

The Hemingway Newsletter

Publication of The Hemingway Society

No. 16/June 1988

New Orleans MLA Sessions Scheduled; Topics: "Androgyny" and "Pop Culture"

The Hemingway Society will sponsor two sessions during the MLA Convention in New Orleans, December 27-30. The topics are "Hemingway and Androgyny" and "Hemingway and Popular Culture." Richard Davison (Univ. of Delaware) is liaison between The Hemingway Society and MLA for the New Orleans conference and has organized the two sessions.

Allen Josephs (Univ. of West Florida), moderator for the "Androgyny" session, lists four speakers:

1. Erik Nakjavani (Univ. of Pittsburgh/Bradford), "An Impossible Triangle: Bisexuality, Narcissism and Androgyny in *The Garden of Eden*";
2. Donald Junkins (Univ. of Massachusetts/Amherst), "Hemingway and the True Gold";
3. Robert E. Gajdusek (San Francisco State Univ.), "Androgyny and Individuation";
4. H. R. Stoneback (New York State Univ./New Paltz), "The Poisoned Spring and the Yellow Flood: Androgyny in Faulkner and Hemingway."

M. Thomas Inge (Randolph-Macon) is the moderator for "Hemingway and Popular Culture" and has announced the following speakers and topics:

1. Gene D. Phillips, S.J. (Loyola Univ. of Chicago), "The Art of Adaptation: Henry King's Films of Hemingway's Fiction";
2. John M. Howell (Southern Illinois Univ.), "Hemingway and Chaplin: Monkey Business in *The Undeclared*";
3. Nadine DeVost (independent scholar/San Francisco), "More Myth-Making: Ernest Hemingway as Fictional Character";
4. Bickford Sylvester (Univ. of British Columbia), "Public Faces and Private Fictions: Hemingway's Persona."

There will also be a Hemingway Society business meeting plus at least one social event. There will be an election of two board members at the business meeting, an especially important election this year because of the Society's new relationship with The Hemingway Foundation; that is, the Society board members are now also Foundation board members, responsible for nearly \$400,000 and the future publication of the unpublished manuscripts at the Kennedy Library, plus other similar matters crucial to the future of Hemingway studies.

Finca Vigía Museum Publishes Book

On the occasion of the 25th anniversary of its founding, the Museo Ernest Hemingway has published an "Homenaje a dos voces" ("Homage in Two Voices") by Félix Contreras and Pedro Oscar Godínez. The poem by Sr. Contreras, a poet and journalist, is called "Paisaje pensando en la Finca Vigía" ("Landscape Thinking of the Finca Vigía"). Sr. Godínez, also a poet and journalist, has titled his poem "Ernest Miller del polvo y de la nieve" ("Ernest Miller of Dust and Snow").

The commemorative volume, illustrated with three woodcuts by Omar Godínez Lanzo, was issued in a limited edition of 300 copies, printed July 21, 1987, in Havana.

Hemingway PEN Award Presented

The Ernest Hemingway Foundation PEN Award of \$7,500 was presented this year to Lawrence Thornton for his novel, *Imagining Argentina* (Doubleday). Society President Bob Lewis made the presentation in New York on May 24 at the Goethe House.

The award goes each year to "the most distinguished first book of fiction" published that year. The money for the award comes from the income off the interest on a \$200,000 gift to The Foundation by Mary Hemingway. The Hemingway Society, which is now merged with The Foundation, is responsible for conducting the award. Judges this year were novelists Gwyneth Cravens, Michael Malone, and Emily Prager. Their citation calls attention to Thornton's portrait of present-day Argentina, at war with its own citizens—"the imagination of the oppressor overpowering the imagination of the free"—and compares it to Hemingway's own stirring portrait of the Spanish Civil War in *For Whom the Bell Tolls*. "By imagining Argentina, Thornton has imagined a real world as vivid and as intense as if we ourselves had dreamed it. . . . It swoops about the mind with all the grace of the exotic birds that fill its pages."

The Hemingway award judges also gave special citations to three other novels of merit: *The Exile of Celine* by Tom Clark (Random House), *Ellen Foster* by Kaye Gibbons (Algonquin Books of Chapel Hill), and *Reindeer Moon* by Elizabeth Marshall Thomas (Houghton Mifflin).

Robert Frost "Happiness" Line in FWBT?

Although Hemingway had over 200 volumes of poetry (in at least four languages) in his library,¹ Frost was not among the individual authors represented in a collection that included Villon, Donne, Pope, Blake, Wordsworth, Byron, Keats, Baudelaire, Rossetti, Yeats, Pound, Eliot, Cummings, MacLeish, Wallace Stevens, Auden, and Williams. Frost may, however, have been represented in anthologies.

Thus it is difficult to prove that Hemingway knew Frost before their correspondence in the later 1950's to free Ezra Pound from American captivity in St. Elizabeth's Hospital. Nevertheless, there is a striking coincidence between a line in Hemingway's *For Whom the Bell Tolls*, published in 1940, and a poem of Frost's published in *The Atlantic* in September, 1938: "Happiness Makes Up in Height for What It Lacks in Length." As Robert Jordan muses about his relationship with Maria, he concludes, "Love her very hard and make up in intensity what the relation will lack in duration and in continuity" (FWBT 168).

Hemingway had published in *The Atlantic* ("Fifty Grand" in 1927) and would publish two stories there again in 1957 ("Get a Seeing Eye Dog" and "A Man of the World"). Michael Reynolds records the presence among Hemingway's reading of copies from 1933 (when Gertrude Stein reviled him in *The Autobiography of Alice B. Toklas*) and 1936, the latter bought for him by Scribner's.² In the late summer of 1938, Hemingway was vacationing in Wyoming and reading proof of *The Fifth Column and the First Forty-Nine Stories*; he spent August 30 in New York, and sailed for Paris on September 1, and it was in Paris that Pauline sent him the reviews of *The Fifth Column*.³ The September issue of *The Atlantic*, in which Frost's poem appeared, might have been available in New York or on the *Normandie*; it would also have been available in Paris. Whether he saw Frost's poem or not, he recreated its title and philosophy in FWBT the following year.

¹James D. Brash and Joseph Sigman. *Hemingway's Library*. New York: Garland, 1981: 452.

²Michael Reynolds. *Hemingway's Reading*. Princeton, NJ: Princeton UP, 1981: 77.

³Carlos Baker. *Ernest Hemingway: A Life Story*. New York: Scribner's, 1969: 334, 626.

—Peter L. Hays
(Univ. of California/Davis)

Society Member Patrick Flynn Dies

Here is a letter written to Society President Robert W. Lewis recently:

Dear Sirs: I regret to inform you that my father, Patrick Flynn, passed away on April 13, 1987. I want to thank you and the Hemingway Society for providing my father with a lot of enjoyment and intellectual stimulation because he was deeply into Hemingway as a writer and a man. Thank you for giving my father the opportunity to enjoy that even more.

Sincerely, Patrick H. Flynn (signed)

Books Recent and Forthcoming

Hemingway, Ernest. *Christmas on the Roof of the World: A Celebration in the Swiss Alps*. Il lustrated by Etienne Delessert. Minneapolis, Mn.: Redpath Press. [See photocopy of cover on p. 3][Story originally printed in *The Toronto Star Weekly* (22 December 1923; reprinted in *By-Line Ernest Hemingway* (1967)]

Reynolds, Michael S. *The Sun Also Rises: A Novel of the Twenties*. Boston: G.K. Hall (July 1988). [The first book-length study of SAR]

Three Plays About Hemingway Performed

Three plays based on segments of Hemingway's life have been performed within the last year, all to good reviews.

Last summer's *Newsletter* mentioned John de Groot's play, *Papa*, with William Hindman in the lead role and which had a two-week run last October at the Colony Theater on Miami Beach. Since then, the rights to the one-man play have been purchased by George Peppard who hopes to star in the Broadway production. A preview production was scheduled for Ketchum, Idaho, on May 6, and productions are to be scheduled later for Cleveland, Atlanta, and London. De Groot is a member of the Society.

Meanwhile, Hilary Hemingway and Jeffry Freundlich have written *The Lost Generation*, which premiered at the Hemingway Days Festival in Key West last summer. One reviewer wrote that "The Lost Generation" proves that a study of the famous Ernest Hemingway does not have to be dull and dreary, for the two-act drama . . . is both enjoyable and enlightening." The play "focuses on a decisive period in Hemingway's life: 1920's Paris, where the writer has acquired a loving wife, a baby and doubts about balancing family and fame."

Hilary, Hemingway's niece, and Jeffry, are already written into the history of The Hemingway Society by being kicked out of Harry's Bar in Venice for wearing shorts. This occurred during the Lignano Conference when small groups were being escorted around Venice. Not even Burt Reynolds, who was sitting in a corner of the bar at the time and who thought the rule "shitty," could prevent the group from being ushered to the door.

The husband and wife playwrights will present their second play, *Disciples of Ernest*, at this year's Key West Hemingway Festival.

And Patrick and Carol Hemingway's play, *Mama Jini's Lion*, had its first public reading March 26 at the 19th Annual Writers' Conference at the University of North Dakota.

Mama Jini's Lion is set in Tanzania in the 1960's with flashbacks to New York (1944) and Tanganyika (mid 1950's). The characters are on safari and include Hemingway, his wife/widow, and his son (her stepson) who is their guide. Patrick and Carol hope eventually to have it produced.

Notes and Queries

Bukowski Reviews *Selected Letters*

A review (sort of) of Hemingway's *Selected Letters* is in a poem by Charles Bukowski, "the melt-down" (*Raccoon* 24/25, May 1987). It begins,

Hemingway
when he couldn't write
creatively
went to writing
letters

but
the letters were not
very
good . . .

The letters are less good than his works, the third stanza says, but it's

almost always
. . . better
to read the
letters
than to meet
the writer . . .

Another scavenger attracted to the death of a lion.

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

Hemingway's Cafe Popular at Univ. of Pittsburgh

There is a weekly program of readings in "Hemingway's Cafe," adjacent to the University of Pittsburgh. Students, faculty, and visiting writers read from their work to "large and gregarious . . . crowds," according to a flier from the university.



ERNEST HEMINGWAY CHRISTMAS ON THE ROOF OF THE WORLD

A CELEBRATION IN

▼ THE SWISS ALPS ▼

A P E R F E C T

▼ P R E S E N T ▼

This is a photo-
copy of the draw-
ing for the cover
of a reprinted
Hemingway
Christmas story.
Courtesy John
Goin (Los Angeles).

Where Did Cantwell Steal the Passage?

I note in the June 1986 *Newsletter* that Matthew Bruccoli cites a source for a passage from *Across the River and Into the Trees* that seems too remote from Hemingway's language and therefore quite unlikely. I believe Bruccoli has the right author but the wrong source. I think the source is *The Great Gatsby*. Bruccoli thought that the following Hemingway passage reminded him of the last sentence in "My Lost City," "Come back, come back, O glittering and white!" First, Hemingway:

They were coming up on Mestre fast, and already it was like going to New York the first time you were ever there in the old days when it was shining, white and beautiful. I stole that, he thought.

Now Fitzgerald:

Over the great bridge, with the sunlight through the girders making a constant flicker upon the moving cars, with the city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money. The city seen from the Queensboro bridge is always the city seen for the first time, in its first wild promise of all the mystery and beauty in the world.

Quite apart from the verbal echoes (including "across the river"), Hemingway's Venice has the same glamour as Fitzgerald's New York, both offering the same "wild promise of all the mystery and the beauty in the world"; the New York remembered here is Fitzgerald's as it was "in the old days." Either that passage stuck in Hemingway's memory, or Col. Cantwell had been reading *Gatsby*.

—George Wickes
(Univ. of Oregon)

Editor's note: Okay, the trivia question is on the table. Where *did* Col. Cantwell steal the passage?

Feminist Backlash or Freudian Slip?

In Volume 2 of *The Norton Anthology of American Literature* (2d ed.), edited by Nina Baym et al., Hemingway's "The Snows of Kilimanjaro" is reprinted with an interesting change, not only in one word but in the implications for the character of Helen. After emerging from one of his reveries, Harry speaks to her:

"You tell them why," he said.

"Why what, dear."

"Why nothing."

She didn't think so much, now, since she had him.

Hemingway's typescript, the first publication in *Esquire*, and subsequent Scribner's publications have *drink* instead of *think*. Is the change/error a Freudian slip in editing an allegedly macho author?

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

Volunteers Needed for 1989 MLA

Hemingway Society President Robert W. Lewis is looking for a volunteer to coordinate the selection of topics and the call for papers for the 1989 MLA convention. Write to Lewis, Dept. of English, Univ. of North Dakota, Grand Forks, ND. 58202.

Society Members Produce Lorca Reading

Allen Josephs (Univ. of West Florida) and Sandra Forman (Univ. of North Carolina/Greensboro), both members of The Hemingway Society, have collaborated on a readers theatre production of García Lorca's poetry titled "Only Mystery." It was performed March 30-April 1 by the UNCG Readers Theatre Ensemble.

Forman, an actress and playwright, founded the Ensemble and has directed it for six original productions based on the life and works of various poets. Josephs translated Lorca's poetry for the production and participated in a seminar on "Lorca: His Poetry as Literature and Performance" during the three days of performances.

Ezra Pound on Hemingway's *DIA*

In a bookseller's catalogue (David Schulson Autographs 44, New York City), appears the following item with its playful reference to Hemingway's *Death in the Afternoon*, published a year before Pound's letter.

125. Pound, Ezra. (1885-1972). American poet, critic and editor.

T.L.S. on verso of a picture postcard depicting a water scene in Rapallo, small 8vo, Rapallo, October 7, anno XII [1933].

"While I wuz setting on this sea front I heard scarcity economics pass out. no flowers/it jess died/ died/ yesterday at 4.14 death in the Afternoon. . . ." Signed, "E.P." \$285.

—George Monteiro
(Brown University)

Two Presidential Candidates Select EH

A *Chicago Tribune* reporter asked eight presidential candidates questions about their entertainment and cultural tastes. In response to the question about what they read, Bob Dole and Pat Robertson listed Hemingway.

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

More Pop Culture Allusions

Southern Bell, in a recent solicitation of new customers, has on its envelope next to my name and address the boldly printed statement, "Ask Not For Whom the Phone Rings." And inside is an elaborate flier for its "Ringmaster Service," headed "Now You Know 'For Whom the Phone Rings' Before You Answer!"

—Allen Josephs
(Univ. of West Florida)

In catalog No. 34 (1987) of the Banana Republic Travel Clothing Co., a quiz in the margin of p. 7 identifies Hemingway's wife No. 2 as Mary Pfeiffer, suggesting a *Readers' Digest* version of Hemingway's married life.

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

For a paperback book club ad in the *New York Times Book Review* (March 6, 1988), a familiar drawing under the heading, "Tres Libros por Tres Dólares and a Farewell to Commitment. No Bull."

—George Monteiro
(Brown University)

Interview With Sunny Hemingway Produced

Dave Fortin, a Northern Michigan journalist, has produced on video tape an interview he arranged with Madelaine Hemingway Miller at the Hemingway cottage, Windemere, on Walloon Lake.

Some of the interview is taken inside of the cottage and includes shots of Hemingway's many guns and an old town canoe. The 45-minute, VHS tape is available (\$59.95 plus \$3 for postage) by writing to Dave Fortin Productions, P. O. Box 3316, Traverse City, MI 49685.

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