APPENDIX 1

Biography of Ernest Hemingway (1899-1961)

Ernest Miller Hemingway was born on July 21, 1899, in suburban Oak Park, IL, to Dr. Clarence and Grace Hemingway. Ernest was the second of six children to be raised in the quiet suburban town. His father was a physician, and both parents were devout Christians. In this context, Hemingway's childhood pursuits fostered the interests which would blossom into literary achievements.

Although Grace hoped her son would be influenced by her musical interests, young Hemingway preferred to accompany his father on hunting and fishing trips. This love of outdoor adventure would be reflected later in many of Hemingway's stories, particularly those featuring protagonist Nick Adams.

Hemingway also had an aptitude for physical challenge that engaged him through high school, where he both played football and boxed. Because of permanent eye damage contracted from numerous boxing matches, Hemingway was repeatedly rejected from service in World War I. Boxing provided more material for Hemingway's stories, as well as a habit of likening his literary feats to boxing victories.

Hemingway also edited his high school newspaper and reported for the Kansas City Star, adding a year to his age after graduating from high school in 1917.

After this short stint, Hemingway finally was able to participate in World War I as an ambulance driver for the American Red Cross. He was wounded on July 8, 1918, on the Italian front near Foss Alta di Piave. During his convalescence in Milan, he had an affair with nurse Agnes von Kurowsky. Hemingway was given two decorations by the Italian government, and he joined the Italian infantry. Fighting on the Italian front inspired the plot of A Farewell to Arms in 1929. Indeed, war itself is a major theme in Hemingway's works. Hemingway would witness firsthand the cruelty and stoicism required of the soldiers he would portray in his writing when covering the Greco-Turkish War in 1920 for the Toronto Star. In 1937 he was a war correspondent in Spain, and the events of the Spanish Civil War inspired For Whom the Bell Tolls.

Upon returning briefly to the United States after the First World War, Hemingway worked for the Toronto Star and lived for a short time in Chicago. There, he met Sherwood Anderson and married Hadley Richardson in 1921. On Anderson's advice, the couple moved to Paris, where he served as foreign correspondent for the Star. As Hemingway covered events on all of Europe, the young reporter interviewed important leaders such as Lloyd George, Clemenceau, and Mussolini.
The Hemingways lived in Paris from 1921-1926. This time of stylistic development for Hemingway reached its zenith in 1923 with the publication of *Three Stories and Ten Poems* by Robert McAlmon in Paris and the birth of his son John. This time in Paris also inspired the novel *A Moveable Feast*, published posthumously in 1964.

In January 1923 Hemingway began writing sketches that would appear in *In Our Time*, which was published in 1924. In August of 1923 he and Hadley returned to Toronto where he worked once again for the *Star*. At this point he had no writing that was not committed to publication, and in the coming months his job kept him from starting anything new. But this time off from writing gave him renewed energy upon his return to Paris in January of 1924.

During his time in Toronto he read Joyce's *Dubliners*, which forever changed his writing career. By August of 1924 he had the majority of *In Our Time* written. Although there was a period when his publisher Horace Liver Wright wanted to change much of the collection, Hemingway stood firm and refused to change even one word of the book.

In Paris, Hemingway used Sherwood Anderson's letter of introduction to meet Gertrude Stein and enter the world of expatriate authors and artists who inhabited her intellectual circle. The famous description of this "lost generation" was born of an employee's remark to Hemingway, and it became immortalized as the epigraph for his first major novel, *The Sun Also Rises*.

This "lost generation" both characterized the postwar generation and the literary movement it produced. In the 1920s, writers such as Anderson, F. Scott Fitzgerald, James Joyce, Ezra Pound, and Gertrude Stein decried the false ideals of patriotism that led young people to war, only to the benefit of materialistic elders. These writers held that the only truth was reality, and thus life could be nothing but hardship. This tenet strongly influenced Hemingway.

The late 1920s were a time of many publications for Hemingway. In 1926, *The Torrents of Spring* and *The Sun Also Rises* were published by Charles Scribner's Sons.

In 1927 Hemingway published a short story collection, *Men Without Women*. In the same year he divorced Hadley Richardson and married Pauline Pfeiffer, a writer for *Vogue*. In 1928 they moved to Key West, where sons Patrick and Gregory were born in 1929 and 1932. 1928 was a year of both success and sorrow for Hemingway. In this year *A Farewell to Arms* was published, and his father committed suicide. Clarence Hemingway had been suffering from hypertension and diabetes. This painful experience is reflected in the pondering of Robert Jordan in *For Whom the Bell Tolls*. 
In addition to personal experiences with war and death, Hemingway's extensive travel in pursuit of hunting and other sports provided a great deal of material for his novels. Bullfighting inspired *Death in the Afternoon*, published in 1932. In 1934, Hemingway went on safari in Africa, which gave him new themes and scenes on which to base *The Snows of Kilamanjaro* and *The Green Hills of Africa*, published in 1935.

In 1937 he traveled to Spain as a war correspondent, and he published *To Have and Have Not*. After his divorce from Pauline in 1940, Hemingway married Martha Gelhorn, a writer. They toured China before settling in Cuba at Finca Vigia (Look-out Farm). *For Whom the Bell Tolls* was published in the same year.

During World War II, Hemingway volunteered his fishing boat and served with the U.S. Navy as a submarine spotter in the Caribbean. In 1944, he traveled through Europe with the Allies as a war correspondent and participated in the liberation of Paris. Hemingway divorced again in 1945 and then married Mary Welsh, a correspondent for *Time* magazine, in 1946. They lived in Venice before returning to Cuba.

In 1950 he published *Across the River and Into the Trees*, though it was not received with the usual critical acclaim. In 1952, however, Hemingway proved the comment "Papa is finished" wrong, in that *The Old Man and the Sea* won the Pulitzer Prize in 1953. In 1954, he won the Nobel Prize for Literature.

In 1960, the now aged Hemingway moved to Ketchum, Idaho, where he was hospitalized for uncontrolled high blood pressure, liver disease, diabetes, and depression.


Hemingway's own life and character are as fascinating as any in his stories. On one level, Papa was a legendary adventurer who enjoyed his flamboyant lifestyle and celebrity status. But deep inside lived a disciplined author who worked tirelessly in pursuit of literary perfection. His success in both living and writing is reflected in the fact that Hemingway is a hero to intellectuals and rebels alike; the passions of the man are equaled only by those in his writing.
APPENDIX 2

Works Of Ernest Hemingway

- THREE STORIES AND THREE POEMS, 1923
- IN OUR TIME, 1924
- THE SUN ALSO RISES, 1926 (GB title: Fiesta)
- MEN WITHOUT WOMEN, 1927
- A FAREWELL TO ARMS, 1929
- DEATH IN THE AFTERNOON, 1932
- WINNER TAKE NOTHING, 1933
- THE GREEN HILLS OF AFRICA, 1935
- TO HAVE AND HAVE NOT, 1937
- THE SPANISH WAR, 1938
- THE SHORT STORIES OF ERNEST HEMINGWAY, 1938
- FIFTH COLUMN, 1938
- THE SPANISH EARTH, 1938
- FOR WHOM THE BELL TOLLS,
- THE PORTABLE HEMINGWAY, 1942
- THE ESSENTIAL HEMINGWAY, 1947
- ACROSS THE RIVER AND INTO THE TREES, 1950
- THE OLD MAN AND THE SEA, 1952 (Pulitzer Prize in 1953), Published in 1966
- COMPLETE STORIES, 1954
- TWO CHRISTMAS TALES, 1958
- THE WILD YEARS, 1962
- THE SHORT HAPPY LIFE OF FRANCIS MACOMBER, 1963
- A MOVEABLE FEAST, 1964
- THE FIFTH COLUMN AND FOUR STORIES OF THE SPANISH CIVIL WAR, 1969
- HEMINGWAY’S AFRICAN STORIES, 1969
- ERNEST HEMINGWAY, CUBA REPORTER: KANSAS CITY STAR STORIES, 1970
- ISLANDS IN THE STREAM, 1970
- THE NICK ADAMS STORIES, 1972
- THE ENDURING HEMINGWAY, 1974
- 88 POEMS, 1979
- THE DANGEROUS SUMMER, 1983
- ERNEST HEMINGWAY ON WRITING, 1984
- THE GARDEN OF EDEN, 1986
- THE COMPLETE SHORT STORIES OF ERNEST HEMINGWAY, 1987
- UNDER KILIMANJARO, 2005
APPENDIX 3

Summary The Old Man And The Sea

There is an old fisherman, Santiago, in Cuba who has gone eighty-four days without a catch. He is "thin and gaunt with deep wrinkles in the back of his neck,...and his hands had deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert" (10). Santiago's lack of success, though, does not destroy his spirit, as his "cheerful and undefeated" eyes show (10). He has a single friend, a boy named Manolin, who helped him during the first forty days of his dryspell. After forty days, though, Manolin's parents decide the old man is unlucky and order their son to join another boat. Despite this, though, the boy helps the old man to bring in his empty boat every day.

Santiago tells Manolin that tomorrow he will go out far in the Gulf to fish. The two gather Santiago's things from his boat and go to the old man's house. His house is very simple with a bed, table, and chair on a dirt floor. The two friends speak for a while, then Manolin leaves briefly to get food. Santiago falls asleep.

When Manolin returns, he wakes Santiago. The two eat the food the boy has brought. During the course of the meal, the boy realizes the squalor in which the old man lives and reminds himself to bring the old man a shirt, shoes, a jacket, and a blanket for the coming winter. Manolin and Santiago talk baseball for a while, and the boy then leaves to be woken in the morning by the old man. Santiago sleeps.

Santiago dreams of Africa, where he traveled as a shipmate in his youth. "He lived along that coast now every night and in his dreams he head the surf roar and saw the native boats come riding through it....He dreamed of places now and lions on the beach" (24). The old man wakes and retrieves the boy from his house. The two take the old man's supplies from his shack to his boat and enjoy coffee at an early morning place that serves fisherman. The boy leaves to fetch the sardines for the old man. When he returns, he wishes the old man luck, and Santiago goes out to sea.

Santiago leaves shore early in the morning, before sunrise. "He knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean" (28). Soon, Santiago rows over the Ògreat well," a sudden drop of seven hundred fathoms were shrimp, bait fish, and squid congregate. Moving along, Santiago spots flying fish and birds, expressing great sympathy for the latter. As he queries, "Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel...." (29).
Santiago keeps pressing out, past the great well where he has been recently unsuccessful. Santiago sees a man-of-war bird overhead and notices that the bird has spied something in the water. The old man follows rows near the bird, and drops his own lines into the area, hoping to capture the fish the bird has seen. There is a large school of dolphin traveling fast, too fast for either the bird or Santiago to capture.

The first bite is hard, and the stick to which the line is connected drops sharply. The next tug is more tentative, but Santiago knows exactly what it is. "One hundred fathoms down a marlin was eating the sardines that covered the point and the shank of the hook where the hand-forged hook projected from the head of the small tuna" (41). Encouraged by a bite at so deep a depth so far out in the Gulf, Santiago reasons that the fish must be very large.

The marlin nibbles around the hook for some time, refusing to take the bait fully. Santiago speaks aloud, as if to cajole the fish into accepting the bait. He says, "Come on.... Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there is the tuna. Hard and cold and lovely. Don't be shy fish. Eat them" (42). After many false bites, the marlin finally takes the tuna and pulls out a great length of line.

Santiago waits a bit for the marlin to swallow the hook and then pulls hard on the line to bring the marlin up to the surface. The fish is strong, though, and does not come up. Instead, he swims away, dragging the old man and his skiff along behind. Santiago wishes he had Manolin with him to help.

As the sun goes down, the marlin continues on in the same direction, and Santiago loses sight of land altogether. Expressing his resolve, Santiago says, "Fish,... I'll stay with you until I am dead" (52). He expresses ambivalence over whether he wants the fish to jump, wanting to end the struggle as quickly as possible but worrying that the hook might slip out of the fish's mouth. Echoing his former resolve though with less certainty, Santiago says, "Fish,... I love you and respect you very much. But I will kill you dead before this day ends" (54).

A small bird land on the boat, and while Santiago is speaking to the bird, the marlin lurches forward and pulls the old man down, cutting his hand. Lowering his hand to water to clean it, Santiago notices that the marlin has slowed down. He decides to eat a tuna he has caught in order to give him strength for his ordeal. As he is cutting the fish, though, his left hand cramps. "What kind of hand is that," Santiago says, "Cramp then if you want. Make yourself into a claw. It will do you no good" (58). The old man eats the tuna, hoping it will renew his strength and help release his hand.

Just then, the marlin comes out of the water quickly and descends into the water again. Santiago is amazed by its size, two feet longer than the skiff. He realizes that the marlin could destroy the boat if he wanted to and says, "...[T]hank God, they are
not as intelligent as we who kill them; although they are more noble and more able" (63). Santiago says prayers to assuage his worried heart, and settles into the chase once again.

As the sun sets, Santiago thinks back to triumphs of his past in order to give himself more confidence in the present. He remembers a great arm-wrestling match he had at a tavern in Casablanca. It had lasted a full day and a night, but Santiago, El Campeon (The Champion) as he was known then, eventually won.

Recalling his exhaustion, Santiago decides that he must sleep some if he is to kill the marlin. He cuts up the dolphin he has caught to prevent spoiling, and eats some of it before contriving a way to sleep. Santiago wraps the line around himself and leans against the bow to anchor himself, leaving his left hand on the rope to wake him if the marlin lurches. Soon, the old man is asleep, dreaming of a school of porpoises, his village house, and finally of the lions of his youth on the African beach.

Santiago is awoken by the line rushing furiously through his right hand. The marlin leaps out of the water and it is all the old man can do to hold onto the line, now cutting his hand badly and dragging him down to the bottom of the skiff. Santiago finds his balance, though, and realizes that the marlin has filled the air sacks on his back and cannot go deep to die. The marlin will circle and then the endgame will begin.

At sunrise, the marlin begins a large circle. Santiago holds the line strongly, pulling it in slowly as the marlin goes round. At the third turn, Santiago sees the fish and is amazed by its size. He readies the harpoon and pulls the line in more. The marlin tries desperately to pull away. Santiago, no longer able to speak for lack of water, thinks, "You are killing me, fish....But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills you" (92). This marlin continues to circle, coming closer and pulling out. At last it is next to the skiff, and Santiago drove his harpoon into the marlin's chest.

"Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty" (94). It crashed into the sea, blinding Santiago with a shower of sea spray. With the glimpse of vision he had, Santiago saw the slain beast laying on its back, crimson blood disseminating into the azure water. Seeing his prize, Santiago says, "I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work" (95).

Having killed the Marlin, Santiago lashes its body alongside his skiff. He pulls a line through the marlin's gills and out its mouth, keeping its head near the bow. "I want to see him, he thought, and to touch and to feel him. He is my fortune, he thought" (95).
Having secured the marlin to the skiff, Santiago draws the sail and lets the trade wind push him toward the southwest.

An hour after Santiago killed the marlin, a mako shark appears. It had followed the trail of blood the slain marlin left in its wake. As the shark approaches the boat, Santiago prepares his harpoon, hoping to kill the shark before it tears apart the marlin. "The shark's head was out of water and his back was coming out and the old man could hear the noise of skin and flesh ripping on the big fish when he rammed the harpoon down onto the shark's head" (102). The dead shark slowly sinks into the deep ocean water.

Two hours later, two shovel-nosed sharks arrive at the skiff. After losing his harpoon to the mako, Santiago fastens his knife to the end of the oar and now wields this against the sharks. He kills the first shark easily, but while he does this, the other shark is ripping at the marlin underneath the boat. Santiago lets go of the sheet to swing broadside and reveal the shark underneath. After some struggle, he kills this shark as well.

More sharks appear at sunset and Santiago only has a club with which to beat them away. He does not kill the sharks, but damages them enough to prevent their return. Santiago then looks forward to nightfall as he will be able to see the lights of Havana, guiding him back to land. He regrets not having cleaved off the marlin's sword to use as a weapon when he had the knife and apologizes again to the fish. At around ten o'clock, he sees the light of Havana and steers toward it.

In the night, the sharks return. "[B]y midnight he fought and this time he knew the fight was useless. They came in a pack and he could only see the lines in the water their fins made and their phosphorescence as they threw themselves on the fish" (118). He clubs desperately at the fish, but the club was soon taken away by a shark. Santiago grabs the tiller and attacks the sharks until the tiller breaks. "That was the last shark of the pack that came. There was nothing more for them to eat" (119).

Santiago "sailed lightly now and he had no thoughts nor any feelings of any kind" (119). He concentrates purely on steering homewards and ignored the sharks that came to gnaw on the marlin's bones. When he arrives at the harbor, everyone was asleep. Santiago steps out of the boat, carrying the mast back to his shack. "He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult and he sat there with the mast on his shoulder and looked at the road" (121). When he finally arose, he had to sit five times before reaching home. Arriving at his shack, Santiago collapsed on his bed and fell asleep.
That afternoon there are tourists on the Terrace. A female tourist sees the skeleton of the marlin moving in the tide. Not recognizing the skeleton, she asks the waiter what it is. He responds in broken English "eshark," thinking she wants to know what happened. She comments to her partner that she didn't know sharks had such beautiful tails. Meanwhile, back in Santiago's shack, the old man "was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about lions" (127).

**Character List**

**Santiago:** Santiago is the protagonist of the novella. He is an old fisherman in Cuba who, when we meet him at the beginning of the book, has not caught anything for eighty-four days. The novella follows Santiago's quest for the great catch that will save his career. Santiago endures a great struggle with a uncommonly large and noble marlin only to lose the fish to rapacious sharks on his way back to land. Despite this loss, Santiago ends the novel with his spirit undefeated. Depending on your reading of the novel, Santiago represents Hemingway himself, searching for his next great book, an Everyman, heroic in the face of human tragedy, or the Oedipal male unconscious trying to slay his father, the marlin, in order to sexually possess his mother, the sea.

**Manolin:** Manolin is Santiago's only friend and companion. Santiago taught Manolin to fish, and the boy used to go out to sea with the old man until his parents objected to Santiago's bad luck. Manolin still helps Santiago pull in his boat in the evenings and provides the old man with food and bait when he needs it. Manolin is the reader's surrogate in the novel, appreciating Santiago's heroic spirit and skill despite his outward lack of success.

**The Marlin:** Although he does not speak and we do not have access to his thoughts, the marlin is certainly an important character in the novella. The marlin is the fish Santiago spends the majority of the novel tracking, killing, and attempting to bring to shore. The marlin is larger and more spirited than any Santiago has ever seen. Santiago idealizes the marlin, ascribing to it traits of great nobility, a fish to which he must prove his own nobility if he is to be worthy enough to catch it. Again, depending on your reading, the marlin can represent the great book Hemingway is trying to write, the threatened father of Santiago's Oedipus, or merely the dramatic foil to Santiago's heroism.

**The Sea:** As its title suggests, the sea is central character in the novella. Most of the story takes place on the sea, and Santiago is constantly identified with it and its creatures; his sea-colored eyes reflect both the sea's tranquillity and power, and its inhabitants are his brothers. Santiago refers to the sea as a woman, and the sea seems to represent the feminine complement to Santiago's masculinity. The sea might also be seen as the unconscious from which creative ideas are drawn.