

The Hemingway Newsletter

Publication of The Hemingway Society

No. 4/July 1982

Boston Conference Rated Excellent

Talks by Tom Stoppard, Patrick Hemingway, and twelve scholars, plus a first-rate dinner at the Kennedy Library and continual good conversation combined for an excellent conference on Hemingway in Boston, May 21-23.

Northeastern University sponsored the conference—"Ernest Hemingway: The Writer in Context"—in cooperation with The Hemingway Society and the John F. Kennedy Library. Jim Nagel of Northeastern was conference director.

Stoppard and Hemingway spoke Friday evening, following the dinner at the Library. Hemingway's talk was a humorous, often provocative nostalgia trip about his last time together with his two brothers and their father in Cuba and the events of that time which were the genesis of *Islands in the Stream*. Stoppard, the British playwright who said he would have come to the U.S. for no other writer than Hemingway, talked about the tremendous "emotional" and "stylistic" influence he had felt as a young man reading Hemingway. Stoppard's approach was non-critical and, therefore, in a number of ways refreshing in its perspective. (Editorial note: one would hope that when the conference papers are published next year by the University of Wisconsin Press, scholars will pursue some of Stoppard's ideas more fully.)

The authors and titles of the scholarly papers delivered on Saturday and Sunday follow: Charles Scribner, Jr., "Publishing Hemingway"; Michael Reynolds (North Carolina State), "In Our Time and the Problem of Biography"; Robert E. Gajdusek (San Francisco State), "Hemingway and Joyce: A Study in Debt and Payment"; Robert W. Lewis (University of North Dakota), "The Making of *Death in the Afternoon*"; James D. Brasch (McMaster University), "Invention from Knowledge: The Hemingway-Cowley Correspondence"; Peter L. Hays (University of California/Davis), "Exchange Among Rivals: Faulkner's Influence on *The Old Man and the Sea*"; Max Westbrook (University of Texas/Austin), "Grace Under Pressure: The Summer of 1920"; Carol H. Smith (Rutgers University), "Women and the Loss of Eden in Hemingway's Mythology"; Jacqueline Tavernier-Courbin (University of Ottawa), "Ernest Hemingway and Ezra Pound"; Paul Smith (Trinity College), "The Composition of 'Ten Indians' and the Theory of Omission"; Adeline R. Tintner (New York City), "Ernest and Henry: Hemingway's Lover's Quarrel With James"; and Millicent Bell (Boston University), "A

Farewell to Arms: Pseudo-autobiography and the Triumph of Affective Failure."

Hemingway Work-in-Progress

Beegel, Susan F. (Work-in-progress: dissertation on *Death in the Afternoon*, the first on Hemingway by a Yale student since 1952.)

Flora, Joseph. *Hemingway's Nick Adams*. Baton Rouge, La.: Louisiana State University Press, 1982.

Friend, James. *Hemingway's Cuba*. (Work-in-progress: "a geobiography of Hemingway's life and work in and about Cuba from 1930-61.")

Rao, P.G. Rama. *Ernest Hemingway: A Study in Narrative Technique*. New Delhi: S. Chand and Company, 1980.

Ryan, Frank L. *The Immediate Critical Reception of Ernest Hemingway*. Washington, D.C.: University Press of America, 1980.

Villard, Henry S. *Red Cross Driver in Italy: A Memoir of World War I*. (This manuscript is in Italian, searching for an English publisher; a portion of the book, relating to the author's association with Hemingway in the Milan hospital, has appeared in *Yankee* and in *Horizon*; the book will be published in Italy "in the near future," with more than 200 unpublished photographs.)

Watson, William B. *The Spanish Earth of Dos Passos, Hemingway, and Ivens: A Study in Political Commitment*. (Work-in-progress: A "triple political biography of Hemingway, Dos Passos, and the Dutch filmmaker Joris Ivens.")

International Conference Approved

The rough blueprint has been drawn for an international meeting of The Hemingway Society for the summer, 1984. Three possible sites have been suggested (Paris, Rome, Madrid), and President Paul Smith was requested by the executive committee at its meeting in Boston, May 21, to determine before the next full meeting of the membership in Los Angeles in December which site is best and which dates.

Smith has asked that anyone with contacts in Europe who might be useful in planning the conference should write or call him at Trinity College, Hartford, Ct. Suggestions for program topics and speakers are also welcome.

MLA Papers Selected

Three papers will be delivered on the topic "The Aesthetics of Ernest Hemingway" at a special session of MLA in Los Angeles next December. Jim Nagel of Northeastern University selected the papers and will moderate the session.

The speakers and topics are as follows: George Monteiro (Brown University), "*Across the River and Into the Trees* and British Aestheticism"; Eric Nakjavani (University of Pittsburgh/Bradford), "The Aesthetics of Silence: Hemingway's 'The Art of the Short Story'"; and Barbara Clarke Mossberg (University of Oregon), "Ernest Hemingway and Gertrude Stein." The dates of MLA this year are December 27-30.

Marilynne Robinson Wins \$7,500 Award

The 1981 Ernest Hemingway Foundation Award of \$7,500 for the best first novel published in 1981 was won by Marilynne Robinson for *Housekeeping* (Farrar, Straus and Giroux). Ms. Robinson received the award May 20 at a reception at New York University's Bobst Library. The award is administered by PEN American Center in New York.

Three other writers received \$1,000 "special citations": David Bosworth for *The Death of Descartes* (University of Pittsburgh Press); John Krich for *A Totally Free Man* (Creative Arts Book Company); and Annabel Thomas for *The Phototropic Woman* (University of Iowa Press). Ms. Robinson and two of the three citation winners were also present the next evening in Boston at the Hemingway conference.

This year's judges were Sanford Friedman, Doris Grumbach, and Marguerite Young. Their citation on Ms. Robinson's novel reads as follows: *Housekeeping* is a terrible, beautiful, and moving novel about generations of women and children and their eccentric efforts to keep houses, homes, relationships, told with extraordinary skills and uncanny power."

The Hemingway Award, given last year to Joan Silber for her novel *Household Words*, is supported by the Ernest Hemingway Foundation to encourage publication of first novels and short story collections by young or developing American writers. It is the largest award given in the United States for a work of fiction and is wholly administered by American PEN.

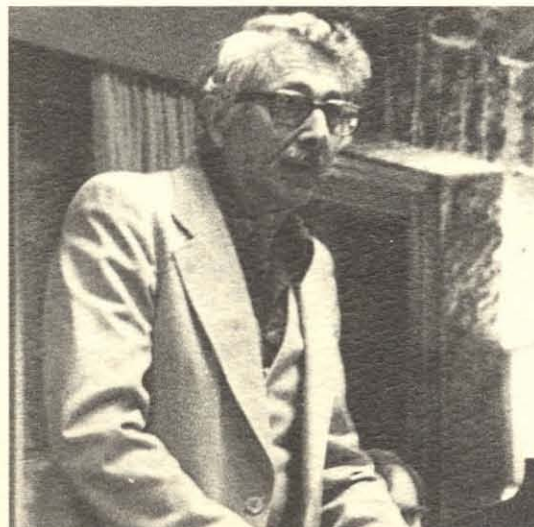
Society's Financial Report Issued

Following is the financial report of The Hemingway Society for December 7, 1981, through March 31, 1982.

		BALANCE
BEGINNING BALANCE:		\$1244.95
INCOME:		
Membership checks received.....	\$ 628.20	
Deductions for Subscriptions to Hemingway Review.....	-150.00	\$ 478.20
Trinity College Funds.....		1000.00
TOTAL INCOME:	\$1478.20	\$1478.20
		\$2723.25
EXPENSES:		
Secretarial services.....	\$ 78.17	
Stationery/Printing.....	36.93	
Postage.....	65.93	
Telephone.....	111.49	
MEETINGS:		
NCTE.....	196.43	
NYC Executive Committee.....	333.23	
Annual THS Meeting.....	1298.84	
TOTAL EXPENSES:	\$2127.02	\$2127.02
	BALANCE:	\$ 596.23



Photos from the Boston Conference: above, Charles Scribner, Jr., presented the 1981 Ernest Hemingway Foundation award of \$7,500 to Marilynne Robinson; above right, Tom Stoppard, the featured speaker Friday evening at the Kennedy Library; below left, at the Kennedy Library reception, from left to right, Dr. Warren Mason, Patrick Hemingway, and Robert Pushkar; below center, Max Westbrook, one of 12 conference speakers; and below right, audience at Northeastern's Henderson House, site of the conference. See story, p. 1.



Regional Chapters Encouraged

The Hemingway Society, through its executive committee, is encouraging members to begin regional chapters. Single papers and half-day sessions on Hemingway have been popular at literature conferences for some time, and now the committee would like to take advantage of this popularity by asking small packs of Hemingway scholars to gather over a *papa doble* or two to the partial effect of forming a regional chapter.



Hemingway Notes and Queries

Note on Two-Timin' at Zelli's

In the last issue of *The Newsletter* Michael Reynolds wondered what song the drummer at Zelli's is singing in *The Sun Also Rises* while Jake and Brett dance (p. 64). Four times Jake hears the drummer. Three times he reports no words—just “.....” One time he gives us “You can't two time---.” This would appear to be a version of one of the twenties' most popular black jazz numbers, “Aggravatin' Papa (Don't You Try To Two-Time Me),” written in 1923 by Roy Turk and J. Russel Robinson. By 1927 it had been recorded eleven times.

The words of the chorus in the version sung by Bessie Smith:

Aggravatin' Papa, don't you try to two-time me,
I said don't two-time me.
Aggravatin' Papa, treat me kind or let me be,
I mean just let me be.
Listen while I get you told,
Stop messin' round sweet jelly roll.
If you stay out with a high brown baby,
I'll smack you down and I don't mean maybe.
Aggravatin' Papa, I'll do anything you say,
Anything you say.
But when you go struttin', do your struttin' 'round my way.
You are my jockey. Be satisfied.
And stay in your own stable when you want to ride.
Aggravatin' Papa, don't you try to two-time me.

The main idea of the song is the same in all recordings but the exact words vary from singer to singer. To go from Bessie Smith's “don't you try to two-time” to SAR's “you can't two time” is a small shift compared to others made under the same title. For male singers the song of course becomes Aggravatin' Mama, which by itself requires considerable changes in wording.

In addition to variations on the original song, “Aggravatin' Papa” prompted at least nine spin-offs. Some picked up on the form of the song: “Four-Flushin' Papa (You've Gotta Play Straight With Me),” “Double-Crossin' Papa (Don't Double-Cross Me),” “Triflin' Daddy (Don't You Trifle With Me),” “Refrigeratin' Papa (Mama's Gonna Warm You Up).” Others picked up on the term “two-time,” which was a new expression in the twenties (see Flexner, *I Hear America Singing*, p. 106), and so we have “My Two-Timin' Papa,” “Two-Timin' Man,” “Two-Timin' Dan,” “My Papa Doesn't Two-Time No Time,” and “Daddy Don't You Pull That Two-Time Thing on Me.”

Which version or spinoff includes the exact words Jake reports in SAR I haven't discovered. Given the improvisatory nature of black jazz lyrics, Zelli's drummer is probably singing his own phrasing of the basic refrain—one which may have been preserved only by Hemingway.

As for how the drummer's song about two-timing is meaningful in SAR, I offer four mutually re-enforcing suggestions.

1) Brett had earlier that evening called Jake “my own true love,” but she nevertheless made arrangements to go to San Sebastian with Robert Cohn.

2) Brett had told Jake she couldn't live with him because she would “tromper” him with everybody. “Tromper” (literally “deceive”) is as close as French can come to “two-time.”

3) Taking “two-time” more literally, just after the drummer's “two-time” words Jake thinks: “I had that feeling as in a nightmare of it all being something



Continued from p. 3

repeated, something I had been through and that now I must go through again."

4) Still more literally, two-timing (or not just one-timing) is one of the facts of life—as Jake makes clear to Georgette when she asks about the New York *Herald's* window full of clocks.

— Jim Hinkle
San Diego State

Note on Plans for Hemingway Calendar

Paul Smith will be working this year on *A Hemingway Calendar*, a chronological record of the composition of Hemingway's works of fiction, non-fiction, poetry, and drama. The calendar will attempt to date the manuscripts of both his published and unpublished works, describe briefly those that have not been published, and cite the dates and circumstances of those that have.

If anyone has any information about the dates of composition or publication of Hemingway's works that corrects or adds to the more generally known records and would be willing to contribute it to this project, it would be gratefully received and acknowledge on publication. Write to Paul Smith, Department of English, Trinity College, Hartford, CT., 06106

Notes on Hemingway in the Pop Culture

1. In Neil Simon's 1978 film, *The Goodbye Girl*, an adolescent daughter, looking into her parents' bedroom in the morning, just after her father has left the room but while her mother continues to lie in bed, asks, "Did the earth move?"

2. On April 2, 1978, in an episode of the CBS-TV sitcom, "Alice," this exchange takes place:

Customer. "What's the dessert today?"

Waitress. "Cherries."

Customer. "Oh, I see. Death in the afternoon."

3. During the national telecast, March 27, 1978, of the NCAA basketball championship game between Duke and Kentucky, the color commentator, Al McGuire,

described one shot as "The Ernest Hemingway dunk," because "when he rams the ball in, it shatters the whole building and the earth moves."

4. On the NBC-TV police show, "Hill Street Blues," was heard this line of dialogue (January 14, 1982): "Ask not for whom the bell tolls, Ray; it tolls for thee."

— George Monteiro
Brown University

Query on Untold Stories in *FTA*

There are five stories referred to but not told by Frederick Henry and the major at the officers mess (*FTA*, p. 39); can anyone complete the stories? After Rocca has told the story about the priest who got locked up because the French police found three per cent bonds on him, Frederick and the major mention the following stories: about the English private soldier who was placed under the shower bath; about the eleven Czecho-slovaks and the Hungarian corporal; about the jockey who found the penny; about the Italian duchess who could not sleep at night; and about the travelling salesman who arrived at five o'clock in the morning at Marseilles when the mistral was blowing.

— the editor

Note on Importance of Reading Aloud

One can learn a lot by reading certain passages in Hemingway aloud. The crowd of men that Brett enters with are obviously homosexuals (although that isn't always obvious to my students until I read the passage aloud to them). But keep on reading aloud at that point and you discover that Robert Prentiss is one too, which I believe has not been noticed before in print. Try it. Read up to where Jake says, "I just thought perhaps I was going to throw up." I don't suppose the point is important for itself, but it is a good example of how Hemingway builds tone-of-voice into his prose and of what we can learn by giving ourselves a chance to be sensitive to it.

— Jim Hinkle
San Diego State

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