, Memorial Day, New Years, Arbor Day. Twice he called us unwittingly on Kaimei's birthday, twice on mine. He ended all those calls with, "You take care."

Robin was bigger than the story of Robin.

The story of Robin's heart was not the story of his heart.

The story of Robin's books was not the story of the book of Robin.

Robin's boundless fragile heart!

Robin Good Fellow.

Robin Red Breast.

He was the first robin of spring.

He was the last robin this spring.

Of all the Hemingway critics, Robin went deepest.

Of all our Hemingway comrades, Robin was bravest.

Of all our Hemingway friends, Robin was kindest.

Robin was innovative in gifts. I brought with me, today, two he sent to our home in Deerfield. The carousel reminded us of when several of us got on the carousel in Saintes-Maries-de-la-Mer.

Robin was Shakespeare's Puck.

Through the best and worst of America and the world since the twenties, Robin was an adventurer, a prober, a scribbler, a lover, a father, an interpreter, a traveler, a soldier, a teacher, a gambler of the heart, a sayer, a reader, an eater, a drinker, a plotter, a messenger, a defender, a scholar, a dreamer.

Robin, Robin. You take care.

By Will Watson

(from the Memorial Service, July 19, 2003)

"Oh, how wonderful!"

"I wish I could be there too!"

"It must be magnificent at this time of year!"

"Let's just do it!"

Jolly laughter always followed Robin's remarks.

Robin I first met in 1982 at the Northeastern Conference. His talk on Joyce's influence on Hemingway scared me. I don't recall seeing him in Madrid in 1984, but I know he was there. I do recall his ebullient presence in Italy in 1986, but mostly surrounding the extracurricular excursions: the boat ride, the visit to the Red Cross Hospital of WWI, the visit to Gianfranco's family estate.

I really got to know Robin and Linda on the trip to Russia: the pharmacy on the train to Leningrad. From then on we liked to make small excursions on our own during the Hemingway conferences. In 1992 at Pamplona we went around that part of Navarra looking at memorial monasteries and churches. In 1994 in Paris we had this splendid dinner Sunday Eve at the famous Brasserie Lipp. Even in Stresa [July 2002] we took a little excursion up the teleferique to Mottarone, just an afternoon's jaunt but an especially treasured one because it was the last of the series stretching back more than a decade.

And then there was Robin's last e-mail to many of us sent from Paris: "We must make a trip here very soon," it read, "it is so stunningly beautiful." And he had the poet's ability to make you see how beautiful Paris was just by describing the view from his hotel room. We are all going to miss the poetry that was Robin.

By Linda Miller, Penn State University/Abington
(from the Memorial Service, July 19, 2003)

New to the academic world and curious about Hemingway scholarship, I went to the first Ernest Hemingway Conference in Boston in 1983 to listen and learn. Although I attended and enjoyed most of the sessions, I remember being most struck by Robert E. Gajdusek's provocative discussion of James Joyce's influence on Hemingway. Later I would realize how revolutionary that presentation was as Robin challenged all the old assumptions about Hemingway as a writer of simple prose.

As scholars from all literary camps began to learn of Robin's death, the accolades poured in. Gerald Kennedy summed it up well in an e-mail message to me. "Robin got that big collection of Hemingway essays [*Hemingway In His Own Country*] out in time to take satisfaction in the achievement, which epitomizes the enduring elegance of his brilliant work on Hemingway. I always learned a great deal from every Robin Gajdusek essay I ever read. He had the gift."

To the great degree that Robin dared us not to skim the surfaces of Hemingway's prose but to travel between the lines and to risk everything for everything, he dared us as well to live our lives all the way up, as Hemingway said only bullfighters did. In this, with his ebullience, his passion for people and for art and for the exquisite beauty and joy of this life, Robin was our leader. I think of him as a "pathfinder." This is what Archibald MacLeish said of his compatriot, John Dos Passos, as it related to all those artists who had gone over to France during the 1920s. Dos was a "pathfinder" in that he was the first to discover Paris. He had "caught the vision of a vision. . . . It was a view as vast as Whitman's but a century farther on." Robin caught that vision for us and he carried it into the next century. Robin was our pathfinder, our seer and sayer. Like Whitman, he embraced contradictions and he straddled the continent.

I think of Robin's inimitable voice on his answering machine. I am on the east coast now, he would say, but I will soon be back on the west coast, or vice versa. It was the catch in his voice midstream that always worried us, as if in his own mad-cap embracing of life he sometimes went beyond even himself and had to skip to catch up. Were he to leave his voice message now, he would probably say, "I am here and there and everywhere. Just look for me and you will find me." Robin was everywhere and we never could quite keep up, but we tried, because it was always worth the run.

During the years that we knew Robin he was always taking us places, showing us things. A walk through the New York Metropolitan Museum of Art would never be the same after seeing it with Robin the day he had mapped out for us Hemingway's route (as recorded in Lillian Ross's "Portrait"). Through Robin's direction, we saw the paintings as Hemingway would have seen them, everything aligned and juxtaposed and transformed through these new perspectives. The day that Robin left in a rush for Venice, he told me by phone that he had to get there to "catch the light." He had suddenly realized what Hemingway had understood about Venice and captured in *Across the River and Into the Trees* when he talked about the way the light from the canal water reflected on the walls and ceilings of Colonel Cantwell's hotel room. Robin said that he thought he could photograph that light and that the experience would be transformative. And it was. Robin came

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back with his Venetian photographs—not scenes or people but expressionist photo/paintings awash with lush colors and the fluidity of light and remembered life—and he astonished us yet again.

I am devastated that Robin won't be here to show us things any more. And yet, in many respects, because of Robin, all of us who were privileged to know him see and live our lives with a heightened intensity. As I was taking the bus from the San Francisco airport to attend Robin's memorial service at the Hillside Church of Marin, CA, I watched the city unfold before my eyes, seeing it now as Robin over the years had described it to me with all of its shapes and colors and textures and emotional innuendoes. As I heard Robin talking with that enthusiastic rush and the unpremeditated eloquence of his prose, I realized suddenly that Robin's extraordinary character that impelled his passion and joy and tenderness and, yes, his endearing uncertainties, had most to do with his vision.

That vision, at its core, was that of a child, and this then defined Robin's genius and his buoyancy in the face of life's difficulties (which included for Robin various medical ailments that seemed to defy the medical profession). Robin once described to me his medical plight, which he saw, like everything else, in artistic terms (with both irony and bemusement). After he had concluded his litany of unusual medical configurations, Robin looked at me (we were sitting at the edge of his beloved Hudson River that glimmered beyond us through the overhanging trees). He then said, with a smile and that quintessential Robin laughter, "The doctors say I have a very complicated heart."

By John Sanford, Tiburon, California
(E-mail letter from Prague, July 17, 2003)

We will be with you in spirit in Corte Madera at Robin's memorial service and reception on the 19th. I am writing this message from Prague which is probably as appropriate place as any to remember Robin Gajdusek, a descendant from the soil of Czechoslovakia.

Robin was a dear friend. Actually, Robin was everyone's dear friend. I felt especially honored to have been a near neighbor, living just over the hill in Tiburon. With such close proximity, we saw each other frequently, often for a long French lunch. I don't think he ever knew how much joy he gave to me by his joining me for those lunches. Each time was like having a graduate refresher course in English literature and especially in the life and works of my famous but to me, relatively unknown uncle, Ernest Hemingway.

Robin kindly, generously and graciously reviewed several papers that I wrote for International Hemingway Society Conferences. He also made some very helpful suggestions for the piece I wrote for the introduction to the Centennial Edition of "At the Hemingways."

Over our lunches and on other occasions, Robin shared with me about his writings, his photos, his poems and sometimes his joys, his dreams and his health concerns. I was honored again and again to be his friend.

I will always remember a trip we took together to a Michigan Hemingway Society conference in Petoskey in about 1998. We flew on the same plane from San Francisco to Detroit, shared adjoining seats and then rented a car which we drove nonstop to East Jordan on Lake Charlevoix where we spent the night at a

friend's condo. On that trip, I pumped Robin with question after question about his life. He never dodged or ducked. He told me about his youth, his war experiences, his education, his marriages and divorces and his loves, his children, his teaching experiences and his dreams for the future.

On that trip, I learned about Robin riding his bicycle from Paris to Prague. I forget the date but it must have been in about 1947-48 when the Communists started to gain power in CZ. Robin said he came to Prague for an International Youth Conference that had an idealistic theme of world peace. When he got here, he found that the Conference was being used as a Communist rally and there was strong pressure for all the young participants to sign "solidarity" agreements that were promoted at the end of the conference. It was a tense time for him in a hostile environment. Through it all, he made friends with many of the other young people attending the conference and even attempted to warn them about what was really happening. In all the confusion, Robin kept his head and made a graceful exit without compromising himself.

I think that story tells a lot about Robin. It shows his physical courage to overcome his terrible war wounds that had left him with a weakened leg. It shows his intellectual acuity in sensing that the Communists in Prague were trying to "use" him. It shows his urge to return to his roots despite limited resources. Nothing stood in Robin's way when he had a goal. Finances were just minor hurdles that could be overcome with enough energy and will power. It shows his moral courage to stand up to the pressure from the Communist "bullies" who were pressuring all the students to sign the "solidarity" agreements. It shows his imagination and perception to realize that by signing such an agreement, he would be a marked man back in the USA and might have any career compromised by being labeled a "Communist sympathizer." It shows that from the very early days, Robin made friends easily and tried to help them in a time of need. Robin was truly a remarkable man.

Our last lunch together was on April 23 in Sausalito. We talked about our forthcoming trips, he to Paris and me to Provence, Scandinavia, Prague and Vienna. He was as excited as a school boy about the prospect of his trip to Paris and the conference where he was to give a talk. Before we parted, we agreed to get together again for lunch in early August to share our experiences.

Even though Robin won't be there in person, when I return in August I will go to the same fine restaurant in Sausalito and raise a glass of cool Sancerre in his honor, wave my crisp French bread and salute him . . . dear friend, honored friend. A bientot, Ciao and as they say in Czech . . . Zatim.

(Key West Program Cont. from p. 4)

Paltz); 2. "The Nice, The Strange and The Wicked: An Amalgam of Physical and Moral Landscapes in Hemingway's 'The Strange Country,'" Nicole Camastra (SUNY-New Paltz); 3. "Hemingway's 'The Strange Country': A Florida Paradise Lost," Lawrence Broer (U of South Florida).

B. *The Garden of Eden*: Psychoanalytical Perspectives

Moderator: ? 1. "Discontent in *The Garden of Eden*: The Search for Identity," Erika Allen (U of South Florida); 2. "Splitting a Plate: The Paranoid-Schizoid Position in *The Garden of Eden*," Brian L. Croxall (Emory U); 3. "He Felt the Change So that It Hurt Him All Through": Sodomy and Transvestic Hallucination in Late Hemingway," Carl P. Eby (U of South Carolina, Beaufort).

C. Hemingway and Tennessee Williams I

Moderator: Jackson R. Bryer (U of Maryland). 1. "A Reciprocal Influence: Hemingway, Williams, and *Zelda Fitzgerald*," Michelle Couchon (U of North Carolina-Chapel Hill); 2. "Hemingway and Williams," Richard Davison (U of Delaware).

Break

10-11:15 Session VII

A. The Politics of *To Have & Have Not*

Moderator: ? 1. "Terrorism on American Soil: Revolution and Its Results in Hemingway's *To Have and Have Not*," Sara Kosiba (Kent State U). 2. "Killing the Competition: Ethnic Prejudice and Capitalist Agendas in *To Have and Have Not*," Jeffrey A. Schwarz (St. Louis U). 3. "The Keys are the Key: A Defense of the Narrative Structure of Hemingway's *To Have and Have Not*," Ashley Yarbrough (U of North Carolina-Greensboro).

B. Celebrity and Commodity: Hemingway's Public Construction

Moderator: James H. Meredith (USAF Academy). 1. "It [is] strange to have no self": Hemingway, Fitzgerald, and the Hazards of Celebrity," Suzanne del Gizzo (Georgetown U); 2. "Hemingway, Celebrity, and the Carnavalesque: Key West in *Michael Palin's Hemingway Adventure*," Russ Pottle (St. Joseph's Abbey); 3. "Hemingway, Inc.," Robin Taylor Rogers (U of South Florida).

C. *In Our Time*: Form, Structure, Style

Moderator: Linda P. Miller (Penn State-Abington). 1. "What's in the Water?" Michael Beilfuss (Highland NY); 2. "*In Our Time*: A Short Story Cycle," Rebecca Berne (Yale U); 3. Melissa Antonelli (Penn State/Abington).

12-1 Lunch, Special Brown-Bag Luncheon Session

Reading by Connie May Fowler.

1-2:15 Session VIII

A. Papa and The Playwright: Ernest Hemingway and Tennessee Williams: Key West Connections II

Moderator: Alycia Smith-Howard (Gallatin Arts Festival, NYU).

1. Alycia Smith-Howard (Gallatin Arts Festival, NYU); 2. Greta D. Heintzelman (NYU); 3. Jeanine Akers (U of Memphis).

B. Hemingway & Key West Contemporaries

Moderator: ? 1. "The One that Got Away": The Curious 'Castings' of Elizabeth Bishop and Ernest Hemingway," Jacqueline Vaught Brogan (Notre Dame U); 2. "Waldo Pierce: Mob Member Extraordinaire," William Gallagher (Bangor, ME); 3. "The Idea of Hemingway at Key West: Hemingway and Stevens," Kamran Javadizadeh (Yale U).

C. Creative Responses to Hemingway

Moderator: ? 1. "The Divination": A Selection from *Cuban Quartermoon*," Ann Putnam (U of Puget Sound); 2. "A Performance of *To Have & Have Not*," Matthew Spangler (U of North Carolina, Chapel-Hill).

3-4:30 Special Session: Hemingway Society president's panel: Linda Wagner-Martin (U of North Carolina, Chapel Hill); Scott Donaldson (C of William & Mary); Allen Josephs (U of West Florida); James Nagel (U of Georgia).

Affinities: Reconsidering the Relationship between Hemingway's *The Sun Also Rises* and Sherwood Anderson's *Dark Laughter*," Michael Maiwald (National U of Singapore); 2. "Hemingway and Dos Passos: Friends And Foes," Clara Juncker (U of Southern Denmark).

B. *To Have & Have Not*: Class & Gender

Moderator: ? 1. "The poor are different from you and me": Masculinity and Class in *To Have and Have Not*," Susan J. Wolfe (U of South Dakota); 2. "'I've Been a Lucky Woman': In Praise of Female Memorability—Marie Morgan in Hemingway's *To Have and Have Not*," Judy Hen (U of Haifa); 3. "Hemingway and the Individual," Stefan Spezio (SUNY-New Paltz).

C. Metafictional Hemingway

Moderator: ? 1. "Publication and Publics, Authors and Authority," Stephen Lane (Malaspina University-College); 2. "Fathers as Sons in *The Garden of Eden*," Fred Ashe (Birmingham Southern C); 3. "Hemingway's 'You' in *A Moveable Feast*," Vicki Fresenko (Kent State U).

Break

10-11:15 Session X

A. Reading as Hard as We Can: *Death in the Afternoon*

Moderator: Miriam B. Mandel (Tel Aviv U). 1. "The Didactic Photographs of *Death in the Afternoon*," Anthony Brand (Independent); 2. "A Frontispiece for an Epigraph and Other Paratextual Matters in *Death in the Afternoon*," Nancy Brendendick (U Autónoma de Madrid); 3. "'The Real Thing'? Representing the Bullfight, and Spain, in *Death in the Afternoon*," Peter Messent (U of Nottingham).

B. Hemingway's Gender Aesthetics

Moderator: Rena Sanderson (Boise State U). 1. "'We Have All Written Through Him': Assessing Hemingway's Influence on Today's Women and Minority Writers," Ellen A. Knodt (Penn State/Abington); 2. "'American Woman, Stay Away from Me': Kleinian Anxiety Situations in Hemingway's Short Stories," Lauren Rule (Emory U); 3. "'You better not think about it': The Politics of Dialogue in *Men Without Women*," Doni Wilson (Houston Baptist U).

C. Short Stories

Moderator: ? 1. "'Cats Can Take Care of Themselves': 'The Old Man at the Bridge' as Good-bye to Key West," Hilary K. Justice (Illinois State U); 2. "Hemingway's 'Wine of Wyoming' on Cezanne's Canvas," Stacey Guill (IUP); 3. "Why Nobody Ever Reads 'Nobody Ever Dies' But Should," David M. Owens (Valparaiso U).

Lunch on your own

1-2:15 Session XI

A. Sources and Subtexts of *Death in the Afternoon*

Moderator: Hilary K. Justice (Illinois State U). 1. "The Political Subtext of *Death in the Afternoon*: Strikes, Fights, and Murder," Miriam B. Mandel (Tel Aviv U); 2. "Unacknowledged Sources: Lord Byron and *Don Juan* in *Death in the Afternoon*," Lisa Tyler (Sinclair Community C); 3. "Masters Writing on Language and Linguistic Representation: T. E. Hulme's Subtext in *Death in the Afternoon*," Beatriz Penas (U of Zaragoza, Spain).

B. The Mortal Hemingway II

Moderator: ? 1. "'A Blank Sheet of Paper': Hemingway's Death and The Cleanest Well-Lighted Place," Mark W. Bellomo (SUNY-New Paltz); 2. "The Hemingway Curse Forever Solved, or A Life Lived Under the Shadow of Lead," Scott J. Rossi (Philadelphia PA).

C. Hemingway's Unlikely Affinities I

Moderator: ? 1. "Ernest Hemingway and Zane Grey: Writer-Sportsmen," Stephen L. Tanner (Brigham Young U); 2. "Places and Cities, Cafés and Bars: Ernest Hemingway's 'A Clean, Well-Lighted Place' and Gore Vidal's *The City and the Pillar*," Nikolai Endres (Western Kentucky U); 3. "Teaching Hemingway and J. K. Rowling in the Schools," Jane Massey Dionne (New Paltz, NY).

2:30-4 Special Session

Reminiscence by Merrill McCoy, Hemingway family friend during the Key West years.

6-8:30 Sunset Sail

Dinner on your own

FRIDAY, June 11

8:30-9:45 Session IX

A. Literary Friends and Feuds

Moderator: Frederic Svoboda (U of Michigan-Flint). 1. "Secret

(Key West Program Cont. from p. 9)

SATURDAY, June 12,

8:30-9:45 Session XII

A. Hemingway's Unlikely Affinities II

Moderator: ? 1. "The Companionship Of Solitude: Thoreau And Hemingway," Alben Bakratcheva (U of Sofia, Bulgaria); 2. "Fiction, Fantasy, and the Heroic: Tolkien and Hemingway's Differing Narrative Responses to the Great War," Raymond Vince (U of South Florida); 3. "Comparing Adventurous Marine Fishing: Harpoon Fishing in Jules Verne's *The Serpent of the Sea* and Hook Fishing in Hemingway's *The Old Man and the Sea*," N'goran Kouassi Jeannot (U of South Africa); 4. "Post-Prophets and a Century of Exiled Wandering Through the (ex)Patriot Wildernesses: The Objective Verse—(Strangers in Our Own Strange Land)—the Eliot 'Turn' in Hemingway's 'The Strange Country' and the Early fiction of Thomas Pynchon," Brad McDuffee (SUNY-New Paltz).

B. *To Have & Have Not*: Sources and Backgrounds

Moderator: ? 1. "The Pilar Logs and *To Have and Have Not*: The Gulf Stream as Transcribed Experience," Mark P. Ott (The Blake School); 2. "'On Writing,' Holiness, and Saintliness: What Was Hemingway Doing?" Matthew Nickel (SUNY-New Paltz); 3. "Hemingway's Battlers and Barflies in Key West: An Audiovisual Presentation," Kathleen McCormack and Richard Fantina (Florida International University).

C. *The Sun Also Rises*

Moderator: ? 1. "The Wound and the *Flan ur*: Hemingway's Construction of (Post)Modernist Identity in *The Sun Also Rises*," Jeff Ludwig (Illinois State U); 2. "Defined by Their Roles: Survival in *The Sun Also Rises*," Mayuri Deka (Kent State U); 3. "Gender Role Reversals and Androgyny in Hemingway's *The Sun Also Rises*," Kelley Payne (Kent State U); 4. "Reevaluating Anti-Semitism," Ryan Malphurs (Dallas TX).

Break

10-11:15 Session XIII

A. The Reel Hemingway

Moderator: ? 1. "Hemingway's 'The Killers' and Heroic Fatalism: From Page to Screen (Thrice)," Philip Booth (U of South Florida); 2. "Hemingway's Florida Stories at the Movies," Sharon Hamilton (Canada); 3. "Hemingway, Faulkner, and Hawks: The Nexus of Creativity that Generated the Film *To Have and Have Not*," Mimi R. Gladstone (U of Texas-El Paso).

B. "Who Murdered the Vets?"

Moderator: ? 1. "'Standing in the Breath of God': The Labor Day Hurricane, 1935: Miscalculation and Death in the Florida Keys," Ken Panda (U of Delaware); 2. "Which Way the Wind Blows: Hemingway's 'Who Murdered the Vets?'" Wayne Kvam (Kent State U); 3. "The Storm, the Vets, the Author," Lawrence H. Martin (Hampden-Sydney C).

C. Hemingway and the Italian Novels

Moderator: ? 1. "You Don't Know the Italian Language Well Enough," Mark Cirino (Brooklyn NY); 2. "Saint Anthony, Lost Things, and Hemingway's *A Farewell to Arms*," Brett Wiley (U of Georgia); 3. "Tragedy, Naturalism, Parody, and Suicide in *For Whom the Bell Tolls*," Alex Vernon (Hendrix C).

Lunch on your own

1-2:15 Session XIV

A. Hemingway and Spanish Influences

Moderator: ? 1. "Traumatic Scenes in Ramon del Valle-Incl n's *Lights of Bohemia* and Ernest Hemingway's *To Have and Have Not*: A Comparison," Ernest Rehder (Florida State U); 2. "Ernesto Hemingway: Respectful Disciple of Pio Baroja and

Spain," Minelly Dennys Mercado (South Hadley MA); 3. "Friend or Foe? Hemingway and the Franco Regime," Lisa A. Twomey (St. Joseph MN).

B. New Readings of Canonical Stories

Moderator: ? 1. "Connecting Images in 'Big Two-Hearted River,'" Kevin McKinnon (Tinley Park IL); 2. "Hemingway's Argument with Gender in 'Hills Like White Elephants,'" Daniel S. Traber (Texas A&M/Galveston); 3. "How Repetition Works in 'Hills Like White Elephants,'" Akiko Noyori (Kwansei Gakuin U).

C. *Teaching A Farewell to Arms* Roundtable

Moderator: Lisa Tyler (Sinclair Community College). 1. Albelardo Baeza (Sul Ross State U); 2. Jay Gaspar (Brenau U); 3. Frederic Svoboda (U of Michigan-Flint); 4. James H. Meredith (US Air Force Academy); 5. Mark P. Ott (The Blake School).

Closing banquet:

6:30 Cocktails,

7 Dinner.

Key West Museum Opens Photo Exhibit:**"EH and Evans: Three Weeks in Cuba,****By Claudia Pennington****(Key West Museum of Art and History)**

"I have some pictures tonight, and will have more tomorrow."

The above cryptic words, in a handwritten note to Ernest Hemingway from Walker Evans, are part of a mystery that is only now coming to light. A friendship began in Havana, in May 1933. Those three weeks the two men spent together would have a lasting impact on each of them. The events they witnessed, the political upheaval they observed, and their many late-night discussions, affected the style and powers of observation of each man for the rest of his life.

What became of the pictures? Part of the story is well known. During their sojourn in Havana, the two men met in the evenings at various bars to discuss the political situation and their views of the world. A 33-year-old Hemingway had arrived in Cuba from Key West to fish and to work on manuscripts. Walker Evans, four years younger, came to take photographs for *The Crime of Cuba*, which is severely critical of the Cuban dictator Machado. At one point, Hemingway, who was staying at the Ambos Mundos Hotel, provided Evans with sufficient funds to extend his visit for an additional week. One story has it that Evans, fearing that he was being watched by the Cuban dictator's secret police, and that they might confiscate his pictures, gave the prints to Hemingway for safekeeping. Newly discovered documents indicate that this story, as clandestine as it may sound, is true.

These never-before exhibited photographs, teamed with newly discovered Hemingway letters, photographs from family albums, and artifacts from private lenders will be the heart of this new exhibition. Museum visitors will be able to walk into the world of Hemingway and Evans through recreations of several photographs. The Havana market square, with shoeshine stands and street vendors will come vividly to life. Scenes of Key West during the Great Depression will also serve as a backdrop for the words and work of these two artists. It was during this period that Hemingway wrote *To Have and Have Not*, his only full-length novel set in America. Many of Evans' photographs are directly related to scenes in this book.

The exhibition will open at the Key West Museum of Art & History at the Custom House in January 2004. After the exhibition closes in January 2005, it will tour to six other museums.

Kennedy, Svoboda Reelected to Board

The Hemingway Society's fall election resulted in the reelection to the Board of Directors of J. Gerald Kennedy (Louisiana State Univ.) and Frederic J. Svoboda (Univ. of Michigan / Flint). For a current list of Board members, see the "Executive Committee," p. 12.

Sotheby's Auctions Sanford/EH Items

Sotheby's in New York auctioned off (Dec. 10, 2003) eight Hemingway items owned by John Sanford (Tiburon, CA.), son of Hemingway's sister Marcelline. According to Sanford, the total gross price was \$130,500, including the buyer premium. The "hammer price" was \$108,750, from which Sotheby's deducts its commission. Sanford says that of the rest, after taxes, he will donate "some to Yale University" and "some to the Ernest Hemingway Foundation of Oak Park."

According to a letter sent to *The Hemingway Newsletter* editor by Gerard Richardson (Hartsdale, NY), who attended the auction, "[t]here was lively bidding from the room [on Sanford's items] as well as busy telephone involvement." Most of the items surpassed estimates, according to Richardson.

Most of the items sold were letters, except for copy #28 of 178 copies in the limited edition of Hemingway's second book, *in our time*, which was hand printed by Three Mountain Press in 1924. It is signed by Marcelline Hemingway Sanford and John E. Sanford. This rare item sold for \$51,000 gross, \$42,500 net.

In a note to the editor, Sanford wonders aloud what the value would be of the six copies of *in our time* Hemingway's father sent back to the publisher because for him they were distasteful.

Editor's note: The editor appreciates the auction information sent to him by John Sanford and also the photocopies of catalog pages relevant to the Sanford items sent by Gerard Richardson, who also notes that two of the letters sold for \$17,000 and \$19,000.

Israeli Radio Broadcasts "The Killers"

To celebrate the 227th anniversary of America's Independence Day last summer, the Israeli Broadcasting System had special programming, which included a reading of Hemingway's "The Killers" in Hebrew. There was background music for the reading supplied by a leading contemporary Israeli composer, Shlomo Gronikh. Hemingway needs no introduction in Israel, as he is a well-known writer and cultural figure, and almost weekly, there is some reference to him in the Israeli media.

—Judy Henn
(Einh Harod Ihud, Israel)

Fitzgerald Society Set for Vevey Meeting

The 2004 F. Scott Fitzgerald Society Conference will be held in Vevey, Switzerland, June 27-July 3, 2004. Headquarters hotel is the Trois Couronnes, and reservations may be made and other information obtained from Conference Director, James Meredith at the following addresses: E-mail <James.Meredith@usafa.af.mil>; phone at (719) 333-8474 (work) or (719) 310-1948 (home); Fax at (719) 333-3932.

Fellowship Donations "Over the Top"

Susan Beegel, member of the Hemingway Society's Founders' Fellowship committee, reports that donations to the fund "came from around the world. As a result, the fund is 'over the top,' and once again in 2004 the Society will be able to award two \$1,000 fellowships to deserving students at work on Hemingway."

Look-Alike Society Makes Plea

The Hemingway Look-Alike Society in the Florida Keys has made several contributions toward area scholarships since 2000 and are now asking for contributions from outside the society itself.

Look-Alike members gave \$1,000 to two literary students at Florida Keys Community College in 2000; in 2001 a \$1,000 scholarship was given to a graduating senior at Key West High School and \$1,000 to each of three literary students, all four students attending Florida Keys CC; and last year, in addition to the four previous grants, \$1,000 scholarships were given to each of four nurses attending Florida Keys CC. These latter awards are a memorial to Agnes von Kurowsky, who was a Red Cross nurse in Italy in 1918 and a friend of Hemingway's.

Those interested in helping the Look-Alike Society continue to finance Florida Keys scholarships are asked to send checks, payable to Florida Keys Educational Foundation, to William H. Young, Jr., Scholarship Chairman, 1018 Dove Rd., Key Largo, FL 33037. His phone number is (305) 852-2566 and his e-mail address is <wyoung1@iopener.net>.

Hemingway's Non-Literary Popularity

Hemingway's popularity with the non-literary world was attested to in November. An article in a magazine devoted to rifle accuracy and benchrest shooting carried a lengthy essay on the author's achievements in the literary and the hunting world.

William Law Hartman's "The Last Post—Ernest Miller Hemingway," in *Precision Shooting* (November 2003: 78-81ff.) assessed Hemingway's marksmanship and knowledge of guns and reviewed passages on firearms in his works, including *A Farewell to Arms*, *For Whom the Bell Tolls*, "The Last Good Country," "The Short Happy Life of Francis Macomber," and *True at First Light*.

—Robert Fleming
(Univ. of New Mexico)

Carol Hemingway Recording Available

The videotape of "Carol Hemingway Gardner Remembers Ernest," shown at the Stresa, Italy, Conference (July 2002), is available for \$46, plus \$3 for postage. Send requests to Don Junkins, 63 Hawks Road, Deerfield, MA 01342.

Handbook of Values Offers Real "Sleepers"

In Van Allen Bradley's *The Book Collector's Handbook of Values* (New York: Putnam's, 3d edition, 1978) the first British edition of *The Sun Also Rises*, then valued at \$250 to \$400, is listed as *Siesta* (sic). A real sleeper?

—Robert W. Lewis
(Univ. of North Dakota)

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Hemingway Book Club Inspires Kosovars

The memoir of an American woman teaching in Kosovo in 2000 "reminds us," according to a review in *The Washington Post* (April 6, 2003, Book Section, p. 13), "not merely that Kosovo exists but also of the importance of that Bush-Rovian bogeyman, nation-building."

Paula Huntley writes in her memoir, *The Hemingway Book Club of Kosovo*, that there had been no nation-building, that Kosovo was on the edge of "ramshackle improvisation common to teetering countries."

The *Post* reviewer, Jon Fasman, says that

Huntley taught English to nine young Kosovars at the Cambridge School, a small, poorly lit, unheated corner of the Tito Sports Complex [in Prishtina]. She accepted the job nervously, not having taught school in 30 years nor having received any advice or guidelines from her employers. But she and the students warmed to one another, and when she stumbled on a copy of Hemingway's *The Old Man and the Sea* in a Prishtina bookstore, she formed a book club as an offshoot of her class.

Fasman reports that "Hemingway's prose was simple and direct enough for the students to follow, and the tale of one man's perseverance against long odds struck a chord with her students. . . ."

"Most of Huntley's journal entries," according to Fasman, "concern not the book club itself but the experience of living as an American volunteer in a ravaged country," and the review ends with a comment on the failure of "nation building" unless it generates commitments from "brave ordinary Americans."

Calling All Creative Writers!

With so many notable fiction writers attending the Key West Conference this summer, the conference directors thought it would be good to offer aspiring storywriters an opportunity to workshop a manuscript. One-hour roundtables will be offered, limited to 10 people. If interested, contact Kirk Curnutt at <kcurnutt@troyst.edu>. Manuscripts are due May 1, 2004.

The Hemingway Newsletter

Publication of
The Hemingway Society/Foundation

Executive Committee:

Linda Wagner-Martin, U. of N. Carolina, **President** (2003-2004)

Jackson Bryer, U. of Maryland (2003-2005)

J. Gerald Kennedy, LSU (2003-2006)

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Linda Patterson Miller, Penn State U./ Abington (2002-2004)

Rena Sanderson, Boise State U. (2002-2004)

Frederic J. Svoboda, U. of Michigan/ Flint (2003-2006)

Scott Donaldson, Independent, Immediate Past-President

Susan Beegel, U. of Idaho, **Editor**, *The Hemingway Review*

"Favorite Characters" Gets Serious

Only nine readers responded to the newsletter editor's suggestion for a contest to determine "Favorite Hemingway Characters," but the few who did respond wrote such interesting comments and cast such interesting votes that the editor has decided to get a little more serious.

Without yet wishing to declare winners or even name those characters mentioned in the responses to date, it's sufficient to say that 19 different characters were named on the nine ballots.

So, readers who have not already voted are hereby encouraged to send in a ballot. Rank your five favorite Hemingway characters, and, if you wish, write a short explanation for your choice (you may be quoted anonymously). Send your vote to the editor, Charles M. (Tod) Oliver, 1417 Ricky Road, Charlottesville, VA 22901; or by e-mail to <cmo7798@earthlink.net>.

Josephs Wins Taurine Award

On September 13, 2003, in Zacatecas, Mexico, at the 41st annual convention of the National Association of Taurine Clubs, Allen Josephs (Univ. of West Florida) was presented with the George B. Smith Arts & Letters Award for his book *Ritual and Sacrifice in the Corrida: The Saga of Cesar Rincon* (University Press of Florida, 2002). Previous recipients of this occasional award include Barnaby Conrad and James A. Michener.

Too Many Good Items, Too Little Space

The newsletter editor apologizes to all the people who sent in material not used in this issue. He will attempt to get into the June newsletter those items for which timeliness is not then a factor. Keep sending those cards, letters, and e-mails.

REGISTRATION FORM (DUE DATE: APRIL 1, 2004)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____
EMAIL _____
AFFILIATION _____
SPOUSE / GUEST NAME _____

REGISTRATION FEES

FULL PROGRAM _____ x @\$195

(Includes June 7 reception at the Hemingway House, catered lunch before the June 8 plenary session with Toby Bruce, June 8 transportation to the Key West Art & Historical Society, June 9 keynote, entry fees to the Hemingway House and Key West Art & Historical Society, June 11 sunset sail, entry to all academic sessions, and coffee breaks)

SOCIAL PROGRAM _____ x @\$125

(Includes all of the above except entry to academic sessions and coffee breaks; social program registrants may attend a maximum of three panel sessions)

CLOSING BANQUET _____ x @ \$65

(Please join us for a cash-bar luau on the lawn of the Casa Marina) HEMINGWAY

SOCIETY MEMBERSHIP (Please check one)

I (we) have already paid my (our) 2003-2004 dues

I (we) need to join the Society now (If so, please check one of the following)

REGULAR MEMBERSHIP @ \$30

RETIREE MEMBERSHIP @ \$ 25

STUDENT MEMBERSHIP @ \$20

(Hemingway Society membership is required for conference attendees. Only one membership per couple or family is necessary, however. In other words, if a panelist's spouse and child attend the conference, only the panelist is required to be a society member. Prices are the same for U.S. and overseas members, and include a year's subscription to *The Hemingway Review* and *The Hemingway Newsletter*).

TOTAL \$ _____
CREDIT CARD PAYMENT (circle one) VISA MASTERCARD
Name on Card _____
Credit Card Number _____
Expiration Date _____ Authorized Amount _____
Signature _____

Please make checks payable to the Ernest Hemingway Society and mail to Kirk Curnutt, Department of English, Troy State University, Montgomery AL 36103-4419, no later than April 1, 2004. (Casa Marina Hotel reservations due April 14, 2004). Late registration fee: \$25. For questions, please contact either Site Director Gail Sinclair (Gail.Sinclair@Rollins.edu) or Program Director Kirk Curnutt (kcurnutt@troyst.edu). Please continue to visit www.hemingwaysociety.org for conference updates.