

The Feast in Motion: Paris 2018—Hemingway, nous voilà!

H. R. Stoneback and Matthew Nickel

I. If you are lucky enough ... then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast. Lafayette, we are here!

George Plimpton, founding editor of *The Paris Review* and one of the early readers of the manuscript of *A Moveable Feast*, remarked: “I can’t imagine sending anyone to Paris without suggesting that they read the book. It has the hard brilliance of his best fiction.”

Consider that homework—to read or reread Hemingway’s *A Moveable Feast* as you prepare to attend the not-to-be-missed once-in-a-lifetime 18th International Hemingway Conference in Paris July 22-28, 2018. Plans for the Paris Feast are very much in motion as this interim report goes to press. If we haven’t firmly convinced you yet that you really must be there in July 2018, what shall we say here? Come to the City of Light (*not Lights*; it’s about Enlightenment not Electricity—but the luminous lights of *La Ville Lumière* are pretty spectacular, too). Come to *La Capitale de la gastronomie, de l’art de vivre, de la mode, de l’amour*; come to what is often called “the most beautiful and most visited city in the world”; or come because you just want to be there with Hemingway, in Paris, the place that he called “the city I love best in all the world.”

Come, too, because the conference offers the opportunity to celebrate the Centenary of the End of The Great War. Come and say with Hemingway and over 4,000,000 Americans mobilized for that



Source: christies.com

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2016 Society Election News: New President, New Board Member

The annual election for the Hemingway Society board has resulted in a new president for 2017-2019 after the 2014-2016 president, H. R. Stoneback, chose not to run for a second term. Joseph M. Flora, professor of English at the University of North Carolina, began his term on January 1. Please turn the page to read his first official presidential letter to the membership.

Joining Flora on the board is Debra Modellmog, dean of the College of Liberal Arts at the University of Nevada, Reno. Prof. Modellmog assumes the seat formerly held by Linda Patterson Miller, who also elected not to run for a second term. Gail Sinclair was reelected to the board for another term. She has served on the board since 2007.

The 2017 election will take place this November for seats currently occupied by Kirk Curnutt and Mark Cirino.

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war: “Lafayette, we are here!” (No, General Pershing did not say it. The moving story of who first said it, when and where, is told in many books, on many websites.) And now, some announcements and practical matters:

Speakers: We are delighted to announce that Terry Eagleton, one of the world’s leading writers, literary critics and public intellectuals, author of more than forty-five books, has agreed to be a featured speaker at the conference. We await the resolution of our invitations to other potential featured speakers—from Milan Kundera to Jean Echenoz. We will also have an all-star lineup in special sessions featuring the authors of new and recent books on Hemingway.

Conference Papers: As the conference CFP (see www.hemingwaysociety.org) stresses, we invite not just papers that may deal with Hemingway and Paris or Hemingway and the World War(s) but also presentations on the widest possible range of topics. Though the deadline for conference abstracts is not until the end of this August we have already received engaging proposals from numerous scholars in the U. S. and abroad—e.g., from Cyprus, England, France, and Ireland. We look forward to receiving your abstract soon.

Special Events: We are currently in negotiations regarding special events—the Opening Reception, the PEN-Hemingway event, the Closing Banquet—to be held at some of the world’s most spectacular venues. Watch for announcements soon. We will also hold special academic plenary sessions in one of the legendary *amphithéâtres* of the Sorbonne.

Location and Paris Site Coordinators: The American University of Paris is our host institution and our Paris Site Coordinators are AUP Professors Alice Craven and William Dow. AUP is located in the 7th Arrondissement, often called the safest and most serene *quartier* in the heart of Paris.

Lodging: We will shortly post on the website the AUP list of lodging in the 7th Arrondissement, within walking distance of our meeting spaces. As we go to press, we are preparing to leave for Paris where we will conduct on-site inspections of certain hotels and add to the AUP list our specific recommendations, especially regarding hotels that will cost around



In the wake of the November 13, 2015 terrorist attacks in Paris, the city’s population turned to Hemingway’s A Moveable Feast for comfort, unexpectedly dramatizing his importance to the expatriate capital of modernism most associated with the author. (Source: cnn.com)

130 Euros a night. As we’ve noted before, contrary to popular myth, Paris does not have to be an expensive city when you know the terrain, and a number of two-star and three-star hotels near AUP will cost less than lodging in Oak Park (2016) and Venice (2014). Conferees will also have a wide range of lodging choices, hotels, and apartment rentals throughout Paris. Whatever your preference, we remind you that Paris is the world’s most visited city and early booking of lodging is essential. We recommend that you book hotel rooms immediately after you submit your abstracts in August.

Please see also the conference news and CFP posted on the society website. And watch for updates to be posted this summer.

II. Paris est une fête Hemingway, nous voilà!

We have given the Hemingway in Paris conference the subtitle (from the French title for *A Moveable Feast*)—*Paris est une fête*. The moving and symbolic deployment of Hemingway’s book in recent history speaks volumes about the way that the French often cut straight to the heart of the matter. A few society members have expressed security concerns regarding Paris. We could cite here various published reports that state the odds for various difficulties and dangers and note that you are millions of times more likely to be in danger as you drive to your neighborhood mall than in your travels in France. We could also report, anecdotally, that through

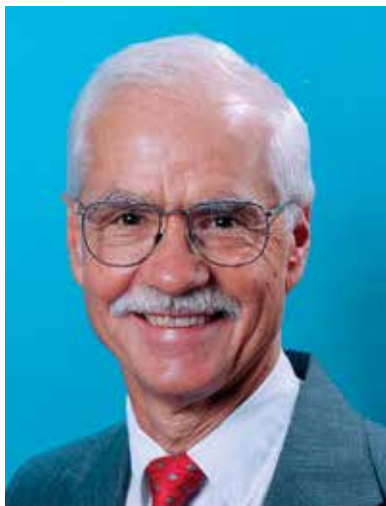
many trips to Paris in the last ten years—as in the last forty-five years—we have felt safer in Paris than in any other city in the world. We will, of course, be in contact with the American Embassy throughout our conference planning.

And that reminds us to note the Mission statement from the American Embassy in Paris (where we hope to have a reception): “France is America’s oldest ally. France and the United States have been linked for more than two centuries by ... a rich complex of cultural, intellectual and economic ties. The seminal ideas of the Eighteenth-Century ‘philosophes’ profoundly influenced America’s Founding Fathers, and the American victory in the Revolutionary War would have been inconceivable without French participation as would have been the liberation of France without the American troops who stormed the Normandy beaches in 1944.” And American literature is inconceivable without Paris, without the feasts of Hemingway and all the others in the Capital of Modernism. Did Gertrude Stein say it best: “Paris, France is exciting and peaceful ... Paris was where the 20th century was” (*Paris France*)? Or did Hemingway say it better: “There is never any ending to Paris ... Paris was always worth it and you received return for whatever you brought to it”? (*A Moveable Feast*).

See you in Paris next summer, where we will raise our glasses and proclaim: *Hemingway, nous voilà*—Hemingway, we are here! ■

Presidential Address

Source: University of North Carolina, Chapel Hill



A Letter from the President

Joseph M. Flora

Greetings, Hemingway Friends,
What more appropriate way for us to commemorate the centennial of the ending of The Great War than to re-experience it with Ernest Hemingway in France! The 2018 Conference of the Hemingway Foundation and Society in Paris will have us rethinking his part in that war and, of course, the war's impact on his life and his fiction. We will also joyously embrace the Paris of the 1920s, the city where a young Hemingway encountered Modernism and mastered its lessons. We will find that Paris!

A journalist when he arrived in 1921, Hemingway was counted among the brilliant young writers of his generation when in 1928 he left Paris to start a new life in Key West. He had by then authored short stories that would be counted among the classics in the genre. He had authored *The Sun Also Rises*, the novel that secured his place among the greats. And he was finishing *A Farewell to Arms*, the novel that secured popular as well as critical acclaim. The Gulf Stream would now become Hemingway's challenge and inspiration, but Paris was a moveable feast, as he would prove many times.

And so we prepare for the 2018 Conference. If you are going to be in Boston for the annual meeting of the American Literature Association, I invite you attend the 2017 Annual Meeting of the Hemingway Society. It takes place on Thursday, May 25, 4:30-5:30, Westin Copley Place. Matt Nickel will give you a preview of the riches planned for the Paris meeting. Working closely with H. R. Stoneback, the Director of the Conference, Matt has carefully explored the terrain. He can answer your questions.

You will also hear about prospects for the 2020 Conference. Larry Grimes and Kirk Curnutt visited Havana together to explore the options. You will get updates on membership, finances, *The Letters* project, the *Hemingway Review*, the *Newsletter* and the website.

Planning for the Annual Meeting, I have appreciated anew the dedication of our membership—the hard work that has gone on since the Society began and continues with equal devotion. There is a galaxy of Wonder Workers in our Society. The Wonder Workers have enormously enriched Hemingway scholarship through their labors for The Hemingway Society, and they have enriched our personal lives as well. The zest for joyous life amongst us we can trace back to Hemingway. I have felt it in good measure at our gatherings, especially during the conferences, and I celebrate it now! Should you be a new member of the Society, stay around. You will experience that spirit soon.

Honored to serve as president of the Hemingway Foundation and Society, I look forward to working with the board and with you. I'll hope to see many of you throughout the conference as well as at the Annual Meeting. And then next year in Paris! ■



Ernest Hemingway appears in countless memes on the Internet, many of them citing famous lines (not always accurately). Turn to page 24 for a selection of the most popular.

Hemingway Society Leadership

Joseph M. Flora
University of North Carolina
Chapel Hill
President (2017-2019)

Gail Sinclair
Rollins College
Vice President (2017-2019)

Larry Grimes
Bethany College
Treasurer (2016-2018)

Alex Vernon
Hendrix College
Board Member (2016-2018)

Debra Modellmog
University of Nevada, Reno
Board Member (2017-2019)

Kirk Curnutt
Troy University
Board Member (2015-2017)

Mark Cirino
University of Evansville
Board Member (2015-2017)

Suzanne del Gizzo
Chestnut Hill College
Ex Officio Member,
Editor, *The Hemingway Review*

H.R. (Stoney) Stoneback
SUNY-New Paltz
Ex Officio Member, Past-President

Cecil Ponder
Independent
Business Systems Manager

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“At Home in Hemingway’s World”: An Oak Park Reminiscence, One Year Later (*Already*)

Alex Vernon, Conference Chair

The 17th Biennial International Ernest Hemingway Conference kicked off at 1700 hours on Sunday, July 17, 2016, the week of Ernest’s 117th birthday. We were fortunate and are forever grateful to Mary Jane and Kurt Neumann, the home’s owners, for letting us celebrate the occasion on their lovely lawn and with tours of the house at 600 N. Kenilworth. How amazing it is to see Mary Jane’s medical practice where Clarence’s used to be, and to see the Neumann children’s playroom in the same space where the Hemingway children played.

The image on the program cover and the conference poster captures this moment in Ernest’s life, stationary yet mobile, between train cars, between childhood and adulthood, between home and the world. When I see it I always think of “The Battler,” the story I teach as the transitional one for *Nick Adams* in *In Our Time*. For me it is Nick before he gets kicked off the train, before his encounter in the woods of a world of men without women—a grotesque world, to use Sherwood Anderson’s word, certainly a violent world—and before we find him in the following interchapter immediately after his wounding in the Great War. “At Home in Hemingway’s World” was the perfect conference theme because of its fraughtness—of Hemingway’s relationship to Oak Park and to the world, and our own to him.

The two-year planning process and the conference itself involved an unprecedented tripartite partnership with the Hemingway Society, the Ernest Hemingway Foundation of Oak Park, and Dominican University. The conference registered 320 participants from eighteen countries and managed an expense budget of over \$76,000. There were four plenary sessions, seventy-one academic

panels with two hundred presentations, a keynote evening with Tim O’Brien, two fundraisers, a birthday lunch with champagne toast, a trivia night, a Hemingway-inspired art gallery opening, and a closing banquet at Grace Hall Hemingway’s 19th Century Club. It also offered two parallel programs: a one-day undergraduate symposium and a one-day credit-bearing continuing education/in-service learning opportunity for local secondary school teachers.

Special guests included Valerie Hemingway, Paul Hendrickson, Lesley Blume, Liesel Olson, and Lynn Novick and Sarah Botstein of Ken Burns’ Florentine Films. We raised over \$8,000 for the PEN/Hemingway prize and over \$8,500 for the Society (mostly for future conference graduate student travel support). For those of you who missed the PEN/Hemingway fundraising cruise on Lake Michigan, we celebrated Susan F. Beegel’s successful editorship of *The Hemingway Review*, and by way of thanks presented her with a wooden miniature of the *Pilar*.

The Friday plenary session, “Love and Truth in Hemingway’s Life and Work,” inspired by Dominican University’s Caritas Veritas Symposium Series, showcased four of our own: Mark Cirino, Linda Wagner-Martin, Debra Modellmog, and Matthew Nickel. I wish I could recreate it for my Hemingway seminar students whenever I teach that class, as the panel truly captured the variety and richness of approaches to Hemingway and his writings. Not to mention the great passion and care of our community for its good work.

For many of us, the highlight was the novelist Tim O’Brien’s Tuesday reading of a draft manuscript, titled that evening “Timmy and Tad and Papa and I.” Who didn’t at turns laugh, at turns tear up? It was a piece about fathers biological and

literary, about legacy, about craft, about a writer’s love for literature, about a father’s love for his sons. Fingers crossed that we will be able to relive some version of that experience when the essay is published. A colleague of mine at Hendrix teaches a course called “Creative Criticism,” and I was just in her office describing (inadequately!) how O’Brien’s talk struck me as an exemplar of the genre.

Serving as the Conference Director was a mixed blessing. On the one hand, I met many new people I would likely never have met were I a usual participant. On the other hand, I simply did not have the time to really visit and connect with friends both new and old. The people I worked with the most—the co-site directors John Berry and David Krause (EHFOP and DU) and their brilliant factotums Allison Sansone and Deb Kash—are now dear and I daresay lifelong friends. There’s simply no way to express my astonishment that the universe brought this particular team together. The right time, the right place, the *exact* right people. Because of them, I feel not only at home in Oak Park, but even more at home in Hemingway’s world.

And, finally... Paris! It’s been too long since the Society has returned to Paris—for so many of us this will be our first conference in this beloved city of his, his first global home away from home. That includes me, who has been doing Hemingway studies since the late 1990s. Stoney and Matt will undoubtedly make it a conference to remember. J’espère te voir là-bas! Yet even as I look forward to Paris, I’m also very aware of those whose presence we will miss the next time we gather: John Sanford, Marcelline’s son, who has been a great member of our community; and Channy Lyons, who gave a lovely presentation in Oak Park on the music and art of Grace Hall Hemingway.

As I think about Paris, I think: *feast on our street crêpes while we may....*

John W. Berry, Chairman, the Ernest Hemingway Foundation of Oak Park and Conference Site Coordinator

Perhaps the biggest challenge in hosting the 17th Biennial Hemingway Conference was balancing the plans and expectations of three discrete partner organizations: the Hemingway Society, Dominican University, and the Oak Park Foundation.

Fortunately, all three partners had excellent volunteers or staff members who



John Sanford, surrounded by friends and admirers. Unfortunately, John would pass two months after the conference (Courtesy: Cecil Ponder)



Hemingway Review editor Suzanne del Gizzo pays tribute to predecessor Susan F. Beegel, who helped the Society's journal from 1992 to 2015 (Courtesy: Cecil Ponder)



Susan wonders how she'll ever pack the miniature Pilar the Society presented her in tribute to her many years of dedicated editing (Courtesy: Tom Adams)



Michael Curry discusses his upcoming Gainesville conference, co-organized with Raul Villarreal, on Hemingway in Cuba set for July 2017 at the closing banquet (Courtesy: Peter Krynicki)



Hilary K. Justice, flanked by Valerie Hemingway and Susan F. Beegel, on the brink of announcing that she would join the staff of the John F. Kennedy Presidential Library as our new Hemingway Program Specialist (Courtesy: Cecil Ponder)



Site Director John W. Berry (l) and Program Chair Alex Vernon (r) welcome attendees at the opening reception (Courtesy: Cecil Ponder)



The first-ever trivia night featured an appearance from Melania Trump (aka Verna Kale) (Courtesy: Sara Kosiba)



Then Hemingway Society president H. R. Stoneback with 2016 Hinkle Travel Award winners (Courtesy: Tom Adams)



*Alex Vernon introduces keynote speaker Tim O'Brien of *The Things They Carried*, whose meditation on Hemingway and fatherhood was, for many, the emotional highlight of the week (Courtesy: Sara Kosiba)*



Joe and Gay Haldeman with Steve Paul (center), in one of the conference's many opportunities for bonhomie (Courtesy: Cecil Ponder)

Four plenary sessions...

71 panels...

200+ presentations ...

A Tim O'Brien keynote...

Two separate fundraisers...

A birthday lunch, trivia night, an art gallery opening...

A closing banquet at the 19th Century Club...

And countless memories!

worked very well together mostly on regular conference calls beginning with a two-day face-to-face visit with conference chair Alex Vernon over a year out.

Since its founding in 1983, the Oak Park Foundation has hosted many scholarly and author events, including a well-attended 100th Birthday conference in the summer of 1999. So we had some experience under our belt as did the Hemingway Society and Dominican University with its excellent classroom, housing, dining and auditorium facilities.

All we had to do was to make it all “seamless” to conference attendee. And we did with only a few bumps....

I also had fourteen years of experience as director of the statewide community college library consortium (forty-eight colleges) which included many workshops and conference programs for large audiences from across Illinois. Helpful planning experience!

We had originally investigated using both Dominican University and nearby Concordia University as conference venues, but that would have added another partner and the Oak Park Foundation’s relationship with Dominican in managing tenants and the property at the 600 N. Kenilworth Home from 2009-2012 secured the final decision for Dominican University to be sole and full educational partner for the 2016 conference.

We were also very grateful to Kurt and Mary Jane Neumann, who bought the 600 N. Kenilworth home from the Oak Park Foundation in 2012 and lovingly restored it to a single family home after many years as a three-flat. They are Hemingway fans, Mary Jane is an EHFOP Board member and they have generously opened the home to the public on several occasions for special events.

I will close with thanks to Allison Sansone, then EHFOP Executive Director; Pamela Lyons, current Executive Director; Dr. Donna Carroll, President of Dominican University; Dr. David Krause, Dominican University Associate Provost and Professor of English; and primary contact for the university, Amy McCormack, EHFOP Board member and Senior Vice President; and the amazing Debra Kash, Director of Auxiliary Services; and, of course Conference Chair Alex Vernon.

Looking forward to the 2018 Paris Conference as a participant! ■



The cruise ship that followed your tri-rum-virate during the scouting trip, framed between the towers of the Hotel Nacional, as viewed from the roof of the Hotel Capri.

You Know How it is There Early in the Morning in Havana with the Bums Still Asleep Against the Walls of the Building: *A Prospective Cuba 2020 Letter*

Photos: Amanda W. Taylor

We first saw it framed in the cut-out window of the wall of the pool atop the Hotel Capri where George Raft used to front for wiseguys with names like Charlie the Blade and Sonny the Butcher. The passenger ship was small and neat in profile against the blue sea, hugging the shore as she made her way east. There was no tanker from Tampico behind her and as we drank sangrias, Bucanero beer, and Havana Club rum, we watched her hover there like a sucker fish hungering for a ropy, carmine clot of blood to mill.



Professor MacGrimesy, Your Correspondent, and Scottiago in Havana’s Plaza de San Francisco, December 2016, paying homage to the opening sentence of To Have and Have Not (originally the 1934 short story “One Trip Across”)

"Italians," guessed Professor MacGrimesy, one of Your Correspondent's travel companions.

"German," suggested Scotty Centavo. Scotty Centavo was our guide—and since he planned our trip down to the penny, it would be erroneous to dub him "Scotty Peso"—so he should know. Coming up with a nickname for him was hard business. Not only does Scotty C understand that there's always a bill and you never want to be the one stuck with it; he also has the patience of a saint when it comes to helping a brother make travel arrangements. For that reason Your Correspondent, about twenty minutes into the excursion, decided Scotty Centavo was not the right name for him. Instead Your Correspondent dubbed him Scottiagio.

Scottiagio comes to Havana regularly. Professor MacGrimesy hadn't been in twenty years. Your Correspondent had never been. We took Scottiagio's word for it, and scribbled an itinerary for the weekend on the back of a receipt in the Havana humidity.

Number 1: Go easy on the sangrias, Bucanero beer, and Havana Club rum. We had a lot of work to do.

Your Correspondent had asked (more liked begged) to join this weekend jaunt because he wanted to trace the opening scenes of *To Have and Have Not*. A reader's guide he'd written to the novel was only weeks away from debuting at No. 3,465,283 on the Amazon bestsellers chart and it struck him that if you intend to write a book about place, well, then, by gosh by golly or by Richard Gordon, you

ought to visit it, at least once, even if only for sixty hours.

But that wasn't the real reason our unlikely trio (plus an official photographer) smuggled our way into the Paris of the Antilles. Hubbub within the Hemingway Society said the time was ripe for an international conference in the country where El Papa lived longer than any other. Maybe as soon as 2020, following Paris 2018. Cuba was opening up, after all. Already it was two years to the rear window since the U.S. restored diplomatic relations, putting an end to six decades of bad blood and icy isolation. Six months before us the then-American president had visited Havana, selling the virtues of capitalism by palling around with the founder of AirBnB (which is allowed to operate in country. So far, thank goodness, no Starbucks). If the American president isn't famous enough for you, a year before that Conan O'Brien was here, doing his show streetside for a week. The Rolling Stones had performed a concert recently, too. If Mick Jagger and Keith Richards are good enough for La Habana, why not a few hundred rabid Hemingwayites?

That was the idea, anyway. But you know how cockeyed most ideas get on the road to realizing them. Your unholy trinity had no sooner booked flights and applied for visas a month earlier than the surprise outcome of the American election made us wonder whether Cuban relations would take a step back. And then, just one week before we were set to depart, the ultimate in bad timing happened:



One of Havana's many vintage cars that serve as taxis awaits riders outside the Finca.

Fidel Castro died.

We weren't sure we could get into the country, or if we did what would be allowed to remain open during the long period of mourning. A lot had already been up in the air. We were scheduled to fly in on American Airlines during the first week of commercial instead of chartered flights. Now Fidel's death threatened to shut down the airport (where, coincidentally, the Cuban version of the TSA dresses in Catholic schoolgirl outfits, like extras in a 1999 Britney Spears video). We made our way to meet up in Miami anyway, assured by Scottiagio that all plans were go.

Even after we boarded our bird the flight into Havana was tense. Would Castro's long-anticipated croaking lead to street demonstrations? Would we end up like the fictional Hemingway in the recently released (and middlingly reviewed) movie *Papa: Hemingway in Cuba*, caught in a crossfire outside of the Government Palace? Or like Harry Morgan in *THHN*, would we duck for cover while bullets whizzed and plate glass shattered thanks to a modern-day *porra* attack? Maybe we had overactive imaginations. We had read a lot of books in our lives. Our fellow American tourists had more jejune worries:



Finca Vigía museum director Ada Rosa Alfonso briefs Scottiagio outside the villa while tourists from around the world try to remember the last Hemingway work they read (if they ever read one).



Your unholy gin-ity entering the bayshore temple in Cojimar where the bust of Hemingway pays tribute to *The Old Man and the Sea*.

They were afraid we wouldn't be able to buy booze.

As it turned out, all of our anxieties were unfounded. Havana during that first weekend in December was quiet, with music on the streets banned. Most of the watering holes were indeed shuttered, including the Floridita, and the Calle Obispo was dark. That didn't stop the occasional barker from trying to entice Your Correspondent into a muffled discothèque, though. The aforementioned official photographer, Snaps McAperture, made sure he didn't go astray.

It wasn't hard for your tri-rum-virate to picture what a Hemingway Conference in Cuba would look like. Professor MacGrimesy was a veteran of the 1995 and 1997 Havana symposia organized by the late Bickford Sylvester. Scottiago regularly attends the Internayional Symposium Ernest Hemingway. We spent Friday night, all day Saturday, and the first half of Sunday touring the likely stops, which most Papistas know like the back of their hand, even if they've never been there.

We made it to the Finca, where museum director Ada Rosa Alfonso greeted us warmly. The estate was swarming with tourists, the drive clogged with those gorgeous, boldly colored vintage Chevy Bel Airs and Ford Galaxies for which Havana is fabled. Professor MacGrimesy marveled at how much more professional the place was run since the



The fountain sculpture of Santiago outside the Old Man the Sea Hotel in the Marina Hemingway, waterless and weed-choked in December, reveals how the Marina has seen better days.

nineties, when visitors traipsed through the now-cordoned-off rooms of the villa, poking and prodding at the memories.

We then blasted over to nearby Cojimar for the *Old Man and the Sea* sights, including La Terraza and the bust of EH along the bayshore. Buses galore lined the route, assuring us transporting a few hundred scholars wouldn't be a problem.

We went west, too, out past Old Havana to the now dilapidated Marina Hemingway, where weeds grow up in the pavement cracks and the statue outside the Old Man and the Sea Hotel looks landlocked by drought.

We taxied into Old Havana, rattling our way up the rickety elevator of the Ambos Mundos Hotel to room 511, imagining Jane Mason hotfooting lustily across the window ledge to one of her and Hem's supposed trysts. Then we hit the rooftop bar, The Mirador of Old Havana, one of the best vistas of the city.

Because Your Correspondent was a little worried about being *Old Man and the Sea*-centric, he insisted on dragging the troupe to the Plaza de San Francisco. That's where, according to Hemingway, Pauline and Jinny Pfeiffer were pinned down in an August 1933 *porra* raid fought with Tommy guns that inspired the opening scene of *THHN*. Your Correspondent's companions gamely agreed to reenact that first sentence of Hemingway's 1937 potboiler. Scottiago kindly surveyed the nearby trinket shops, asking which building might have been home to La Perla, the café where Harry Morgan

watches anti-Machado terrorists get their brains splattered on the stones.

Across the plaza, we searched for some sign of the fishing docks that were home first to Joe Russell's *Anita* and then, of course, to the *Pilar*. The docks are long gone, replaced by a formidable structure called the Terminal San Maestra San Francisco. That was where the cruise ship that had dogged us all day ported, spilling European tourists.

"Definitely German," Professor MacGrimesy agreed.

We couldn't go home without thinking about Hemingway's 1939 story "Nobody Ever Dies," which should've been subtitled "Which Nobody Ever Reads" because nobody ever does. As we strolled the Malecón outside the Hotel Nacional (which we could stare down on from the roof of the Capri) we tried to imagine what stretch of it the black stool pigeon fingers his voodoo beads on after he finks out Enrique and Maria for fifty dollars. That story reminded us how much Society members would be learning about Santeria if we conferred here.

Some excursions we couldn't pull off. Your Correspondent wanted to rent a boat and trace out the route Harry Morgan and his sodden mate, Eddie, follow along the coast after they agree to smuggle Chinese illegals to Key West. That would take the party past Cojimar to the Bacuranao cove where Harry commits the single-most controversial act in all of Hemingway. Professor MacGrimesy and Scottiago looked askance when Yours Truly suggested we reenact the offing of the nefarious Mr. Sing. They couldn't be

swayed even after Your Correspondent offered to play the part of the human trafficker and pretend to get his neck snapped.

So it's clear to all there's enough to do in Cuba to fill a conference week. The lingering questions have to do with the Big Ls: lodging and meeting logistics. Right now a lot of European money is pouring into Havana to spiff up the hotels, but nice rooms are costly. The Capri ran right around \$400 a night. Six months later, Your Correspondent is still selling his plasma to pay the bill. For now, more affordable hotels rest inland, many of them near the embassy district, and they look a little rundown if you want to know the truth. Imagine a slightly shoddy Motel 6 and you get a sense of what you'd get for your \$100 a night in 2017.

Scottiago is convinced that those hotels are in line for a facelift. He's already been back to Havana several times since Your Correspondent waved goodbye in Miami. So the long and short as to prospects for Cuba 2020 right this moment: We just don't know.

As Professor MacGrimesy briefed the board when our merry threesome washed back up on American shores, we don't



Inside the glamorous Hotel Nacional, where the party smoked cigars and imbibed with a CBS producer and correspondent covering Fidel's funeral.



A security guard in the lobby of the Hotel Ambos Mundos, making sure no modern-day Jane Masons make off with the Hemingway displays.

want to put all of our post-Paris eggs in one basket. That's a good deal if you're the basket but if you're the eggs it's not so smart. We're encouraging Scottiago to keep his ear to the ground and be ready to work up a proposal to present in Paris in 2018, but we're also urging other interested parties to think about other sites—domestic ones, like Wyoming or Arkansas. Just to be safe.

"There's always 2022," Professor MacGrimesy said on the way to the airport. "If the world doesn't end first."

Short of that catastrophe, Your Correspondent and Professor MacG are at Scottiago's call, ready for a second scouting trip—all three on our own dime, we should note—to see where we stand as we head into future planning. We want to make it clear our role is simply advisory. We've run our share of conferences, thank you very much. Back in the states we've drawn up a list of Hemingway experts who know the country and the works and who could sit on a committee with Comrade Centavo. You know who you are, ladies and gentleman, so you can expect the summons.

Until then, as long as there's Bucanero beer and Havana Club rum and a robin's-egg-blue Studebaker to ride around in, don't think we're not on the case, brother. ■



A Saturday farmers' market, deep inside Havana.

UPDATE

If reports are correct, the Trump administration is poised to rollback the current policy toward opening up Cuba, making efforts to evaluate prospects for 2020 even more difficult. In its May 2017 meeting, the Hemingway Society board voted to reiterate the need to pursue multiple possibilities for 2020. Proposals will be accepted up to June 1, 2018, with a decision announced at the Paris conference the following month.

Remembering Madrid: 1984



View of Madrid (Spain) from Círculo de Bellas Artes' flat roof (downtown). Foreground: Metropolis Building and Gran Vía (avenue). Photo by Felipe Gabaldon.



The bridge in the Guadarramas at issue in *For Whom the Bell Tolls*.

ED. NOTE: This is the fourth in our series looking back to Hemingway Society conferences of yore. In 2014 we remembered Paris 1994, in 2015 Schruns 1988, and last year we went back to Lignano 1986. For this installment we decided to stay in the 1980s and wrap up the decade by exploring the earliest years of Society meetings, beginning with two foundational gatherings in 1980 and 1982 and leading up to the first international conference in 1984.

James Nagel

Prologue: The First Two Hemingway Conferences

The tradition of literary conferences has been extremely important for the author societies in American Literature, especially in the case of the organization in honor of Ernest Hemingway. In fact, the association was founded in the middle of such a meeting, one on Thompson Island in Boston Harbor in 1980. This event was especially notable because it was sponsored by the John F. Kennedy Library on the occasion of the opening of the Hemingway Room. Some of the events were in the library, but many took place in an historic building on the island, where we could see the beautiful outline of the library shining in the June sun throughout the discussions. The curator of the collection, Jo August, organized the events, and the proceedings centered on the holdings of the collection, a tour of the library, and a recounting of notable biographical events supported

by documents and memorabilia such as the trunk in the manuscript room and the lion rug on the floor beside it. There were some standard scholarly papers, as I remember it, but the emphasis was on the new collection and descriptions of the invaluable manuscripts that were now open to the public.

Several speakers offered reminiscences of their relationship with the author, among them Charles Scribner, Jr., who was representing the firm, and Patrick Hemingway, whose precise observations and incisive intelligence very much impressed the audience. For the opening dinner, Jacqueline Kennedy came on the arm of George Plimpton, and the two of them were clearly the stars of the evening. Mrs. Kennedy was exceedingly generous in personally greeting everyone at the dinner, and she spoke to me about the Finca Vigía, the awkward situation in Cuba, and President Kennedy's admiration of Hemingway's work. She could not have been more gracious.

Perhaps the most important event at the 1980 conference came at a picnic



James Nagel and Gianfranco Ivancich. Gianfranco had flown to Madrid from Venice to invite the Hemingway Society to Lignano for the 1986 conference. Here he shows the medal they have created in honor of Hemingway.

lunch on the lawn when Paul Smith initiated the idea of forming a society devoted to the study of the life and works of Ernest Hemingway. He cited the F. Scott Fitzgerald Society as an example of what we might do, and all eighty of the people in attendance agreed that it would be a great idea. We also applauded the idea that we should attempt to have a conference every two years. Paul Smith was appropriately elected president, and the society was on its way with enormous enthusiasm by the members. There was a great deal of personal cohesiveness among the founding members on that occasion, a sense that here was a group of really good people and scholars, and many life-long friendships were formed on that island.

Mr. Scribner sat next to me at lunch and for much of the conference, and we seemed to get on quite well, so easily, in fact, that I drove him to the airport at the end of the meetings. He invited me to meet with him at his office whenever I was in New York, which I did several times over the following decade, and on one occasion he gave me a bust of Hemingway done at Princeton, which I donated to the Kennedy Library. Paul Smith came by water from Connecticut to Boston on his personal sailboat, and at the end of the celebration he invited Jo August and my wife and me to join him for an afternoon cruise around the harbor. It was a great finish to a lively few days, and there was much to celebrate. On a serious note, we talked about the numerous requests from the members for a meeting in 1982, but Jo said she was not

sanguine that the library would be willing to host another conference quite so soon. Paul asked me if it might be possible that I could direct the conference and hold it at Northeastern University. People could then come to the library on the subway and use the collection before, during, and after the formal meetings, and Jo was certain that she could host a reception in the Hemingway Room. It sounded great, and I said I would shake the university piggy bank and see if there was any money in it.

There was, thanks to our new Dean of Liberal Arts at Northeastern, Richard Astro, who, as chair of the Department of English at Oregon State University, had directed a Hemingway conference in 1973 that featured many scholars whose names had quickly become familiar: Philip Young, Joseph De Falco, Gerry Brenner, Peter Hayes, and Robert W. Lewis among them. For me, the only problem was money. In a heartfelt conversation, Paul made it clear that the society had no funding at all, and he had to plead with Trinity to covering mailing costs and other minor expenses. Rich Astro, always inventive about financial matters, suggested a way to fund the conference out of the grant money in his foundation budget: I would edit a book from the meeting and devote the royalties to repaying his office all the money I had spent on the meeting. In effect, his budget would provide an advance against royalties. I agreed, and indeed it worked out that way when the University of Wisconsin Press published

Ernest Hemingway: The Writer in Context, which sold very well.

To make sure a book would be of interest to the world, I needed to do something of special appeal to Hemingway fans. I was not absolutely certain who would qualify as a “notable” person, but since I now knew Charles Scribner, Jr. I started with him, and he came and talked about Hemingway’s relationship to the firm, how gracious, and loyal, and reassuring he had been when Charles Scribner Senior passed away. Patrick Hemingway was also generous about coming back to Boston, and he presented a very important paper on the summer of 1942, when a German submarine surfaced near the *Pilar* and Hemingway got the bright idea that he could destroy one of them by throwing a fire extinguisher filled with explosives down the hatch. Looking for submarines also allowed Hemingway to get more gasoline for his boat so he could fish for marlins. Since he brought his three sons with him on these trips, he probably was not expecting to actually engage an enemy submarine, which would have been suicidal. Perhaps the most surprising speaker for many people was the British playwright Tom Stoppard, whom I knew slightly from another connection. On that occasion, he had told me Hemingway was a great influence on his work, and I thought everyone would be interested in hearing about the details. He gave a very close and insightful examination of several of the early stories with an emphasis on narrative technique.

As the organizing proceeded, there were logistical problems. I had promised to cover Patrick’s airfare, but I was stunned when he informed me that he had rented an entire airplane so that his daughter, Mina, could fly to Boston and satisfy some requirements for her pilot’s license. I had no idea what renting an entire plane might cost, and throughout a sleepless night I envisioned an embarrassing meeting in the dean’s office explaining some outrageous expense. As it turned out, it was no more expensive than three airline tickets would have been since his wife, Carol, was also coming. She was a delight for the entire meeting, and Mina turned out to be a lovely person, smart, sensitive, and a gracious presence throughout the conference. Tom Stoppard was most generous with his time and participation (he came to everything), and he instructed me to ignore his agent’s continuous requests for additional compensation.

Stoppard brought in the media on a level we had not expected, and I had to schedule a press conference every day and arrange interviews for all the major papers.

The scholarly side of the conference featured many of the usual suspects, among them Michael Reynolds, Millicent Bell, Paul Smith, Peter Hays, Adeline Tintner, Jacqueline Tavernier-Courbin, and Jim Brasch, who talked about the book he was doing with Joseph Sigman on Hemingway's library in Cuba. We had a strong audience throughout the conference, and it was covered in all the major newspapers in the Boston area. The Northeastern administration was pleased at the favorable notices, especially the news that *Ernest Hemingway: The Writer in Context* earned back all the money spent for the conference. The Hemingway Society had now organized two successful meetings that established it as an important group in American literature, and we had set the stage for even more significant events in the years to come.

Onward to Spain....

The conference held in Madrid in 1984 marked a monumental moment in the life of the Hemingway Society in that it was the first time a meeting had been held outside the United States. Directed by James Brasch, it was held in Spain from June 24 through June 29, the timing dictated by the desire to get hotel rooms for no more than \$20 a night for each person. By the time I became president in 1983, Paul Smith and Jim Brasch had worked out the basic outline of the conference and we were well into evaluating papers for presentation and planning special events. I was enthusiastic because I saw this meeting as a major advance in the stature of the society and an opportunity to absorb international scholars into the activities we were already anticipating for the future. My major worry, which proved unwarranted, was that our hosts in Spain were part of the Fascist government Hemingway had opposed during the Spanish Civil War. Although I knew the country had welcomed him back in the 1950s, when he covered the bullfights for a summer, I felt there might be vestiges of animosity for a writer who so vociferously opposed the government that was still in power. I was wrong. All of the officials we encountered, from the Mayor of Madrid, to the university administration, to the American Ambassador, could not have been more



Senora Puché, Mrs. Oldsey, Gwen Nagel, James Nagel, José Luis Castillo Puché, and Bernard Oldsey.

hospitable or more gracious. Much of that was the result of the personal preparations for our arrival made by Jim Brasch and his wife, both of whom had made precisely the right impression upon our various hosts.

What bothered me during the advance planning and even once the conference had started was the Spanish attitude about details, and although we knew when meetings would take place, we seldom had any idea where they would be held until perhaps an hour before they were to begin. People were constantly asking me where to go, when, and how to get there. Somehow, the events seem to come off without a hitch. The conference began with an evening reception at the Hotel Florida Norte, where most people stayed, and the formal opening of the meeting was held the next morning at the *Institute de Cooperation Iberoamericana*. I had been told that I should say a few brief words of gratitude to our hosts and explain the nature of the Hemingway Society. When I met our Spanish hosts just before the opening, it became clear that they expected me to make a rather major address of a half hour or more, one that would be covered by the press. I went into extemporaneous mode, outlining a few topics I might touch, and I found the last paragraph of the *Dictionary of Literary Biography* essay on Hemingway I had published the year before. I thought if my brain totally failed, I could read that, smile nicely, and sit down.

Meanwhile, there was great consternation behind the scenes. The Spanish apparently take very seriously the business of the seating order at the head table, who was in the center, who toward the edge, and there was serious concern about who might be offended.

I assured everyone that Americans are not particularly officious about such matters, and I would be happy to sit at the end if that resolved things. It seemed to. But when we walked out on the stage, my name tag was in the middle, next to that of Antonio Ordóñez, the son of the matador Cayetano Ordóñez who, in the 1920s, had fought under the name of Niño de la Palma. I had been warned that his English was a bit uncertain, and I was not sure on what level I should engage him. I asked him why Hemingway was so respected in bullfight circles, and he replied, in almost exactly these words, that the author had an instinctive appreciation of the subtleties of language and tone used to describe the passion of the *corrida*. He reminisced about his relationship with Hemingway, and that of his father, and his great admiration for the American author. Other members of the institute offered cordial greetings, and the conference was off and running.

On the scholarly side, there were panels that have become standard in Society events, opening with biographical papers. Among other speakers, Michael Reynolds focused on Hemingway's fascination for Theodore Roosevelt's muscular Christianity and James Brasch explored the relationship with José Luis Herrera. On the short story panel, Linda Wagner addressed "Obsessive Griefs: Hemingway on Lost Fathers" while Bernard Oldsey covered "The Capital of the World," an appropriate topic for a meeting in Madrid.

The panel on *The Sun Also Rises* produced the most dramatically unusual response from the audience. Following some rather standard papers by James Steinke and Fredrik Christian Brøgger

(Tromsø, Norway), James Hinkle delivered a paper entitled “What’s Wrong with Bill Gorton” that began with a long discussion of variations in the appearance of people, how some are beautiful, many average looking, and a few unfortunate souls rather unappealing. The audience laughed throughout this introduction, thinking it to be a parody of a scholarly paper delivered in the mode of deadpan comedy. Then he turned to the characters of *Rises* stressing Brett’s beauty, Jake’s rather handsome stature, and the looks of many of the other characters. When he got to Bill Gorton he reasoned that Hemingway’s major characters all have an important wound, or a problem, and since Bill seems normal in every other way, the only explanation must be that he is ugly. He argued that Bill has a long upper lip. The audience roared in laughter for five minutes. It turned out that Jim had not meant it to be humorous at all, and he seemed proud of a new insight. I was sitting next to Linda Miller, and her face was wet with tears from laughing, the widespread reaction to the unintended comedy of the paper.

The days were filled with substantive presentations, José Mariá Castellet on Hemingway’s early years in Spain, Joseph Sigman’s showing of a newly discovered film of the author fishing aboard the *Anita* in 1932, and José Luis Castillo Puché, one of Spain’s leading writers, on Goya’s influence on Hemingway. Later that evening I had dinner at Botín’s with Bernie Oldsey and Puché. He argued that Bill has a long upper lip, and he regaled us with riveting accounts of the Spanish Civil War. On other panels, Frederic Svobodal, George Monteiro, and Susan Beegel all read excellent papers based on research into the Hemingway manuscripts, including deleted passages previously unknown to scholars. Jacqueline Tavernier-Courbin discussed Hemingway’s Paris, a city she knew well, and Allen Josephs gave a memorable analysis of Hemingway’s poor use of Spanish in his works.

Among other presentations, Millicent Bell did an assessment of Hemingway’s Realism. Since I had recently published *Stephen Crane and Literary Impressionism*, my own paper was on that movement and *In Our Time* with an emphasis not

only on sensory imagery but on the use of implication rather than direct statement to make important thematic points. Kenneth Rosen analyzed the verbal violence of *For Whom the Bell Tolls* and Erik Nakjavani explored the aesthetics of Cezanne as an important influence. Ramon Buckley chaired a popular discussion of a documentary film on the Spanish Civil War. The conference closed with a formal address by the Mayor of Madrid, D. Enrique Tierno Galvan, who explained to me before we got started that political terms such as *Socialism*, *Fascism*, and *Republicanism* in Spain have nothing to do with the meanings Americans give those concepts in their home country. The conversation throughout the conference would seem to underscore that assessment.



Rod Davis, Alan Margolies, Linda Miller, Donald Junkins, Dick Davidson, Randall Miller

Beyond the scholarly papers, there were many other kinds of events, including several discussion sessions, slide lectures, and a walking tour of Madrid. My personal favorite was listening to Donald Junkins read Hemingway’s poems about bullfighting, a riveting presentation. One day we all took a trip to El Escorial, which proved to be fascinating. Many people spent the next day at the bullfights, and others toured the shopping section of the Gran Via in Madrid. Perhaps the most memorable special event was a tour of the area covered in *For Whom the Bell Tolls*, including a visit to the Sierra de Guadarrama Mountains and the bridge that Robert Jordan is sent to destroy to prevent enemy reinforcements easy movement. It was a surprise to all of us to discover that Hemingway had fictionalized it since it is solid stone, much too massive to be blown up by the amount of explosive

that could be carried in a backpack. Also remarkable was a luncheon in Segovia at Candida’s Restaurant, famous for its roast suckling pig, so tender that it can be carved with a plate. To prove the point, just before it was served several tables were brought in followed by the chef, dressed all in white, holding a plate high over his head. He waved the plate to everyone, turned to the tables, and in a series of quick chops, carved all of the pigs ready for serving. Then he turned to the crowd, held the plate back over his head, and threw it in the air, letting it crash to pieces on the stone floor. It was dramatic, and we all applauded uproariously. Later in the week, American Ambassador Enders had a reception for the entire conference at the embassy, a decidedly formal occasion.

I missed a day trip to Toledo because Gianfranco Ivancich had called me from Italy to say he was coming to Madrid on a most important matter. I found him to be a most cordial companion who normally used three different languages in each sentence. He extended to the society an invitation to hold our 1986 conference in Lignano, just north of Venice, a location that Hemingway frequented many times for duck hunting and for the recovery of injuries in the 1954 African plane crash. The mayor was set to dedicate a park in honor of Hemingway, one complete with a statue, and Gianfranco was ready to mount a photographic show drawn from the many years he lived with the author in Cuba. But to make even preliminary arrangements, he wanted me to go to Italy personally and meet with the mayor and his staff, inspect the hotel, and approve the meeting space they had selected for the conference. It turned out that I took that trip with Jack Hemingway, and we had a great week on the Adriatic, playing tennis every morning and hanging out every day. He went with me to all the locations, and he agreed to make a keynote address at the meeting. As it turned out, he withdrew two weeks before the conference, but Hilary Hemingway agreed joined us to provide a representative of the family.

The Hemingway Society was about to have another great adventure, one that no one who was there would ever forget. ■

An Interview with Mariel Hemingway

Mariel Hemingway (MH) is the granddaughter of Ernest Hemingway and Hadley Richardson, and daughter of Jack Hemingway, Ernest's oldest son. On behalf of the *Hemingway Review* and the *Newsletter*, Wayne Catan conducted an interview with Mariel in which she discusses her acting career, her work with Woody Allen, the famous actor's depiction of her grandfather in *Midnight in Paris*, the first Hemingway book she read (and wrote about), her work with suicide prevention, her newest book *Out Came the Sun*, and much more. Contributor Wayne Catan (WC) conducts the interview, which originally appeared on the Hemingway Society website in June 2016. We republish it here for members who may have missed it online.

WC: You are a successful actress. You have been nominated for a Golden Globe, New Star of the Year for *Lipstick* and an Academy Award, Best Supporting Actress for *Manhattan*. Tell us about your roles in these movies.

MH: Regarding *Lipstick*: I was thirteen years old and my sister Margaux was asked to play the lead in a film about a supermodel, which she was (one of the biggest at that time), and she asked if I wanted to play her little sister. It was curious because my sister and I had a strained relationship. I was seven years younger than her and I believe she felt that I had taken her place as the baby in the family. She was not a novelty to my parents like my oldest sister, Muffet/Joan, nor the cute, tiny baby that I had become in the



family. And my being the youngest meant she saw me as getting things easily whereas she struggled with family rules. So when I was asked to make the film with her I was in shock. I wanted *her* to be successful because our personal dynamic was so strained and I knew my success would be difficult for her.

I instantly loved making movies; it was a break from the difficulties of my mother's cancer and the entire family's relationship with alcohol. Being so young I never thought that it would become the thing that I would want to do with my life. I just thought it was fun. When I was given such positive accolades when *Lipstick* was released, it was a surprise and actually a bit worrisome for me. That said, it was exciting to be such a young girl being looked at as having such a promising career ahead.

WC: Do you have a favorite acting experience?

MH: *Manhattan*: That was the project that made me realize that acting was what I would pursue in my life. Woody had actually seen *Lipstick* and written the role with me in mind (or so I've been told). I had no idea, prior to meeting him, who he was or that the film would have such a huge impact. I loved the process ... being in NYC and making a movie was great. Breaking for lunch and eating in street cafes and in between set ups strolling the park or into galleries, or looking at some of the world's up and coming new artists. No other film has ever held the same kind of magic as making *Manhattan* did for me, but still I love all filmmaking. I began the process of understanding the benefit of listening and watching rather than worrying about lines. In order to achieve an authentic response to what another actor says to you ... you have to hear them. It reminded me of something my grandfather quoted years before "When



Fourteen-year-old Mariel (r), co-starring with sister Margaux in *Lipstick* (1976)

people talk listen. Most people never listen.” I loved making the movie and the aftermath was an amazing and unexpected surprise. To this day I am grateful for that experience.

WC: You worked with Woody Allen in *Manhattan*. What do you think about Mr. Allen’s depiction of your grandfather in *Midnight in Paris*?

MH: Woody Allen’s depiction of my grandfather in *Midnight in Paris* was over-the-top and fantastic. It was taken strictly from the pages of some of his books and because of that, it was hilarious. I loved the long draws of wine from the boda bag and the quotes taken directly from his writings, which as prose is brilliant but as dialogue in a movie is ridiculous. It was a caricature and I thoroughly enjoyed it.

WC: Your grandfather’s books are taught in schools worldwide. What was the first Hemingway book that you read (or studied) in school?

MH: The first book I read in school was *The Old Man and the Sea*. I was twelve or thirteen, and I was mesmerized by the book, thinking that I had a deep understanding of my grandfather, more than anyone in my class or possibly the world. I am pretty sure I was delusional, but it was fun thinking I had a real connection with Papa.

WC: Do you remember the first essay that you wrote about one of your grandfather’s books?

MH: The first essay I wrote about Ernest was after I read *A Moveable Feast*, which was and continues to be one of my favorite books. It takes place in Paris and depicts the time he was with my grandmother Hadley (my middle name) and when my father John Hadley was born. I wrote about how powerful it was that my grandfather wrote about his memories of so many years before with such clarity and passion. I believed his recollection was a love letter to my grandmother, to Paris, and to the power of youth and drive.

WC: The natural world is featured in many of his works such as *The Sun Also Rises* and *The Old Man and the Sea*. Is the natural world important to you? Is there a particular book that your grandfather wrote that connects you to the natural world?

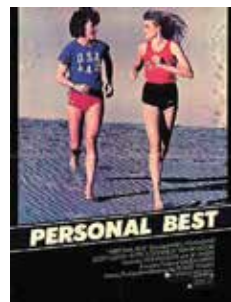
MH: I think all of Ernest’s books have a connection to nature. Each one has moments where the natural world is the backdrop for relationship, courage or lack of courage, and how Nature never judges but always holds a strong foundation. It seems his connection with Nature was the ultimate metaphor for living and how to survive it courageously.

WC: Speaking of the natural world, what was it like growing up in Ketchum, Idaho?

MH: Ketchum, Idaho is my favorite place in the world (and I have done my share of traveling). I grew up there and I continue to be amazed by its beauty. Growing up there was my solace. Whenever the dysfunction of my family was too much I climbed a mountain or jumped into a cold stream and it made my world right again.

WC: How much of your youth was spent in Los Angeles and New York? What was that like?

MH: The majority of my childhood I spent in Ketchum, but after making *Manhattan* I did move there and spent quite a few years building my career. Manhattan along with Ketchum has been a place to call home for very different reasons. NYC is where I learned to be resourceful and independent. I learned to act there, I tried theatre, I started doing yoga and I walked A LOT. Walking and watching people is how I learned about behaviors, how loneliness feels, and how excitement can disappoint—basically the nuances of acting. I spent less time in LA when I was a kid except to make *Personal Best*, which did take a tremendously long



The 1982 film Personal Best, with a script by Chinatown scribe Robert Towne, was not a box-office success, but it remains an important landmark in movie history for its sensitive portrayal of LGBTQ issues.



At seventeen, costarring with Woody Allen in Manhattan (1979), for which she was nominated for an Academy Award for Best Supporting Actress

time. I was nineteen when the journey began and twenty-one when it was finally released. So LA was a part of growing up for me as well. But it wasn’t until recently that I have actually called LA home. With my incredible life partner Bobby Williams, who introduced me to a new relationship with the natural part of LA, I have discovered its natural mysteries. There is such beauty in the mountains, on the beach, and in the canyons there.

WC: Do you still travel to Ketchum to see your sister, Muffet?

MH: I spend a great deal of every summer in Ketchum still, and when I do I see Muffet where she lives ninety miles away in Twin Falls, Idaho, and it is always a treat to spend time with her now. It took me a long time to get comfortable with the visits because I used to fear her mental illness.

WC: What inspired you to write *Out Came the Sun*?

MH: I wrote *Out Came the Sun* after completing a documentary on my family called *Running from Crazy*, which was my exploration of my sister’s battle with addiction and the tragic suicides of my grandfather and Margaux. I am proud of the work I did in the film (co-produced with Oprah Winfrey) but didn’t feel I had truly told the whole story. I wanted to explore my own childhood to make sense of why I had made the choices I had made in my life.

WC: What are you working on now?

MH: I am currently working on producing a book of my grandfather’s, *A Moveable Feast*, into a film. I am developing a TV series, and I am working with Bobby Williams on two film projects

and one incredible fitness/wellness machine that I think may change the world.

WC: You are open to speaking about suicide prevention and depression. What are some keys to preventing suicidal thoughts and living a full life with depression? Can you also mention any resources (organizations, websites) where people who suffer from depression can secure assistance?

MH: One of the reasons I work hard on suicide prevention is because it has become an epidemic. It is not a cut and dry situation to understand why people commit suicide or the exact signs of warning. But anyone who even mentions it needs to be taken seriously. As far as things to be done for anyone who suffers from or is impacted by it needs to find someone to tell their story to (a friend, sibling, parent, doctor, or therapist) as a way to begin the process of understanding what it is that they need for recovery. All mental illness needs to be understood at a personal level, but anyone who suffers from it needs to pay attention to their lifestyle as well as their history. How are they living their everyday life? How do they eat? Do they drink water? Do they spend time in nature? Do they exercise? And do they take time for stillness, silence,

or meditation? These simple life practices have the ability to help balance the brain and lower or even eliminate (in some cases only) the need for medication. Maybe it is not a cure, but healthy choices will always be beneficial. People in the middle of a deeply depressed state are hard to reach and telling them to eat better is usually met by deaf ears because they can't see out of their own darkness. But being a support for them so they know they are loved and not alone is crucial. People who suffer from mental illness, especially young people have to realize they are not isolated and that there are others out there who understand them and may have felt the same way. Feeling separated and isolated is one of the biggest misunderstandings that people who suffer from mental illness are plagued by.

Resources:

NAMI: National Association for Mental Illness. There are local chapters in almost every city.

AFSP: American Foundation for the Prevention of Suicide. Also many local chapters.

Ryan Licht Sang Bipolar Foundation. Based out of Chicago but branching out throughout the states.

HOPE: Hope For Depression. Located

in NYC but doing impactful work around the world.

Nearly every community in the US has a local foundation with a focus on mental health. Look for support groups and foundations in your area.

WC: Do you think depression is present in any of your grandfather's characters like Jake Barnes in *The Sun Also Rises* or Lieutenant Frederic Henry in *A Farewell to Arms* ... or Santiago in *The Old Man and the Sea*?

MH: In my opinion, Jake likely suffered from depression and likely PTSD as did Frederic in *A Farewell to Arms*. In *The Old Man and the Sea* I think it is less apparent as to the man's depression but certainly he was deeply melancholic. Honestly, it is hard to think of a great character in fiction that doesn't struggle with some sort of mental battle of some kind. We now call it a mental illness and that is true, but it is all also the human drama. We all have to deal with pain and suffering in life to transform; it is part of being alive. I think great creatives in all forms of art deal with mental challenges. Not all become consumed by it, but I think artists understand all the aspects of life good and bad, light and dark. I think that is where all art is conceived. ■

Behind the Scenes

We asked Wayne a few questions about how this fantastic exchange came about.

Q: How did you secure an interview with Mariel Hemingway?

WC: Through my friend Bobby Williams, Mariel's partner.

Q: How do you know Bobby?

WC: We were both high school wrestlers on New York's Long Island in the early 1980s.

Q: How did knowing Bobby Williams lead to an interview with Mariel Hemingway?

WC: I am friends with Bobby on Facebook and I noticed that he is pictured with Mariel a lot, so I messaged him informing him that I wrote my thesis about *The Sun Also Rises*. After we exchanged wrestling stories he wanted me to email him my paper. (I never got around to doing that.) But, we kept talking about Papa and I was, of course, asking if there were any pictures or books that he could send me. Of course there weren't any. We spoke for a long time about wrestling and about his career as a stunt man. After our discussion I asked if I could interview Mariel for the *Hemingway Review Blog* and he said yes. Then, about two weeks later he set it up. The sport of wrestling has been very good to me.

NOTE: Wayne Catan teaches English at Brophy College Preparatory in Phoenix, AZ where he is also the head wrestling coach. He was a three-time NCAA All-American for Syracuse University and an Olympic alternate. He was recently bestowed with Syracuse University's Letter Winner of Distinction, the highest honor awarded to a former student-athlete. He holds a B.S. from Syracuse University and master's degrees from Mercy College and the University of Arizona.



Testimonials

Ashley Oliphant:

In March of this year, Pineapple Press published my book, *Hemingway and Bimini: The Birth of Sport Fishing at "The End of the World,"* a text that explores the author's fishing on the westernmost Bahamian island from 1935-37 and his participation in the emerging International Game Fish Association. The day my box of sample copies from the publisher arrived was a proud one, and in that celebratory moment, I remembered the most important event that set the project in motion: my receipt of the Ernest Hemingway Research Grant from the John F. Kennedy Library Foundation. As Hemingway scholars, we all recognize the books that need to be written and the significant research that is still waiting to be uncovered, all while imagining the perfect aligning of the planets that would afford us the time and resources to complete the work. The grant turned my scholarly aspirations into reality, providing the opportunity for me to travel to Boston and study the Hemingway archives in person for the first time. As I perused the unpublished letters, dozens of years-old questions were answered one by one. In the audiovisual department, I found myself in the surreal position of holding original Hemingway family photographs that I had never seen. I vividly remember one particular day on the trip when I was so overcome with delight and yet my brain was racing in 100 different directions. I stopped to take this picture of the archival folder on my desk so I would never forget the pure joy and fulfillment of that wonderful slice of time. My trip to Boston served as a reminder of the great privilege it is to make a living out of reading, thinking, writing and teaching. I now have a book on the market because the Hemingway Society welcomed me as a graduate student and then as a junior faculty member, Society members too numerous to list here encouraged me along the way, and the grant committee took a chance on an unknown professor from rural North Carolina. I am extraordinarily grateful for the experience and very excited for the future grant recipients who will travel this incredible path.



Krista Quesenberry

I had the honor and privilege of visiting the John F. Kennedy Presidential Library for archival research with the Hemingway Collection in March of 2016, while I was working on my dissertation. Having applied for and received a Hemingway research grant from the Library (with my sincerest thanks to the JFK Library Foundation and the Hemingway Collection staff), I was able to schedule a lengthy enough stay that I could not only review the material I had planned to see but also browse around in boxes and folders that I had no expectations for—which is, of course, when the magic happens.

In addition to doing some vital manuscript analysis relevant to my dissertation, I also made sure to look through the treasures of the "Other Materials" boxes: such items as Hemingway family passports, all the marriage licenses and divorce papers (in three languages!), and several versions of the author's Last Will and Testament. No matter how extensively biographers and other scholars have described these artifacts, you can always seem to find some small detail or some surprising physical feature when you get face-to-face with the material. Worth noting, too, is how much of this kind of material can be found in the JFK's supporting collections, especially the papers of Mary Hemingway, Agnes von Kurowsky, and the Museum Ernest Hemingway (at Finca Vigía).

That being said, the two things that made my visit to the JFK Library most special were not Hemingway artifacts at all.

First, my tour of the Hemingway Room included a conversation with Stacey Chandler, who shared with me her perspective on the value and the importance of bringing new audiences to the study of Hemingway's life and writing. Chatting with Stacey helped me to better understand how our roles as educators are similar, even if our institutions differ. The efforts made by the JFK Library staff—as ambassadors of their collection and of Hemingway studies more broadly—are remarkable.



Second, it is hard to imagine there are many facilities for scholarly work—particularly archival work—that can match the JFK Library in beauty and tranquility. Dorchester Bay is just as lovely on a foggy morning, with the Boston skyline barely visible on the far shore and boats cautiously creeping past the Library's enormous windows, as it is on a bright, cloudless afternoon, when those bay-facing windows become a solid block of brilliant blue, both sky and sea at once. The research space itself is an inspiration.

I left Boston with several unexpected ideas, far too many notes, and big plans for my research work—including what I hope to tackle on my next visit.

Heather Richie:

I made two trips to JFK Library where I was able to view the Hemingway papers, the first being in November of 2016 and again in February 2017. These journeys through Boston were especially memorable to me because they were my first experience researching a special collection. In the same way I viewed the ephemera of Hemingway's life, from his multiple yacht club membership cards to his Idaho liquor consumer's permit, in hopes of stringing together narrative, I hope some beloved relative of mine one day stumbles upon the blue researcher's card I was given in the JFK research room, with towering glass wall and intimidating view of the sea, and feels they know me a little better. I like this way of remembering each other via artifacts, tangible daily bits inseparable from the meaning of authenticity.

In November, I looked for other famous names, anything that might resonate with me about his work. So much of the handwriting I viewed was impossible for me to decode in a day, or ever. Still typed letters from Sylvia Beach and Sinclair Lewis were legible. Lewis' letter was typed in a November like mine of 2016, but seventy-six years before:

1940 Nov 17

Lewis Sinclair

praise for "Bell Tolls"

But you damn near killed me, waiting for Would he blow up the bridge and get away with it, holding myself from skipping a



word, but wanting to know.

... It is as “realistic” as Zola, or as “romantic” as Kipling.

Ever,
Sinclair Lewis

Reading these exchanges was as if overhearing one hero speak in confidence and praise to another in a way that made them more human to me, and in turn made me feel more capable of the same good works.

Sadly, I could not make heads from tails of his manuscripts in a day’s visit. That was where I wanted to focus to feel professional growth, to have the rare opportunity of seeing how another done it. I came away with a gloss understanding of what viewing a writer’s papers entailed, of what was available to me, and with the lingering question of what to do about it.

It was on my second trip I remembered Hemingway did not want his personal letters read. I read early letters to his family, among them several notes thanking his mother for sending cakes when he first began his career as a newspaperman. I saw the newspapers, too, and those articles were my favorite part. There was the real thing, old sepia sheets one after the other of Hemingway the journalist telling the story. It hasn’t escaped me that I visited Cuba for the first time in 2016, that I’ve visited his house in Key West, that on a recent return to Ireland I thought for the first time of his influence even there, that I write for a sporting magazine that has begun to use his old images on its cover twice just this year, and that I write now from South Africa where all I want to do is hunt and fish species, some analogous to North America, in this strange new place. Yet no one wants to think of themselves a Hemingway wannabe, and I am just a woman.

I’ve written about food more often than not, and decided that I would take inspiration from the young reporter’s thank you notes to his mother praising the treats he shared with his fellow newspapermen. I’ve started to look at what recipes would have been available to her, what it was she might have mailed. I thought I’d cook a few up, and write about that process. ■



2017 PEN Hemingway winner Yaa Gyasi addresses the audience at the Kennedy Library. Gyasi’s 2016 novel, *Homegoing*, was among the most praised literary works of the year, winning a slew of awards.

A Few Words with PEN/ Hemingway Winner Yaa Gyasi

Steve Paul

The praise has flowed far and wide for Yaa Gyasi, whose first novel, *Homegoing*, won the 2017 PEN/Hemingway Award. Gyasi (pronounced jess-ie) was born in Ghana, arrived in the United States as a toddler, and, like many aspiring writers in this age, ultimately earned an MFA from the University of Iowa’s distinguished writing program, the Iowa Writers Workshop.

We have come to expect over the years that winners of the PEN/Hemingway, which honors a first book of fiction, are hardly ever Hemingway clones or even partisans. Gyasi is no different. Her novel is a multi-generational epic that explores more than two centuries of history through two slightly connected Ghanaian families—one that stayed in place and one that arrived in the U. S. under slavery. She was inspired by a visit to Ghana as a college sophomore, her first since leaving with her family as a two-year-old.

The *New Yorker* praised the book’s “ambitious form and Gyasi’s determination to scrutinize the participation of West Africans in the Atlantic slave trade.” *The Guardian*’s critic called the novel “well-crafted, well-researched.” And even amid mixed reviews, words like “magical” and “powerful” and “compassion” project a sense of the book’s accomplishments.

Like Hemingway, Gyasi shares a skill in capturing sensory detail. But the foundation of her prose comes from the more lush and dreamworld territory of Toni Morrison, whose *Song of Solomon* inspired her to become a writer at seventeen, and Gabriel Garcia Marquez.

She concedes that her exposure to Hemingway is relatively limited and that she hadn’t read any of his African work.



"I think I had 'Hills Like White Elephants' assigned to me in college, maybe even in high school," she tells me via email. "Either way, it was my introduction to Hemingway. In graduate school, we spent three weeks on *In Our Time* in a class I was taking on first books. I really haven't had much exposure to him otherwise. I can't speak for my generation, but in my experience, he wasn't on the syllabus as often as some of the other major American writers, but I was always aware of him and of his importance to American literature."

Gyasi received the PEN/Hemingway award, including \$25,000 (partly funded by our Hemingway Foundation) and residencies at the University of Idaho and the Ucross Foundation in Wyoming, on April 2 at the annual event hosted by the John F. Kennedy Presidential Library and Museum in Boston.

Also receiving PEN/Hemingway citations were finalists Leopoldine Core (for the story collection *When Watched*) and Bill Beverly (*Dodgers*) and two honorable mentions, Melissa Yancy (*Dog Years*) and Callan Wink (*Dog Run Moon*).

This year's judges were Andrea Barrett, Helen Elaine Lee, and Jim Shepard. Keynote speaker at the event was the writer Roxana Robinson, who also serves as president of the Author's Guild.

Hilary Justice, well-known to Hemingway Society members as a fellow scholar and now as curator of the Hemingway Collection at the JFK, gave inspired opening remarks. She highlighted the influence on Hemingway of Gertrude Stein in "declaring the pastness of the past" as he, like she, created literature in a new and true American language. And she segued into her introduction of Patrick Hemingway by invoking the work of another Montana fly-fisherman, the writer Norman Maclean.

As part of the Sunday afternoon award event, Patrick Hemingway typically

offers a reading from his father's work, often something obscure but usually entertaining. This year was no exception. The excerpt came from Hemingway's introduction to the anthology he edited, *Men at War*. Patrick read passages that he said were cut following the first edition of the book, and, perhaps wisely so, as subsequent editors determined that Hemingway's proposal to sterilize Germans after World War II was impolitic at the least.

Gyasi read a brief excerpt from her novel, an exceptional portrayal of the deep force of troubling history.

That force is "inescapable," she says. "Even if you're writing something set in the present, you still have to engage with the past in some way."

For her, that force includes the looming presence of the Cape Coast Castle in Ghana, a stone fortress that housed both slaves in transit and also wealthy Ghanaians.

The daughter of a college professor and a nurse, Gyasi grew up here and there in the states until her family settled in Huntsville, Alabama, when she was ten. They were the only black family in an otherwise white neighborhood, an experience that fuels a searing essay she wrote last year about race and identity for *The New York Times*.

Gyasi turned inward, read books, and turned her success in school toward

an undergraduate degree in English at Stanford University, before heading for Iowa in 2012.

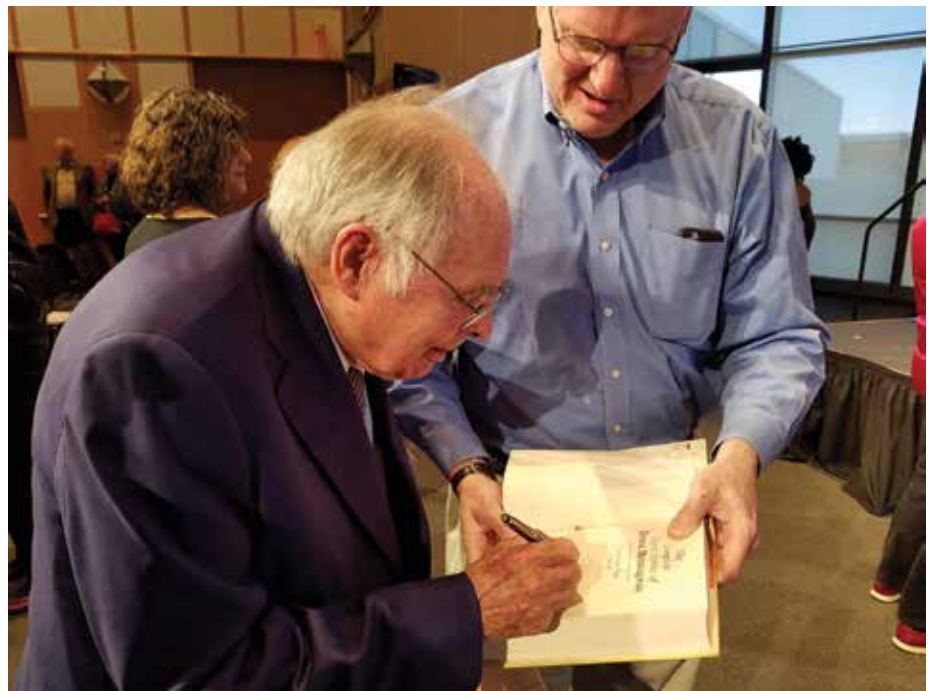
The Iowa Writers Workshop is well known for producing literary talent, and the experience appears to have served Gyasi well, especially given that she landed a reported seven-figure advance for *Homegoing* from publisher Alfred A. Knopf.

"I was really fortunate," she says, "to have a pretty smooth path, as far as paths to publication go. I finished the novel about eight months after graduating from Iowa. I found an agent about three months later and sold it just a few weeks after that. It felt very much like a whirlwind and I'm often still dazed to look up and realize that I have a book out in the world now."

Along with PEN/Hemingway, Gyasi recently won the National Book Critics Circle John Leonard Award for a debut book, and the noted essayist Ta-Nehisi Coates chose her for the National Book Award's "5 Under 35" recognition for 2016.

Like every winner of PEN/Hemingway, she is grateful for the recognition.

"This award is such an honor," she says, "not least of all because it's bestowed upon writers who are just at the beginnings of their careers, and it gives an added bit of confidence, which is always sorely needed in the beginning when you are still so dazed." ■



Patrick Hemingway autographs a book for an admirer

IN MEMORIAM:

John Sanford (1930-2016)

Scott Schwar

On our invitation, John and Judy Sanford visited Oak Park in July 1989, to attend the Hemingway Birthday Lecture, a series the Ernest Hemingway Foundation of Oak Park (EHFOP) began in 1984. Our friendship with John and his older brother, Jim, blossomed and the Marcelline Hemingway Collection that Ernest's older sister's children (Jim, John and Carol) donated to the foundation became the cornerstone on which we were able to contract the space, attract the funding, and design and build the Hemingway Museum in Oak Park prior to convening our 1993 Scholar's Conference. Later the manuscript and notes for Marcelline's book *At the Hemingways* proved invaluable in guiding the restoration of the Hemingway Birthplace Home. As a result, the Foundation has always been very thankful for the Sanford family's commitment and generosity.

Personally, I recall with smiles and wonder my initial visit to Walloon Lake prior to the first Sanford family donation in 1991. John and I flew on a small charter plane across Lake Michigan to Petoskey. We stayed the weekend with Jim and his gracious wife Marian who had rebuilt the Sanford family summer cottage near Windemere into a new, year-round house using the original fireplace stones and pine paneling to recreate the rustic cottage living room in the new home's basement.

That first morning, John and I boated over to the Windemere beach area and then crossed over to the other shore. We hiked together the route a young Ernest walked to Horton Bay. John was starting his journey as a Hemingway scholar and had carefully researched the path and landmarks along the way. This same John Sanford passion has been on display through several decades in Hemingway paper presentations and books.

But he was an impassioned friend as well. While in San Francisco on business trips, I especially enjoyed my visits to John and his lovely wife Judy's home in Tiburon, California. These stays were always festive and special whether dining at a café, on their sail boat, or at their table. We of course connected at conferences, most notably our Hemingway Centennial Birthday Celebrations and later the 2012 Hemingway Society International Conference in Petoskey, where John, Jim, and Marian Sanford delighted attendees with boat rides on Lake Walloon. In the years that followed, John battled cancer.

When he came to Oak Park for the July 2016 Hemingway Society Conference, both EHFOP Chairman John Berry and I had the pleasure of transporting John to and from his hotel and guiding his wheel chair and portable oxygen concentrator to conference programs. John's memoir program at the conference was titled "The Going Home Voyage: A Hemingway Odyssey." It recounted his thirteen-month, 10,000-mile sailing trip from Chicago through the Great Lakes the Hudson River and east coast inland waterways to the Caribbean, Panama Canal, and up to San Francisco enduring boat damage, near drowning, a hurricane and a Grenada revolution.

The night before he left Oak Park, my wife, Charlene, and I hosted cocktails and dinner at our home for John and Valerie Hemingway that featured some of John's early Oak Park friends, including Barbara Ballinger, Virginia Cassin, Lori McCarthy, Roy and Nancy Hlavacek. It was a delightful evening of old friends sharing memories, laughs and some happy teasing. The next day, he journeyed from Oak Park to visit family and friends in Michigan (Walloon Lake and Mackinac Island), Wisconsin, and Los Angeles before returning with Judy to Tiburon and home.

In our autumn 2016 Hemingway Website tribute, John Berry, Virginia Cassin and I noted one of John's favorite quotations, including this one from



John and Judith Sanford (Courtesy: Facebook)

T. S. Eliot: "We shall not cease from exploration. And at the end of all our exploring will be to arrive where we started and know the place for the first time." Writing before the 2016 Hemingway Conference, he noted that "it is time to go home." As a lifelong sailor, John was skilled at bringing his ship gracefully into home port.

In Oak Park, John will be especially remembered for helping to bring Ernest back to his hometown. Worldwide, he will be remembered as a special friend. I, and his many friends, can take comfort that he is now a sailor home, home from the sea. Vaya con Dios, John!

Nancy R. Comley (1935-August 5, 2016)

A regular attendee at Hemingway Society conferences for the past twenty-five years, Nancy R. Comley was an informal mentor and exuberant role model to many emerging scholars. She entered Hemingway studies

making a notable splash: her 1994 study *Hemingway's Genders: Rereading the Hemingway Text*, co-authored with Robert E. Scholes with whom she had worked at Brown University since her Ph.D. days in the 1970s, was a central



Nancy R. Comley
(Source: Queens College English Department)



John in the 1950s
(Courtesy: Facebook)



Nancy (pink shirt) with James H. Meredith (center), Fitzgerald Society executive director Ruth Prigozy (far right), and others in Milan, shortly before the Stresa 2002 conference.



In an iconic photo from the 2002 Stresa conference, Nancy (far left, standing) gathers with many of the peers and mentees whose work her contributions to Hemingway studies influenced, including (back row, left to right) Lisa Tyler, Susan F. Beegel, Sandra Spanier, Miriam Mandel, Linda Wagner-Martin, Kim Moreland, Gail Sinclair, and (front row): Linda Patterson Miller, Rena Sanderson, Hillary K. Justice, and Rose Marie Burwell. All of those pictured were contributors to the recently published *Hemingway and Women: Female Critics and the Female Voice*, edited by Lawrence R. Broer and Gloria Holland. (Courtesy: Hillary K. Justice)

contribution to its decade's revisionary approach to Hemingway's treatment of masculinity, femininity, and androgyny. The name "Comley and Scholes" (or "Scholes and Comley" depending on billing) was already well-familiar as the authors of several composition and reading textbooks, including *The Practice of Writing* (1981) and *Text Book* (1988), among others. As the long-serving chair of English at Queens College, Nancy understood the art of encouragement, and her friendship and willingness to read works in progress benefitted her many academic friends and colleagues. Perhaps the best acknowledgment of her place in Hemingway studies is the photograph taken during the 2002 Stresa conference of contributors to Lawrence R. Broer and Gloria Holland's *Hemingway and Women: Female Critics and the Female Voice*. The photo is an intergenerational testament to the decisive role of women scholars in shaping appreciation of Hemingway; Nancy was part of the generation that laid the groundwork and fought many of the initial battles for academic equality. Every colleague in the photo benefitted from her work and collegiality, and she would be the first to say she, too, had benefitted from theirs.

Carl P. Eby

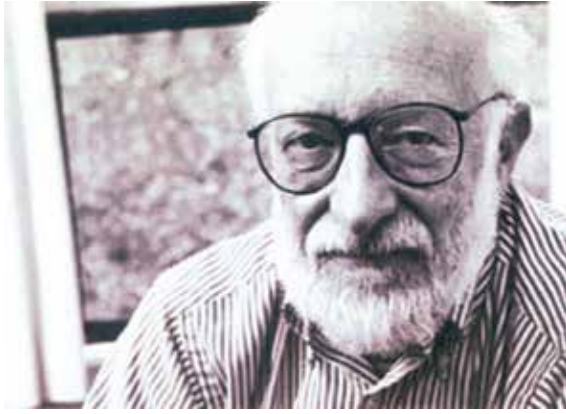
The Hemingway world lost two tremendous scholars and wonderful people in 2016 who together worked as a formidable team: Nancy R. Comley, who died August 5, and Robert E. Scholes, who died on December 9. They each had careers far too impressive and far-

reaching for me to summarize here—I won't even try—and they published several books together, but I want to say a brief word here about the series of papers they began publishing in the early 1990s that eventually became *Hemingway's Genders: Rereading the Hemingway Text* (Yale UP, 1994). For scholars of my generation this was a watershed book. Following closely behind the publication of *The Garden of Eden* (1986), Kenneth Lynn's biography of Hemingway (1987), and Mark Spilka's *Hemingway's Quarrel with Androgyny* (1990), this was a brilliant, theoretically-savvy book that helped make possible a new and smarter conversation about Hemingway and gender. Just looking at my copy, ridiculously marked up and with post-it notes projecting every which way, is enough to tell me how much this book meant to me. I only met Scholes once, I think at the Paris conference in 1994, and I remember his kindness and willingness to answer questions from a young graduate student. Nancy, who continued to publish marvelous and insightful essays on Hemingway long after the publication of *Hemingway's Genders*, was a good friend, and I will miss her. I will miss her brilliance, but I'll miss even more her wicked and dry sense of humor. The image that stays in my head is of Nancy after the Ronda conference sitting on a hotel floor

laughing hysterically, laughing so hard she'd slid off a sofa and onto the floor, laughing so hard she was crying.

Heidi M. Kunz

In 2004, Nancy Comley came all alive to me. Of course, by then I had long since come to admire her work: her crisp, lucid prose, her understated speaking style that compelled attention to her argument rather than to her presentation of it. But at the 7th International F. Scott Fitzgerald Conference—for Nancy handled Scott as well as she did Ernest—she went a step further when she deciphered the "text" of my adolescent son, who had gamely accompanied his mother to Vevey. Nancy read his awkwardness, and responded to it with insight, expertise, and affection. She became for the week his best friend. They communicated by quoting Monty Python to one another. Their shared relish of the absurd utterly dissolved the age difference of more than half a century. I learned then that Nancy Comley was not only a distinguished scholar of the humanities, but also a practitioner of them. May we honor her memory by doing likewise.



Robert E. Scholes (Courtesy: Brown University)

Robert E. Scholes (May 19, 1929–December 9, 2016)

Only four months after the passing of his former student and collaborator, Nancy R. Comley, literary theorist and critic Robert E. Scholes passed away at the age of 87. Professor Scholes is most familiar to Hemingway audiences as the co-author with Nancy of *Hemingway's Genders*, but that influential book barely skims of the surface of his wide-ranging interests and pursuits. A major pioneer in literary studies, Scholes founded the storied semiotics program at Brown University, where he had taught since 1970, and played a decisive role in legitimating science fiction as a serious field of analysis in the academy. The Brown University website includes this tribute to his career:

As a researcher, Professor Scholes was prolific and catholic, historically astute and theoretically provocative. The author of 15 books and co-author of another ten, he edited and co-edited a dozen additional volumes. His books range from scholarly editions to classroom "Textbooks," from theoretical interventions addressing structuralism, semiotics, and the "protocols of reading," to timely institutional analyses of "the rise and fall of English" and "English after the fall." Professor Scholes's monographs were awarded prestigious prizes, including both the Modern Language Association's Mina P. Shaughnessy Prize (1986) and the National Council of Teachers of English David H. Russell Research Award (1988) for *Textual Power*, and the Research Society for American Periodicals book prize for *Modernism in the Magazines*, co-authored with Clifford Wulfman (2011). Professor Scholes's research was supported by fellowships from Guggenheim, Mellon

and the ACLS, and as these honors testify, his work was read across the profession, by scholars with interests pedagogical, theoretical, and institutional that spanned the intricacy of modernist prose, science fiction and fantasy, Joyce and Derrida, and modernism's "little magazines."

Professor Scholes was as engaged by the complexities and challenges of pedagogy as he was by literary texts, and he was an innovator in his classroom, his disciplines,

and the university. Arriving at Brown to join the Departments of English and Comparative Literature in 1970, he immediately began work to rethink and reorient literary and cultural studies at the university. Even as works like *Structuralism in Literature* (1974) and *Semiotics and Interpretation* (1982) persuaded literary scholars to see their work in relation to developments in philosophy and linguistics that were to change the face of literary and cultural studies, Professor Scholes undertook to establish the Semiotics Program, where film and literature were studied in a robust theoretical frame that identified both as signifying systems and "texts." He was the first Brown professor in the humanities to use a computer in his courses, and he was the founder of the Modernist Journals Project, a digital archive of early-twentieth century periodicals contributing to the rise of modernism, of which he served as Director from 1995–2012. He was instrumental to the creation of the Department of Modern Culture and Media, which he served as inaugural chair.

In a reminiscence on the Brown website, Sean Latham includes the following paragraph on Professor Scholes's humility and humor:

Despite his enormous accomplishments, Scholes was a modest, even quiet man. Borrowing a favorite phrase from Joyce, he called himself "a lazy idling little schemer" in school who managed to pass through Yale without taking anything too seriously. After college, he was an active duty naval reserve officer who served in the Korean War and lost part of his hearing to the deafening noises of the gun battery he commanded aboard the USS Helena. The navy, however, allowed him to indulge his love of the sea. An avid sailor for much

of his life, he managed to strike up what became a close friendship with Ursula Le Guin when he showed her a picture of the sailboat he had named the Lookfar—a name taken from her novel, *A Wizard of Earthsea*.

On May 12, 2017, Brown University sponsored a symposium on Professor Scholes's legacy entitled "The Crafty Reader." Suffice to say that future generations will continue to better understand the art of interpretation and analysis through his prodigious output. ■



To celebrate the eightieth anniversary of *To Have and Have Not*, Michael Curry and Raul Villarreal have organized the conference "Hemingway: Between Key West and Cuba," to be held at Santa Fe College in Gainesville, Florida, from July 20–22.

In addition to panels and presentations, conference highlights include:

- Access to the SF Teaching Zoo
- Ernest Hemingway's 118th birthday celebration.
- A presentation in Santa Fe College's state-of-the-art planetarium
- A closing reception with hors d'oeuvres, cocktails, and Cuban music.

Attendees are encouraged to sign up as soon as possible since venue space is limited. Please help simplify the registration process by registering online. It is safe, secure, and user-friendly. You may choose to pay by credit card or by mailing a check to complete your online registration.

Registration Costs:

Full (\$125) required of presenters & moderators; access to all panels, special presentations, Hemingway's birthday celebration and closing ceremony.

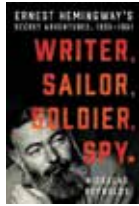
Attendee (\$75) only access to panels and closing reception.

There will be a \$50 late registration fee for each Full or Partial Program registration submitted after June 30th, 2017. For additional information please contact Raul Villarreal at raul.villarreal@sfcollge.edu.

Out of the Hopper and Onto the Shelves: New and Forthcoming Hemingway Reads for 2017



Kent State University Press
(January 2017)
A readers' companion to
Hemingway's 1937 potboiler
set in Key West and Cuba



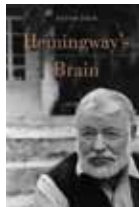
Morrow (March 2017)
Argues Hemingway was involved
in more spycraft in the 1930s and
1940s than previously known.
Reads like "a literary biography with
the soul of an espionage thriller."



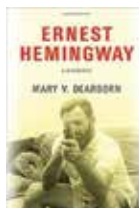
DeCapo Press (March 2017)
A study of the WWI Red
Cross corps to which
Hemingway and Dos Passos
belonged



Pineapple Press
(March 2017)
Examines Hemingway's life
in Bimini and his devotion to
deep-sea fishing



University of South Carolina Press
(April 2017)
Written by a forensic psychiatrist,
this study provocatively argues
Hemingway suffered from Chronic
Traumatic Encephalopathy (CTE)



Knopf (May 2017)
Whether it's really the "first full
biography" of EH "in more than fifteen
years" or "the first by a woman" is a
matter of debate, but it's 752 pages long
and getting lots of attention



University of Missouri Press
(June 2017)
A study of the writer's wounds,
both bodily and psychological
by a former Society president
and academic legend.



Chicago Review Press
(October 2017)
Explores the pivotal year of
Hemingway's youth, written
by a Society stalwart, former
conference organizer, and
Kansas City Star scribe

The Facts

Current membership:	US 557—up by 11 in 2015
Current Society checking balance:	\$52,000
Money Market (Transferred to our Foundation account)	\$0
Number of monthly membership inquiries:	20
<i>(most of which can be resolved by logging into the new website at www.hemingwaysociety.org)</i>	
Current Foundation balance:	
Wells Fargo	\$497,559
Wesbanco (WV) Checking	\$3,156
Total:	\$500,715
Total earned in permissions in 2016:	\$200
Number of monthly permissions requests:	6
<i>with only 1-2 actually pertaining to copyrights held by the Hemingway Foundation</i>	
Total earned in royalties in 2015:	\$3,835
Number of 2016 submissions to <i>The Hemingway Review</i> :	65
<i>essays and notes (and already ahead of that number in mid-2017)</i>	
Number of 2016 acceptances:	
.....	20 essays, with tables of contents filled up to Fall 2018.
Cost per member to print and mail	
<i>The Hemingway Review</i> :	\$15 per year or \$7.50 per issue
Ongoing charges for the site:	\$25
a month for hosting and variable maintenance fees.	
Email blast services	
(which are a different program than the website):	\$432 per year
Average number of unique monthly visitors	
to the new website:	21,472
Number of Twitter followers at @theehsociety:	196
<i>up from 56 in 2016 (Let's keep boosting this number!)</i>	
Number of Tweets from @theehsociety so far:	335
<i>up from 105 in 2016</i>	
Number of Facebook "Likes"	
on the Hemingway Society Page:	3,836
<i>up from 3,397 in 2016</i>	
Number of applications to the Kennedy Library Grants in 2015:	5
Number of Kennedy Library	
grants awarded:	2
Number of 2016 Lewis-Smith-Reynolds Founders' Fellowship	
awarded in 2016:	1 at \$1,000
<i>but already 4 in 2017 at \$500 per</i>	
Amount of 2016 donations to the Hinkle Fund:	\$1,030
Amount of 2015 donations to the Lewis-Smith-Reynolds	
Founders' Fellowship Fund from members:	\$859
<i>up from \$815 in 2015</i>	
Amount of 2016 donations to the PEN/Hemingway	
Award fund from members:	\$5,894
<i>up from \$4,812</i>	
Amount of 2016 unspecified donations to the Society:	\$1,287
<i>up from \$965 in 2015</i>	
Total attendees to the Oak Park 2016 Conference:	325
Total conference fees collected:	\$60,375
Total conference fees comp'd:	\$2,340
<i>(or 12 attendees, not counted in numbers above)</i>	
Total conference expenses:	\$49,815
<i>nearly \$5,000 below budgeted amount of \$54,598</i>	
Total revenue applied to 2018 Paris conference:	\$9,254

The Year in Fundraising: How in 2016 Did We Do?

2016 In our previous issue we noted that 2015 was a down year in fundraising, which was to be expected: incoming monies always decline in non-conference years. The total for the interregnum between Venice and Oak Park was \$7,537, a respectable sum for a 546 membership, yet a precipitous decline from 2014's average of \$43 per member to \$13.

2016 saw total contributions to our three funds (the Jim and Nancy Hinkle Travel Grants for graduate student participation at conferences, the Lewis-Smith-Reynolds Founders' Fellowship for research, and the PEN/Hemingway Award), along with unspecified donations to the Society, increase to \$9,070. That's up \$1,533, or slightly higher than a twenty percent increase.

At 557 members, that averages out to \$16 per member. It is nice to see that figure higher than in 2015 but it would be great to see it rise even higher. As we reported last year, both the Foundation and the Society accounts show that we are in healthy shape financially. Between our two funds we have \$552,715 in assets, up about \$25,000—a reflection of market gains in 2016.

That said, we continue to define fundraising as a gauge of membership investment in our initiatives, and we hope all members will consider boosting donations next year—especially since we are in the non-conference arc of the cycle, it would be great to see 2017 defy the trend so we can report an increase while we gather in Paris twelve months from now.

Since 2014 we have said that our long-term goal is for members to match their annual membership dues across the giving categories. In other words, if we pay \$40 to belong to the Society, we might donate \$10 to the Hinkle Fund, \$10 to the Lewis-Smith-Reynolds Founders' Fellowship, and \$20 to the PEN/Hemingway.

As always, we hope to report next year that 2017 shattered our expectations.



Down these meme streets a literary hero must go.... One of the more remarkable phenomenon of the Internet is the proliferation of “memes.” Originally coined in 1976 by Richard Dawkins, a meme is simply “a unit of cultural transmission.” Online that usually translates into a funny picture featuring a cat. But literary memes are also hugely popular, usually featuring author photos and quotes. Often inaccurate quotes, too. Given his fame and popularity, Hemingway not surprisingly is the subject of frequent memes. Can you identify the sources of these quotes in these “memes without women”? (Sorry, couldn't resist).

Hemingway Memorabilia Contest

Do you have a craft room or a “mancave” in your house? How about a Hemingway Room? A PapaDen? An Ernest-Boudoir? *The Hemingway Newsletter* is sponsoring a contest for 2017-18 for the best display of your Hemingway memorabilia (home edition)!

Don't we have anything better to do? Of course! But we're also fascinated by how our Hemingway fandom occupies space in our lives. That may mean conference posters you've not only shipped home from foreign ports after searching for hours for those elusive mailing tubes but that you actually got around to framing and that now decorate your walls alongside family photos... Or Hemingway first editions.... Or Hemingway busts and dolls.... Or your life-sized Hemingway statue that you hang clothes on....

What inspired this nonsense? Well, not long ago we heard a story from Peter L. Hays about how his wife, Myrna, made quilts out of his old conference T-shirts. We begged Peter and Myrna to make a video of this hobby, and *voilà!* they actually did. You can watch it on the Hemingway Society website at <https://www.hemingwaysociety.org/hemingway-t-shirt-collection>.

The wonderful video inspired our curiosity and left us betting that many other Society members have similar arts and crafts happening behind closed doors. The only rule to our contest is that your memorabilia must be displayed/done at home. No offices or places of business! (Home offices are okay). Please email a video or photo to Your Correspondent. We'll announce the winner in next year's newsletter. There will be a prize, too—exactly what we're not yet sure....

Most likely something else you can display with your Hem-mem.