

The Hemingway Newsletter

Publication of The Hemingway Society

No. 20/June 1990

Norman Mailer to Deliver Keynote Address in Boston

The Fourth International Hemingway Conference will be held July 7-11 at the John F. Kennedy Library in Boston and will help celebrate the 10th anniversary of both the opening of the Hemingway Room at the Library and the founding of The Hemingway Society. The conference is sponsored by The Society, the Kennedy Library, and the Library Foundation's Friends of the Hemingway Collection.

Novelist Norman Mailer will give the keynote address at the opening banquet Saturday evening, followed by a readers theater production of "The Tip of the Iceberg: Hemingway Stories in Performance," a presentation directed by Sandra Forman (Univ. of North Carolina/Greensboro). The Hemingway P.E.N. award will also be presented that evening; Mark Richard will receive the award for his stories *The Ice at the Bottom of the World* (Knopf).

The Omni Parker House in downtown Boston is the headquarters hotel for the conference; bus transportation to and from the Kennedy Library will be provided each day. There is a discount rate for attendees, but the reservations deadline was June 7. For a list of other accommodations, see the January *Newsletter*. The Hemingway Room will be open for viewing but not research during the conference. There will be an exhibit of recently published books on Hemingway at the conference, with a discount rate available to buyers.

Michael Reynolds (North Carolina State Univ.) is the program chair for the conference; Susan Beegel (independent scholar) is the local arrangements chair. (See complete program and map, p. 2)

San Francisco MLA Topics Solicited

Topics for the two Hemingway sessions at the MLA Convention in San Francisco, December 1991, are being solicited by The Hemingway Society.

Send suggestions to Charles M. Oliver, Ohio Northern Univ., Ada, OH., 45810, before August 1. The Society directors will select the two topics at its September meeting, followed immediately by a call for papers.

Meanwhile, this year's MLA program is set for Chicago: "For Whom the Bell Tolls: Literary Aspects," moderated by Robert Martin (Michigan State Univ.) and "For Whom the Bell Tolls: Ideological Aspects," moderated by Phillip Sipiora (Univ. of South Florida).

A Short History of Our Beginnings

(Reprinted from *The Hemingway Newsletter* No. 1/January 1981, in honor of the 10th anniversary of The Society's founding)

It must have been on the minds of many for a long time, because the beginning was surprisingly easy. Someone said "What if," one or two others said "Why not," and four hours later forty-two people were sweltering under a large oak tree, talking about starting The Hemingway Society.

Paul Smith (Trinity College, Ct.) was the prime mover, presiding over that first meeting and taking the steps necessary for organizing the reception and inaugural meeting of The Society at the Houston MLA, December 28.

But it is that first meeting, July 18, 1980, under that Thompson Island oak and in view of the Kennedy Library across Dorchester Bay, that most of us will remember, or at least will the original forty-two. The Thursday evening clambake still a fresh memory and the Friday evening opening of the Hemingway Room at the Kennedy Library a pleasant prospect, we ate our box lunches and discussed the benefits to Hemingway studies of the formation of such a society. We suggested fresh metaphors to describe what might be happening in Hemingway's grave over our actions on his behalf, but nobody suggested not forming a society, and so here we are. It was surprisingly easy.

But, of course, that was merely the beginning. Smith's work to make us official was hard, and harder yet will be the future where we make our reputation, as our statement of purpose says, assisting and coordinating Hemingway studies.

Twenty-Two Letters Found

According to an article in *The Chronicle of Higher Education* (February 14, 1990: A6), 22 previously unpublished letters from Ernest Hemingway to Edwin Rolfe were found by Cary Nelson, professor of English at the Univ. of Illinois.

Rolfe, a minor American poet, journalist, and activist in leftist causes who died in 1954, knew Hemingway during the Spanish Civil War. Through Prof. Nelson, the Univ. of Illinois has acquired from Rolfe's widow a large collection of letters to him from other writers, including the 22 from Hemingway.

Program: "Hemingway at the Kennedy: Ten Years After"

(All meetings at the John F. Kennedy Library, Boston)

Saturday (July 7)

- 4-5 **Registration.**
 5-5:45 **Reception** (champagne and hors d'oeuvres).
 5:45-6:30 Welcome and awarding of the Hemingway P.E.N. Prize.
 6:30-8 **Banquet**; Keynote Address by Norman Mailer.
 8-9:30 "Tip of the Iceberg: Hemingway Stories in Performance."

Sunday (July 8)

- 9-10 **Registration.**
 10-12:30 **Session**: "Gender Issues" (Ch., Linda Wagner-Martin, Univ. of North Carolina);
 "Abusive and Non-Abusive Deaths in Hemingway's Fiction: A Study in Domestic Violence," Mark Spilka (Brown Univ.);
 "Gender Issues in 'One Reader Writes,'" Alice Hall Petry (Rhode Island School of Design);
 "Gender and War: The War Fiction of Hemingway and Martha Gelhorn," Sandra Spanier (Oregon State Univ.);
 "For Whom the Bell Tolls: The Rape of Maria," Abby Werlock and Susan Shillinglaw (St. Olaf C.).
 12:30-1:30 **Lunch** (box lunches on the terrace).
 1:30-2:45 **Panel discussion**, "Hemingway's Fiction: Crossing the Gender Line": Ch., Shari Benstock (Univ. of Miami); Janet E. Dunleavy (Univ. of Wisconsin/Milwaukee), J. Gerald Kennedy (Louisiana State Univ.), Nancy Walker (Vanderbilt Univ.).
 3:15-5 **Seminar**: "How We Teach Hemingway" (Please note that pre-conference registration is required): *The Sun Also Rises* (Leader, James Hinkle, San Diego State Univ.); *A Farewell to Arms* (Leader, Robert Lewis, Univ. of North Dakota); *In Our Time* (Leader, Paul Smith, Trinity C.); *The Old Man and the Sea* (Leader, Gerry Brenner, Univ. of Montana).

Monday (July 9)

- 10-12:30 **Session**: "The Non-Fiction" (Ch., Robert O. Stephens, Univ. of North Carolina/Greensboro);
 "A Brief Safari into the Religious Terrain of *Green Hills of Africa*," Robin Gajdusek (San Francisco State Univ.);
 "The Radical Romanticism of *Green Hills of Africa*," Lawrence Martin (Hampden-Sydney C.);
 "Green Hills of Africa: A Work of the Imagination," Edmonson Asgill (Bethune-Cookman C.);
 "The Holograph MS of *Green Hills of Africa*," Bar-

bara Lounsberry (Univ. of Northern Iowa).

- 12:30-1:30 **Lunch** (box lunches on the terrace).
 1:30-2:45 **Panel discussion**, "Death in the Afternoon: The Artist and His Art": Ch., Allen Josephs (Univ. of West Florida); Don Junkins (Univ. of Massachusetts/Amherst), Barnaby Conrad (writer and novelist), Phillip Sipiora (Univ. of South Florida).
 3:15-5 **Hemingway film and reading**: "Indian Camp" (a film by Brian Edgar);
 "The Hemingway Hoax" (Joe Haldeman reading from his new novel).

Tuesday (July 10)

- 10-12:30 **Session**: "Hemingway's Narrators and His Narration" (Ch., James Phelan, Ohio State Univ.);
 "To Believe or Not to Believe: The Question of Jake Barnes," Erik Bledsoe and Kevin Norris (North Carolina State Univ.);
 "Approaching Degree Zero: The Subject, It's Image and the 'Hemingway Voice,'" Mark Van Gunten (Univ. of South Carolina);
 "Telling the Real: The Narration of *A Farewell to Arms*," Fern Kory (Univ. of California/Santa Barbara);
 "The Milan Section of *A Farewell to Arms*," Jamie Kayes (Univ. of Chicago).
 12:30-1:30 **Lunch** (box lunches on the terrace).
 1:30-2:45 **Panel discussion**, "Nick as Narrator of *In Our Time*": Ch., Debra Modellmog (Ohio State Univ.); Jackson Benson (San Diego State Univ.), Paul Smith (Trinity C.), Robert Fleming (Univ. of New Mexico), Elizabeth Drew-Vaughn (Emory Univ.).
 3:15-5 **Seminar**: "How We Teach Hemingway" (Continued from Sunday).

Wednesday (July 11)

- 10-12 **Session**: "Closing the Circle";
 "That's All There Was: The Romance of Desire in Hemingway's Fiction," Linda Wagner-Martin (Univ. of North Carolina);
 "What Hemingway and Narrative Theory Can Do for Each Other," James Phelan (Ohio State Univ.);
 "Boston Revisited: Ten Years After," Michael Reynolds (North Carolina State Univ.).
 12:30-2 **Farewell Party** (gala buffet, with dining *al fresco* by the bay).

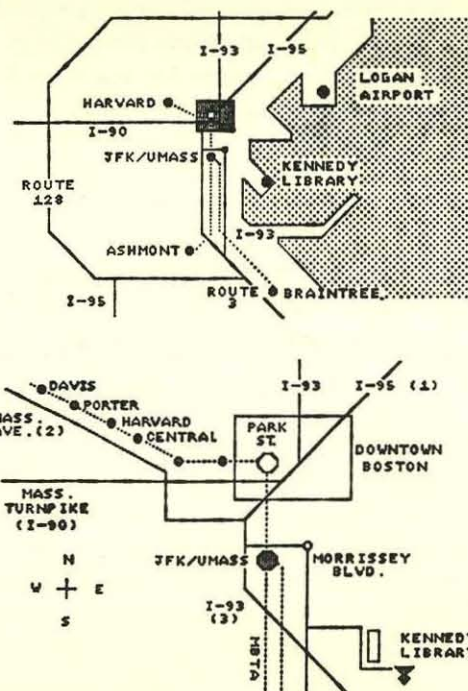
Three Fall Conferences Scheduled

Three conferences on Hemingway are scheduled for this fall:

The Performing Arts Department of Washington Univ. in St. Louis is sponsoring a conference titled "Ernest Hemingway: The Man and the Myth," October 17-20. According to a flyer, the focus will be on "Hollywood's rewriting of Hemingway's literary works." A number of films will be shown. For more information, call (314) 889-5858.

Except for the two sessions on the novel in Chicago at MLA in December (see story this issue), the only conference celebrating the 50th anniversary of the publication of *For Whom the Bell Tolls* (October 21, 1940) is in Moscow, September 17-19, sponsored by the Gorky Institute of World Literature. Six Americans have been invited to give papers, along with five Soviet scholars. For further information, contact Charles M. Oliver, Ohio Northern Univ., Ada, Oh., 45810.

The third fall meeting is the annual conference sponsored by the South Atlantic MLA. Paul Smith (Trinity C.) is director of the Hemingway sessions.



Maps courtesy of James Steinke (Somerville, Ma.)

Dreams in Hemingway's Fiction

By William Adair
(Stockton, Ca.)

In George Plimpton's interview (*The Paris Review*, Spring 1958: 61-89) Hemingway said that he "had the dreams" and knew about the dreams of others, but he didn't include them in his fiction on the theory that such things, omitted, could, with luck, be felt by the reader. But this doesn't seem to be true, because there are several places in the fiction that seem to come rather directly from his own dream-life.

In a March 1938 letter to Eugene Jolas, for example (*Selected Letters* 465), Hemingway mentions two dreams—in bed with Miss Garbo and house-to-house fighting around Madrid—that show up in *For Whom the Bell Tolls* (see 137, 239-42). In the same letter to Jolas, Hemingway says that one of his typical dreams is about his gun not functioning when he is suddenly confronted by a wild animal. In *Green Hills of Africa* he tries to shoot a rhino but the trigger on his gun won't move (he still had the safety on). "It was like when you shoot in a nightmare, he says (101). Thomas Hudson's failed attempts to shoot the shark that is moving toward his son in *Islands in the Stream* may be another version of this same dream.

In a 1939 letter to Charles Scribner, Hemingway refers to an "always recurring" dream—apparently from his WWI experiences, or his extensive reading about that war (in the Jolas letter he says he sometimes dreams about things he has read). This recurring nightmare was "about getting out of the trucks and haveing [sic] to attack without knowing where the objectives were and no one to explain the positions" (*Letters* 479). Col. Cantwell, recalling his mountain fighting at Grappa, Assalone, and Pertica (fighting Hemingway had only read about), mentions a similar recurring dream of panic and confusion; he remembers "all the nights I woke sweating, dreaming I would not be able to get them out of the trucks. They should not have gotten out, ever, of course" (*ARIT* 121-22).

After his wounding, Hemingway was subject the rest of his life, according to biographer Scott Donaldson, "to nightmares that brought him awake sweating profusely" (*By Force of Will* 266). And dreams are mentioned in all of Hemingway's novels. He said more than once that he could get rid of things by writing about them; that may have included the nightmares, too.

"Paris is a . . . bewegliches Fest"

By H. R. Stoneback
(SUNY/New Paltz)

Understandably, Robert Martin expressed in the last *Hemingway Newsletter* (January 1990), "Paris is a . . . WHAT?", his dismay and shock at finding Hemingway's phrase "Paris is a moveable feast" butchered and garbled through the translation process to become "Paris is a feast for life." However, he might have saved some time, as well as research and anxiety, by noting the book so prominently displayed, among other places, in the bookstore windows of Schruns two years ago during the International Hemingway Conference: *Ernest Hemingway, Paris—ein Fest fürs Leben* which has been the German title of *A Moveable Feast* since 1965.

Martin is appropriately dismayed that none of the writers, translators, and editors involved with the guide-books he mentions "knew enough about Hemingway's work to spot the error in translation." Obviously, they were just retranslating from the book's German title. Why, we may ask, was the original sin committed? Is the general Germanic cultural grasp of liturgical language as attenuated as it is in other climes, for example, in the U.S.? Knowing that, did the original translator of *A Moveable Feast* deliberately alter the rendering of the title to match more closely some miasmal seepage of the Hemingway Myth? Perhaps all of the translators and editors knew very well that "*bewegliches Fest*" is the precise rendering of "moveable feast" and perhaps they assumed that readers—infected for so long by the toxic waste of the Hemingway critical tradition—would be confused by the proper translation. Or maybe they thought—and such condescension would be nothing new—that Hemingway himself did not understand the religious resonance. But most of Hemingway's titles have carefully calculated Biblical, liturgical, or spiritual reverberations, and *A Moveable Feast* is one of the most apt (even if he didn't select it), especially for a book about Paris, where Hemingway's conversion to Catholicism was confirmed by the Archdiocese. To be sure, Hemingway knew exactly what he was saying in that famous *mot*, that epigraph, and the selection of the liturgical term for an ecclesiastical feast which does not "fall on a fixed date in the secular calendar" was right on target. It might be added that the misapprehension of the Hemingway title is not just a "German problem"; for the better part of two decades, through quizzes and questioning, my Hemingway Poll (of students, teachers, and scholar-critics) indicates that roughly 12 percent of American readers know the meaning of the phrase. I fully expect to wake up some dark morning and discover a new rendering on the spine of a new edition, a title that will more accurately reflect the general understanding of Hemingway's Feast—perhaps "Paris Is A Tailgate Party," or maybe, given the neo-Puritan temper in our time, "Paris: Meals on Wheels."

Lewis Reelected President

Newly elected to the Board of Directors of The Ernest Hemingway Foundation are Paul Smith (Trinity C.) and Jackson J. Benson (San Diego State Univ.); they replace Linda Miller (Penn State/Ogontz) and Allen Josephs (Univ. of West Florida). Susan F. Beegel (independent) and Robert W. Lewis (Univ. of North Dakota) were reelected to the board, Lewis as President.

Key West Museum Has EH Items

The Martello Museum in Key West carries a number of interesting Hemingway items, but the museum display is little known to Hemingway scholars. The museum director, Susan Olsen, says that to her knowledge no one before has examined the display.

Following is a list of items:

1) Hemingway's wallet from the mid-1930's; it contains personal memos, shopping lists, a passport photo and name card, Spanish currency, bullfight and play tickets, and a 1929 ticket to the Gran Concorso Cinzano; 2) his WWI Italian helmet with the following inscribed on an inside leather flap: "Ten. E. Hemingway 69th Reggimenta [illegible word]"; 3) two pairs of boxing gloves; a canvas carry bag; underwood typewriter (working); 4) ABC Animal book written and illustrated by the five-year old Hemingway (illustrative sentences: "P is for pig. Pigs love to live in the mud."); a lengthy baseball scrapbook compiled by the author in 1910; the Cubs, White Sox, and Ty Cobb are favored inclusions; 4th grade math notebook; 5) complete galley proof of *The Fifth Column*, dummy of opening pages (1-8) of *Death in the Afternoon*; 6) *Estadistica Taurina Anual de 1932-33* (illustrated bullfight annual), signed by Hemingway on the cover; *La Trucha con Moscas Artificiales* (Spanish fly-fishing manual, Madrid, 1932); "Periodicos" sent to Hemingway from Spain July 20, 1934, by Juan Quintana unopened, wrapped in original string and packaging; 7) copies of *Scribner's* magazine (March 1933 and June 1935) which contain "A Clean, Well-Lighted Place" and "Green Hills of Africa: Part II."

For more information, write: Susan Olsen, Director, Key West Art and Historical Society/Martello Museum, 3501 S. Roosevelt Blvd., Key West, FL 33040.

—Dennis Ryan
(Univ. of South Florida)

Conference on Expatriates Planned

Cambridge University is sponsoring an 11-day conference titled "La vie en Rose" September 23-October 3, concentrating on Americans in Paris between 1900 and 1940: Hemingway, Stein, Eliot, Pound, Fitzgerald, etc.

An ad for the conference says, "We will discuss the important literary and artistic movements of the period and the role of Sylvia Beach's Shakespeare & Co. bookshop which published James Joyce's *Ulysses*." Following a week of orientation at Cambridge Univ. (Corpus Christi C.), participants will fly to Paris and stay in the Grand Hotel Littré in Montparnasse.

For further information, contact soon Mr. B. Caswell Brooks at International Building, 9602 Northwest 13th St., Miami, FL 33172 (or call 1-800-792-0100).

Dear Reader: Mail Those Clippings

More and more allusions to Hemingway are found in the media these days. Readers are urged to clip everything they see and mail (with complete citations) to the editor, *The Hemingway Newsletter*, Ohio Northern Univ., Ada, OH 45810.

Books Recent and Forthcoming

Anderson, Lauri. *Hunting Hemingway's Trout*. New York: Atheneum (scheduled for September 1990). [A collection of short stories "showing the impact Hemingway has had on the contemporary world"].

Bredahl, A. Carl, Jr., and Susan Lynn Drake. *Hemingway's "Green Hills of Africa" as Evolutionary Narrative*. Mellon Studies in American Literature, 1990. [A close reading, "emphasizing structure, imagery and language in order to demonstrate the remarkable unity of the work."]

Hotchner, A.E. *Hemingway and His World*. New York: Vendome Press, 1989.

Leland, John. *Guide to Hemingway's Paris*. Chapel Hill: Algonquin, 1989.

Russell, Frazier. *Ernest Hemingway: Romantic Adventurer*. New York: Kipling Press, 1988.

Smith, Paul. *Reader's Guide to the Short Stories of Ernest Hemingway*. Boston: G. K. Hall, 1989.

Weber, Ronald. *Hemingway's Art of Nonfiction*. New York: St. Martin's Press, 1990.

Compare Your Style to Hemingway's

There is a new computer software package called Grammatik IV, Reference Software's latest writing style checker, that will allow you to compare various elements of your writing style with that of Ernest Hemingway.

According to an article in *Government Computer News* (April 16, 1990: 26), Grammatik "rates your work against that of a Hemingway short story, Lincoln's Gettysburg Address, and an insurance policy. The Flesch-Kincaid readability formulas and Gunning's Fog Index calculate writing levels.

"On that basis, Grammatik rated Lincoln's speech at about the 11th grade level, with a readability score of 64 percent (the higher the better). Hemingway scored 58 percent for readability and ranked at about fifth-grade level. The poor insurance policy needs a college-level reader, and earned a readability score of only 45 percent." For more information: Reference Software International, San Francisco, (800) 872-9933.

—Albert D. Lowry
(Springfield, Va.)

Fall Review Devoted to FWBT

The Fall issue of *The Hemingway Review* will include the following four articles on *For Whom the Bell Tolls* in honor of the 50th anniversary of the publication of the novel on October 21, 1940: "Pilar's Tale: The Myth and the Message," by Robert E. Gajdusek (San Francisco State Univ.); "Hemingway's Rabbit: Slips of the Tongue and Other Linguistic Games in *For Whom the Bell Tolls*," by Wolfgang E. H. Rudat (Univ. of Houston); "Was Hemingway an Intellectual," by James Seaton (Michigan State Univ.); and "Joris Ivens and the Communists: Bringing Hemingway Into The Spanish Civil War," by William B. Watson (Massachusetts Institute of Technology). The issue will be mailed October 1.

Spandau Diary Mentions FTA

Here is an item found recently in Albert Speer's book *Spandau: The Secret Diaries*:

"October 20, 1947. For the past few evenings I have been reading Hemingway's *Farewell to Arms* [sic]. This American way of writing with its reporterlike precision is something new, strange, and fascinating to me. I know nothing like it" (78).

—John F. Cox
(Univ. of Arizona)

Missouri River Sturgeon Protected

The pallid sturgeon (*Scaphirhynchus albus*) is likely to become an endangered species. Thus the North Dakota Game and Fish Department has decided to require the release of all of them caught in the Missouri River to which they are native. Its article in *North Dakota Outdoors* (April-May 1990) is entitled "The Old Man, the Old Fish, and Tomorrow."

Indeed, the sturgeon dates to the Triassic geological age, and author Randy Kreil extends the ancient theme by imagining an old man's struggle to land a Missouri sturgeon as Hemingway's Santiago did in *The Old Man and the Sea*. But Hemingway is only alluded to, never mentioned, in the article.

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

Herald Trib Steals a Little Hemingway

A front page photograph in the March 13, 1990, issue of the *International Herald Tribune* shows a Soviet soldier getting a kiss from an unidentified woman as he is preparing to leave Hungary with 300 other soldiers for home. According to the cutlines, "Moscow and Budapest agreed . . . that the 50,000 Soviet soldiers in Hungary would be withdrawn by June 30, 1991."

On this historic occasion, the Paris *Trib* editors stole a little Hemingway to dramatize the event. The lead-in to the photo cutlines reads . . . "A Farewell to Arms."

—Pete Henault
(Bad Tölz, West Germany)

Wall Street Journal Reviewer Insults OMS

The following is from *The Wall Street Journal* (March 15 [?], 1990):

"Sunday, March 25, 9-11 p.m. EST, on NBC: 'The Old Man and the Sea.' It's a cultural irony that this pretentious, mediocre novella by Ernest Hemingway became his most famous work. Still, it has TV potential—certainly Anthony Quinn was born to play Santiago, the Cuban fisherman who won't let go of the big one."

—Nina M. Ray
(Boise, Id.)

Hemingway Cap: A Steal for \$33

Following are excerpts from an advertisement in the current J. Peterman Catalogue (Lexington, KY. 40509), the text printed under the heading "Hemingway's Cap" and including a drawing and also run as an ad in the March 12, 1990, issue of *The New Yorker*.

"He probably bought *his* in a gas station on the road to Ketchum, next to the cash register, among the beef jerky wrapped in cellophane. Or maybe in a tackle shop in Key West.

"I had to go to some trouble to have this one made for you and me but it had to be done. The long bill, longer than I, at least, ever saw before, makes sense. . . .

"Price: \$33. We pay shipping. (He probably got change from a five when he bought the original.)"

—Peter E. Scott (Stone Ridge, NY)

—Wesley N. Tiffney, Jr. (Univ. of Mass./Field Station)

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

"Du Pont Show of the Week" Remembered

During last winter's snowbound days, I sorted through a collection of 1961-64 *Show* magazines and *Show Business Illustrated*. In October 1961 issues of each I found an item about a television offering called "Du Pont Show of the Week" and reviews of the documentary on Hemingway which appeared on October 1 of that year.

Show Business Illustrated said, in part, "If viewers gleaned nothing else from observing Du Pont's third show *Hemingway* on Oct. 1, they must at least have come away from their sets with a good idea of what the novelist looked like. Several hundred still pictures . . . were displayed." And from *Show*, this summary: "Hemingway.' A dramatization of the life and works of the great man, achieved through a striking combination of photographs, movie film, and personal reminiscences by friends and associates."

—Marvin K. Heffner
(Manakin-Sabot, Va.)

Hemingway Comic Books May Be Next

Classics Illustrated comic books are being reissued this year with adaptations that include *Great Expectations*, *Moby Dick*, and *Hamlet*. If this line of comics sells, the publisher plans a Junior Classics series (e.g., *Thumbelina* and *The Three Little Pigs*) and a Modern Classics series with works by Dos Passos, Steinbeck, and Hemingway.

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

Urge Your Library to Subscribe to The Review

Only about 350 libraries subscribe to *The Hemingway Review*. Members of The Hemingway Society are urged to encourage their local libraries, public, private, and university, to subscribe to *The Review*. Rates are \$15 for libraries, which include two issues each year.

Savoy Hotel Souvenir Book Mentions Hemingway

The elegant, limited-edition *Savoy Centenary*, a souvenir book for that London hotel's hundredth anniversary last year, has a full-page painting captioned: "A typical afternoon at the American Bar could have featured, clockwise from front, Marlene Dietrich, W.C. Fields, Ernest Hemingway, Sugar Ray Robinson, Rita Hayworth, George Gershwin, Mrs. Eleanor Roosevelt, F. Scott Fitzgerald." Hemingway, with dark hair and a trim white beard, wears a tie, dark sweater vest, and tan checked sportcoat. Dietrich dominates the picture, cigarette in hand, lips parted, wearing a hat, a jacket of masculine cut, and a bow tie.

—Walter Houk
(Woodland Hills, Ca.)

National Geographic Publishes Strange Errors

The *National Geographic* published "The Many Lives of Old Havana" in its August, 1989, issue with some strange errors. One is a caption that describes 20th Century (or late 19th at the oldest) buildings as "built on Havana's shore over the centuries," implying they are part of "the cultural heart of Cuba's capital." But the photo shows not the Old Havana district but the seaside Malecon, a boulevard begun in 1901 during the American occupation, a block or so from where I used to live.

Among Hemingway mistakes, one, apparently cribbed from the Norberto Fuentes biography, states that Marlene Dietrich visited the Floridita bar. There is no evidence that she ever visited Cuba.

—Walter Houk
(Woodland Hills, Ca.)

The Classics Revisited

In a two-page spread entitled "The Classics Revisited: Or, Ain't Life a Beach," the *Voice Literary Supplement* (August 1989: 3-4) carries a list of books for hot days at the beach.

Besides such titles as *Leaves of Beachgrass*, *Arms and the Tan*, *David Copperstone*, and *In Cold Beer*, are included *The Surf Also Rises* ("Read this book and you'll never put your beach towel too close to the waterline again.") and *The Sun Also Burns* ("On the Costa del Sol, Brett and Jake get fried.")

Who First Used "Tip of the Iceberg" as Metaphor?

We Must be tired of hearing Hemingway's phrase "the tip of the iceberg" used in countless public pronouncements having nothing to do with his use of it and then scholars in talking about one of his esthetic principles. But was Hemingway the first to use the phrase metaphorically? Does anyone know of any use of it predating Hemingway's use in *Death in the Afternoon* (1932)?

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

HBO Announces "Showcase" Of "Hills . . ."

Home Box Office television has announced that the first story adapted for their HBO Showcase trilogy "Men and Women" will be Hemingway's "Hills Like White Elephants."

Academy award nominees James Woods and Melanie Griffith will star in the production, scheduled to be televised this summer. The story has been adapted by Joan Didion and James Gregory Dunne. Hemingway was an early writing model for Didion. Also, in *The White Album* (1979) she described liberal Hollywood as a place where she kept hearing people quote the line "No man is an island" regularly, "quite often by people who think they are quoting Ernest Hemingway."

—Allan Fesmire
(Lexington, Tn.)

Italian Esquire Leads With Hemingway Article

The first Italian issue of *Esquire* magazine (Anno 1, Numero 1, Gennaio 1990) carries an attractive photograph of Paul Newman on the cover plus a list of the surnames of people who have been interviewed or have contributed articles. The first name on the list is "Hemingway."

Actually it is a reprint of the 1933 article, now translated by Ettore Capriolo, "Marlin al largo del Morro (Lettera da Cuba)." Included with the article are two beautiful black and white pictures of Hemingway in the Cuban years, one with glasses, a cap, and a white beard, the other an Einstaedt photo, both from the 1959 *The Dangerous Summer* issue of *Life* magazine.

—Elisabetta Zingoni Nuti
(Florence, Italy)

Another Report from Italy

A private television network in Italy showed last October in two parts the Spanish-Italian film on Hemingway's life directed by Josè Maria Sanchez and written by Josè Castillo-Puche and Fernanda Pivano.

I suppose it is quite difficult to separate Hemingway's life from his works, but in this film everything was so completely mixed one could not really understand anything. And Hemingway's personality did not emerge clearly from the mass of information we were given. I recorded it to show to my students, but then I did not, because I thought it would have been pretty unuseful.

—Elisabetta Zingoni Nuti
(Florence, Italy)

Billy Joel Lyrics Include Hemingway Reference

The lyrics to "We Didn't Start the Fire" by pop-rock star Billy Joel include, under the heading "61":

"Hemingway, Eichman, Stranger in a Strange Land.

Dylan, Berlin, Bay of Pigs Invasion."

Well, it has a good beat and it's easy to dance to . . . if you care to.

—Nadine DeVost
(San Francisco, Ca.)

"A Dirty, Poorly Lit Place . . ."

Here's an item from columnist Herb Caen's *San Francisco Chronicle* column of February 14:

"Michael Rosenthal insists that S.F. is the only city in the world with three quality independent bookstores named after Chaplin films and he may be right: City Lights, Modern Times, and Limelight. [Then Caen quips] And never let us forget A Dirty, Poorly Lit Place for Books in the Tenderloin [section of the city]."

—Nadine DeVost
(San Francisco, Ca.)

Trivia Quiz Still Attracts No Correct Answers

Score: Editor 2, Readers 0.

The second trivia question raised by the editor of *The Hemingway Newsletter* drew no correct responses from the readership, just as did question No. 1 (see *HN* 18, June 1989, and *HN* 19, January 1990).

Trivia Question No. 2 is What is Loma del Yoyo (also known as Loma del Bacalao)? Answer: It is the highest point in the region near the Finca Vigía (see Fuentes, *Hemingway in Cuba*: 26). Still too tough for you, right? Okay, how about this one?

Trivia Question No. 3: When did Hemingway interview Mussolini for the second time?

Send answer to the editor, *The Hemingway Newsletter*, Ohio Northern Univ., Ada, OH 45810.

Italian TV Offers 12 million Lire for Answers

A television quiz called "Lascia o Raddoppia," running daily on RAI 1, the first channel of Italian State TV, recently raised questions about Hemingway that won Mr. Paolo Novello 12,500,000 lire, roughly \$9,600.

Here are the questions: 1) When did Hemingway interview Mussolini for the second time? 2) What is the name of the newspaper Hemingway worked for then? and 3) Which details in Mussolini's clothes stroked Hemingway? The answers to Nos. 2 and 3 are "*Toronto Daily Star*" and "white spats and black shirt."

—Elisabetta Zingoni Nuti
(Florence, Italy)

Editor's note: The editor is grateful to Prof. Nuti for this item. It allows him to steal the first question for the trivia quiz (see above); look for the answer in the next *HN*; Italian readers are ineligible).

A Moveable Feast Reference No. 467

Over an ad for the "cordless HandyBlender" by Black & Decker is the heading "A Moveable Feast." The HandyBlender is double-moveable, since the blender itself moves and since the whole thing is battery-operated so you can carry it with you "to the backyard, the beach, or the boat. Once charged, it stores enough juice to last for 50 eight-ounce frozen margaritas or six months, whichever comes first."

—Robert Fleming
(Univ. of New Mexico)

Russell Baker Won't Get In Ring With Hemingway

You have to read the entire column, but Russell Baker refers to Hemingway a couple of times in a delightful "Observer" column on the loss of baseball's spring training (see the *New York Times*, February 24, 1990).

In a letter to his son, Joe ("Yes, It' So, Joe"), Baker tells him, "But your Dad would never dare get into the [bull] ring with the likes of Mr. Hemingway. . . ."

—Lester Ziffren
(New York City)

Governor Clinton as Santiago

Bill Clinton, the progressive Governor of Arkansas and former Rhodes Scholar, has based much of his political career on the improvement of public education. Unfortunately, the Arkansas legislature, dominated by small minds and small business, has not always shared this concern. When his 1989 legislative program, focusing on education, was defeated in both the House and the Senate, a Little Rock editorial cartoonist, George Fisher, depicted him as a battered Santiago, the marlin skeleton of his program lashed to his skiff as two satiated sharks representing the General Assembly swim away, burping and saying to one another, "I can't believe we ate the whole thing." The caption for the cartoon: "The Old Man and the Sea."

—Keneth Kinnamon
(Univ. of Arkansas)

Fly Fishing Magazine Carries Hemingway Item

The summer 1989 issue of *The American Fly Fisher* (Vol. 15, No. 1) contains an article by Donald S. Johnson, "Hemingway: A Trout Fisher's Apprenticeship," and Hemingway's own diary, here entitled "Hike to Walloon Lake June 10-21, 1916: A Diary." The brief diary emphasizes the young man's obvious passion for trout fishing as he and his high school companion Lewis Clarahan fished and camped along a number of creeks and rivers in Northern Michigan. It also reveals already ingrained habits and intentions in three other ways. At the end of the diary he lists five topics as "good stuff for stories and essays," a daily log of precisely how many rainbow trout he and Clarahan caught, and a financial record of his expenses on the trip.

Both the article and the diary are well illustrated by photographs, drawings, and maps. The address for a copy of the magazine: American Museum of Fly Fishing, P.O. Box 42, Manchester, VT 05254; (802) 362-3300.

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

Join the "Friends of Hemingway Collection"

The "Friends of the Hemingway Collection" at the JFK Library needs members. Join by sending a check for \$25 or more to the John F. Kennedy Foundation, JFK Library, Columbia Point, Boston, MA 02125.

Hemingway as Environmentalist?

Not much has been noted about Hemingway as an environmentalist, but see Glen Love, "Hemingway's Indian Virtues: An Ecological Reconsideration" in *Western American Literature* 22.1 (1987): 201-13, and also, of course, *Green Hills of Africa*, especially the passage in the last chapter about the aging of America.

And Hunter Lovins, a Colorado environmentalist, quotes Hemingway in *Greenpeace* (January/February 1990) in not just an ecological statement, but a broadly moral one as well. Lovins says, "It is ultimately up to each of us to decide what kind of world we want and then act to make it that way. As Ernest Hemingway said, 'Every damn thing is your own fault if you're any good.' The duty of a citizen in the '90s is to be very good."

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

Television Sorts Out the Hemingway Canon

In the April 16, 1989, episode of the television serial "Murder, She Wrote," the family of deceased novelist Trevor Hudson arranged the murder of a man they called an "ambitious proofreader." The young employee had wanted to let the world know that he himself was in fact the author of Hudson's posthumously published "masterpiece." It would also have come out that he had created the best-selling work from the scant

ten pages of notes the burned-out novelist had managed to leave. The episode was replete with allusions to pop versions of the Hemingway myth. The famous writer had exhausted himself in big game hunting, fishing, and other macho pursuits he had followed in order to maintain "the image he had created of himself." There was also a granddaughter movie actress.

—Bickford Sylvester
(Univ. of British Columbia)

Sparring with Joan Miró

Over the years Hemingway sparred with many partners, but one of the most unlikely boxing matchups may have been with Joan Miró in Paris in the 1920's. In "Memories of the Rue Blomet" Miró recalls sparring with Ernest (*Joan Miró Selected Writings and Interviews*, ed. Margit Rowell, G. K. Hall, 1986: 104).

"With Hemingway, I did some boxing in an American club. It was rather comical, since I didn't come up any higher than his belly button. There was a real ring, and all around in the stands, a crowd of homosexuals. I didn't stick with it. . . . To get back to Hemingway, he wanted *The Farm*, and he managed to get the money together by borrowing it from American friends—and by working as a sparring partner for professional heavyweights."

—Marie L. Ahearn
(Southeastern Massachusetts Univ.)

The Hemingway Newsletter

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