

Fêtes Don't Fail Us Now: Twelve Must-See Literary Landmarks in Paris

(For Your Extracurricular Hemingway Walking Tour Pleasure)

Society members preparing to attend the 18th International Hemingway Society Conference, “Paris Est Une Fête: Hemingway’s Moveable Feast,” from July 22-28, 2018, are undoubtedly excited to visit the real-life sites documented in works such as *The Sun Also Rises* and *A Moveable Feast*. No matter how many times one touches down in the *ville lumière*, the magic of making one’s way to 74, rue du Cardinal Lemoine or to the Closerie des Lilas never fades.

Your Correspondent already has dinner reservations at L’Auberge de Venise, the former Dingo Bar at 10, rue Delambre where Hemingway met F. Scott Fitzgerald for the first time two weeks after *The Great Gatsby* was published in April 1925, and we will make our usual pilgrimage to the former site of Nancy Cunard’s Hours Press at 15, rue Guenegaud. We even plan an excursion to the Ritz Hotel to check out what has changed at the Bar Hemingway since the Ritz’s extravagant four-year renovation wrapped up in 2016.

Conference organizers H. R. Stoneback and Matthew Nickel have shared with Yours Truly the itinerary for attendees’ guided walking tours. As expected, all the highlights of literary Montparnasse and the Latin Quarter will be flâneur-ed upon, from Harvey Stone’s seat at the Select to the former Michaud’s (now Le Comptoir des Saints-Pères) where the infamous “A Matter of Measurements” chapter is set. Bring a pair of comfortable shoes and a Kindle loaded with your modernist library: the trek is not to be missed.

Of course, Ernest Hemingway was only one of many expatriate writers who relocated to Paris both before and after the 1920s. That’s not to mention the rich history of Parisian literature itself. Because attendees will no doubt want to adventure away the off-hours exploring the boulevards, we thought it might be helpful to recommend additional not-to-be-missed landmarks commemorating other celebrated authors. (And “e” below is short for *arrondissement*, or the district in which the site is located).

1. Luxembourg Gardens (6^e): The fifty-six acres of sprawling lawns, flowers, statues, fountains, and promenades that sit only a short stroll from Hemingway’s 1924-26 apartment on the rue Notre-Dames-des-Champs are vividly described in *A Moveable Feast*. The literary lineage of the gardens is much broader, though. Parts of Victor Hugo’s *Les Misérables* are set here, as are important scenes in Henry James’s *The Ambassadors*. But aside from Hemingway, the gardens’ most famous evocation occurs in William Faulkner’s *Sanctuary*, when Temple Drake retreats into moral apathy listening to a concert of Massenet, Scriabin, and Berlioz that sounds like a “thin coating of tortured Tchaikovsky” after she identifies the wrong man for her rape in a Mississippi courtroom. Faulkner originally drafted the scene in 1925 while residing at nearby 26, rue Servandoni. While you won’t find any hints of Temple in the garden today, you can see Faulkner’s plaque at what’s now the Hotel Luxembourg at his old address.



Hemingway at the Dôme by Jules Pascin

Courtesy: modernartconsulting.ru



The commemorative plaque outside Hemingway’s first apartment in Paris at 74, rue du Cardinal Lemoine, photographed the day it was unveiled in 1994.



The plaque at 26, rue Servandoni, now the Hotel Luxembourg, commemorating Faulkner’s Parisian address.

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Ezra Pound in the courtyard at 70 bis Rue Notre-Dame-des-Champs. In 2011 Fitzgerald Society president (and former Hemingway Society board member) Jackson R. Bryer was among a small walking tour fortunate enough to talk its way into the tiny but historic space, taking turns posing with the same tree as the poet had in this famous photo at left.

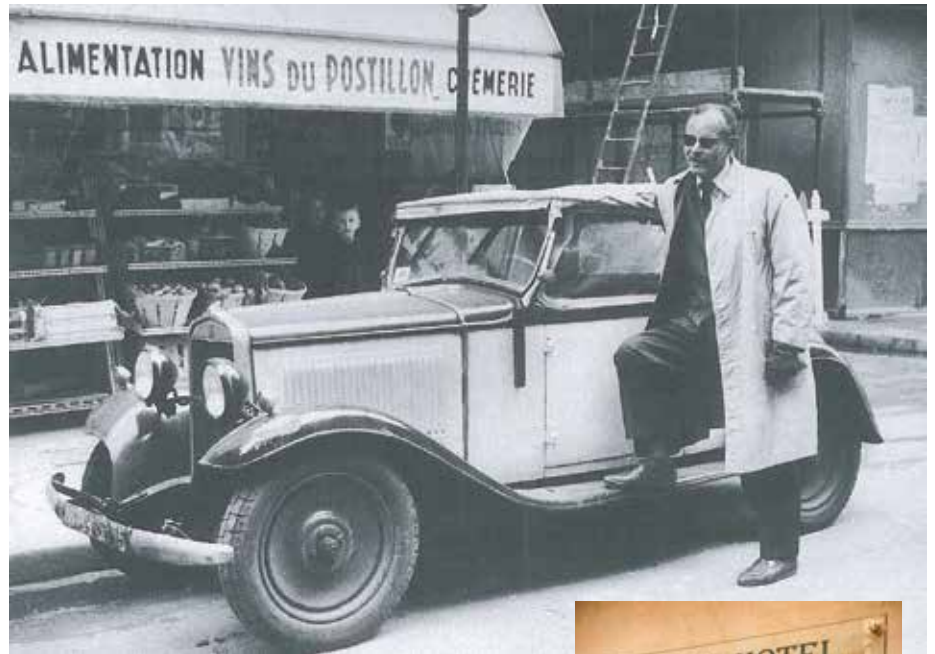


William Faulkner in Paris, 1925, photographed by William Odirone.

2. 70 bis, Rue Notre-Dames-des-Champs (6^e): You've probably seen the famous picture of James Joyce, Ford Madox Ford, and Ezra Pound with their patron, John Quinn, a snapshot of modernism in action. It was taken in the courtyard behind this otherwise unimposing façade that shelters the atelier where Pound lived from 1921-24. Walking tours often stop here, hoping for the lucky day that the gate is open far enough to race down the mailbox corridor to the courtyard before residents can object. In 2011, members of the Fitzgerald Society made their way inside, and spent time posing with the tree featured in another famous photo of Pound and his statue of the goddess Diana.
3. 9, rue Git-le-Cœur (6^e): Today known as the Relais du Vieux Paris, this modest address was dubbed the Beat Hotel after Allen Ginsberg, William Burroughs, Gregory Corso, and other members of the *Howl* generation stayed here. Its actual name in the 1950s was the Hotel Rachou, and among other important guests was Chester Himes, whose early stories appeared in *Esquire* in the 1930s alongside Hemingway essays. Himes wrote his first Coffin Ed Johnson and Grave Digger Jones noir, today known as *A Rage in Harlem*, while living at the Rachou in 1957.
4. 18, rue de Tournon (6^e): North, too, of the Jardin du Luxembourg, only a few blocks east of Hemingway's 1929 apartment at 6, rue Férou, is the unassuming Café Tournon, which is surprisingly quiet and humble about its claim to expatriate fame. The café was the hub of African-American life between the wars, providing the stage where Duke Ellington made his debut. In the 1950s, Chester Himes, Richard Wright, Ollie Harrington, and other black intellectuals congregated here. The café was also a meeting place for *Paris Review* founders George Plimpton and Peter Matthiessen and their staff.
5. 11 bis, rue Schoelcher/Montparnasse Cemetery (6^e): One block west of the bustle of the Boulevard Raspail sits the surprisingly quiet environs where several famous French writers and intellectuals are laid to rest, including Charles Baudelaire, Guy de Maupassant, Jean Paul Sartre, and Simone de Beauvoir. The American actress Jean Seberg of *Breathless* fame also lies here. Along the eastern border of the cemetery is the 1925-1928 studio of Anaïs Nin, who began her literary career while married to her then banker-husband in this complex.
6. 1 bis, rue du Maine (14^e): On the northwestern side of the Montparnasse Cemetery sits the Hôtel Central where Nin's lover, Henry Miller, began the notorious *Tropic of Cancer* in 1931 while working for the *Chicago Tribune*. Make your way to Room 40 and you can cast your eyes upon the coordinates where the duo first got très intimate.
7. 66, rue Pigalle (9^e): A whole day could be spent tracing Charlie Wales's peregrinations in "Babylon Revisited," but for the ultimate F. Scott Fitzgerald site in Paris we suggest a ramble down the Right Bank's infamous "Pig Alley" to the place where the nightclub alternatively known as Chez Bricktop or just Bricktop's stood. Proprietor Ada Smith drew a racially diverse crowd that included everyone from Duke Ellington to Evelyn Waugh before the advent of World War II forced her to flee town. As Fitzgerald once insisted, "My greatest claim to fame is that I met Bricktop before Cole Porter."



The Café Tournon, occasional home to James Baldwin, and the hub for Paris Review founders and contributors.



Chester Himes in Paris in the 1960s while writing the Harlem noir series that finally made him famous. He wrote the first entry while staying at the so-called "Beat Hotel," where a plaque now commemorates the 1950s' wave of white expatriate writers who lived there.



The Musée de la Vie Romantique, tucked in the heart of Monmartre.



Ada Smith (second from left) with a typical crowd at Bricktop's, mentioned by F. Scott Fitzgerald in "Babylon Revisited" (1931)



The Cimetière du Montparnasse features some of the more rocooco grave art that one will find in Paris.



The recreation of the bedroom where Proust wrote his masterpiece at the Musée Carnavalet.



Known as the Hôtel de Rohan-Guéménée during Victor Hugo's stay (1832-1848), the museum devoted to the prolific author showcases the décor he designed for his mistress, actress Juliette Drouet.



Society member William Blazek at Proust's grave in the Cimetière du Père-Lachaise in 2011. For nearly fifty years, the biggest attraction at the cemetery has been the grave of Doors' lead singer Jim Morrison. As in this photo from 1992, sometimes even lookalikes haunt his final resting place.



The glamorous interior of the Bar Hemingway at the Ritz Hotel. Tourists are welcome—although there's no discount for Society members, sadly.

8. 6, Place des Vosges (4^e): Home to the Maison di Victor Hugo, where the prolific 19th-century author lived from 1832 to 1848, when the building was the Hôtel de Rohan-Guéménée. Hugo wrote portions of *Les Misérables* here. Because the displays are organized around the theme of his exile, the rooms offer a meditative contrast to the modernists' voluntary expatriation.

9. 102, Boulevard Haussmann (8^e) and 16, rue des Francs Bourgeois (4^e): If you've ever wondered how Marcel Proust sat still long enough to complete all seven volumes of *À la recherche du temps perdu* a quick trip via the Gare Saint-Lazare will give you a good indication. While not much is left of the apartment where he lived from 1906 to 1919 at the first address, the interior has been lovingly recreated at the second in all its post-Belle Époque glory at the Musée Carnavalet. It's worth a jaunt to appreciate the "cork-lined walls" where Proust laid in bed searching for lost time.

10. 16, rue Chaptal (9^e): No trip to Paris is complete without an excursion to Montmartre, and no excursion to Montmartre is complete without a visit to the Musée de la Vie Romantique. This museum dedicated to nineteenth-century Romanticism, located in the home of painter Ary Scheffer, focuses on George Sand, including her relationship with Frédéric Chopin. But the real draw is the courtyard with its "secret garden" of wisteria and lilacs, a pastoral refuge in a stuffy, humid metropolis.
11. Père Lachaise Cemetery (20^e): Paris's largest and most famous public cemetery draws an eclectic crowd of visitors who're almost as interesting to observe as is finding the final resting spots of its diverse artists. For nearly fifty years, the biggest draw has been the Doors' lead singer Jim Morrison, whose gravesite is lacquered in palimpsests of graffiti. So is Oscar Wilde's tomb, but fortunately, the marker for Gertrude Stein and Alice B. Toklas is scribble-free. Also worth tracking down are the gravesites of Colette, Balzac, and the surrealist and Stein friend Guillaume Apollinaire.
12. 15, Place Vendôme (1^e): Few sites in Paris are a splendorous or as forebodingly expensive as the Ritz Hotel. Only two years after reopening from a four-year, gazillion-dollar renovation, the establishment radiates both royalty and glamor that may seem unwelcoming to a typical tourist. Yet venturing inside to the Bar Hemingway is worth the space you need to free up on your credit card to order a single drink. Actually, the hotel offers several affordable adventures for average-income folks, including "taking a cooking class, receiving mail at the Hemingway Bar, being pampered at the spa, eating Sunday brunch, and experiencing high tea." The hotel's literary credentials extend beyond *The Sun Also Rises* and the genesis of *A Moveable Feast*. The Ritz bar is crucial to "Babylon Revisited," of course, but our favorite fiction set here may be Ian Fleming's *From Russia, with Love* (1957). It's in Room 602 that James Bond battles the villainous Soviet spy Rosa Klebb—and with vastly different results than in the 1963 movie version. ■

Meet the Keynotes at “Paris Est Une Fête”

Since the Hemingway Society’s first conference in 1980 a major attraction has been the special guest stars recruited to serve as keynote speakers. Paris 2018 is no exception. This year’s biennial conference features a famous literary theorist, a prominent *New Yorker* contributor, and a leading French historian specializing in the two world wars. Check out their bios below, and be sure to attend their sessions on July 24.



Terry Eagleton

Since 1983, generations of aspiring literature students have cut their teeth on *Literary Theory: An Introduction*, an overview of interpretive approaches that accomplishes the not-so-easy feat of making psychoanalysis, structuralism, post-structuralism, and other schools of analysis comprehensible for beginners. Yet even if he had never written *Literary Theory* Eagleton would remain one of the most recognizable names in contemporary criticism. After publishing his first study at the ripe-old age of twenty-two, he has produced nearly fifty volumes on topics as diverse as Marxism, the Brontë sisters, his one-time mentor Raymond Williams, religion, and interpretation itself. Among the titles we recommend: *How to Read a Poem* (2007), *How to Read Literature* (2013), and *Culture and the Death of God* (2014).



Adam Gopnik

For more than thirty years, readers have been entertained and educated by humor pieces, personality profiles, book reviews, and cultural criticism by this frequent contributor to *The New Yorker*. Gopnik’s memoir *Paris to the Moon* (2000) is a latter-day complement to Hemingway’s *A Moveable Feast*, at once celebrating and de-romanticizing the expatriate life. His quintessential reflection on Paris may be “A Tale of Two Cafés,” which as the *New York Times* noted “tackles head-on one of the great mysteries of life on the Left Bank of Paris: why it is that in the Place St.-Germain there are two cafes, almost identical in atmosphere and food, one of which is deemed the epitome of chic (Café de Flore), the other of which (Les Deux Magots) is derided by anyone in the know and is abandoned to the lowest of the low in the natives’ eyes, American tourists.” In July 2017, Gopnik authored a magisterial review of Mary Dearborn’s recently released biography that better than any other contemporary commentary summarizes the fluctuations since 1961 in Hemingway’s critical and popular reputation. (He even mentions *The Hemingway Review*!) Tackling subjects as broad as gun control, presidential demeanor, and food, Gopnik remains one of the keenest observers of the contemporary maelstrom and its rare eddies of peace.



Annette Becker

As professor of contemporary history at Paris Ouest Nanterre La Défense and a senior member of the Institut Universitaire de France, Dr. Annette Becker is widely recognized in France as the leading historian of the two world wars. Emphasizing the extreme violence that global conflagrations enable, her work calls attention to the relationship between military occupation and genocide, especially as regards the Armenian devastation of 1915-1923 and the Jewish Holocaust of WWII. As centennial commemorations of WWI begin to wrap up as we approach the 100th anniversary of the Armistice this coming November, audiences will find more eloquent or insightful commentaries on the significance of this devastating wound to history and culture by revisiting interviews that the National World War I Museum and Memorial conducted with Dr. Becker in 2014. Although much of her work is in French, her study with Stéphane Audoin-Rouzeau, *14-18: Understanding the Great War* (2002, republished in 2014) is a vivid discussion of why the conflict resonates—and its examination of racist nationalism seems lamentably germane to today’s political climate.



Hemingway Society Leadership

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Chapel Hill
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Gail Sinclair
Rollins College
Vice President (2017-2019)

Larry Grimes
Bethany College
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Alex Vernon
Hendrix College
Board Member (2016-2018)

Debra Modellmog
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Verna Kale
Penn State University
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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
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Presidential Address



Society president Joseph Flora at the 2006 conference in Ronda, Spain with (l to r) Ellen Knodt, Linda Patterson Miller, and Ann Putnam.

A Letter from the President

Joseph M. Flora

Greetings, Hemingway Society Friends!

I look forward to being with you in Paris, a special destination at a special anniversary.

Just a century ago Ernest Hemingway made his first passage to France, and soon thereafter to Italy. Serving as ambulance driver northern Italy for the American Red Cross, he would learn about war and about love. His life would be changed—and ours would be impacted by that change. Back in the States following the Armistice, the journalist with aspirations to become a writer would not linger for long. Soon he was back in Europe and soon became the writer who sometimes was also a journalist.

At the 2018 International Hemingway Society Conference, we will be revisiting that history in many ways. Papers, panels, and keynotes will invite reconfiguring his writing and his life. We will revisit the history through walking tours, through song, through poetry, a boat ride along the Seine. On the streets of Paris, we will hear people conversing in French, Italian, Spanish, German—languages familiar to Hemingway's ear and to his tongue. We will sense the International pull of our Man of Letters.

During the President's Address, I will share with you recent developments and highlight the promising new directions of the Ernest Hemingway Foundation and Society.

If you can't be with us in Paris, know that you will be missed and that we will strive to keep you up-to-date.

None is cleverer than our Ernie! ■

Hemingway Society Awards Record Number of Hinkle Travel Grants for Paris 2018



Considering that Paris 2018 will shatter attendance records for our biennial forays to important Hemingway sites, it shouldn't be a surprise that the Society also received a record number of applications for the Hinkle Travel Grants we have awarded for more than twenty years now. Thanks to funds donated by the Hinkle family and by allocating surplus monies from 2016's Oak Park conference, a committee of three (conference director Matthew Nickel and board members Alex Vernon and Your Correspondent) selected twenty-two recipients for a total of \$22,000—far more than ever before awarded. Recipients from U. S. universities and colleges will receive \$1,000 to help offset travel expenses, while our European/UK grantees will receive \$500. Please note that the majority of our recipients are first-time applicants to the Hinkle fund! This is another great sign of how many new faces will appear in Paris—and of ongoing interest in the Hemingway Society.

US recipients:

Aaron Burstein
Nissa Cannon
Kamie Korsmo
Emma Sarconi
Katie Warczak
Chaker Mohamed Ben Ali
Dan Pizappi
Mary Rosenberry



Ai Watanabe
Jared Young
Sue Barker
Thomas Bevilacqua
Joe Curra
Molly J. Donehoo
Kayla Forrest
Timothy Penner
Alex Pennisi
Dominic Robin

EU/UK recipients :

Ahmed Honeini
Martina Mastrandrea
Rosie Barron
Claire Huguet

For Whom the Hashtag Tolls: Managing Social Fête-ia for Paris 2018

However extraneous or draining many of us find them, social media platforms remain an important tool for publicizing and promoting the good work of the Hemingway Society. Bluntly stated, Facebook, Twitter, and Instagram help boost membership by creating visibility and interest. Accordingly, while we gather in Paris, we encourage attendees to the conference to use the same hashtag so our feast of posts doesn't turn to famine. For simplicity's sake we've chosen the tag #EHParis18 as the official tag. (Please note: no "in Paris," Just "EHParis18").

For those who may not remember, we're on Facebook as "The Hemingway Society," on Twitter as "theehsociety," and our newly minted Instagram account (opened as we write these words) is "hemingwaysociety." If you're on any of these platforms, please find and friend us, and remember "EHParis18." And don't worry: we won't be on Snapchat, Tumblr, or Periscope—mainly because we don't what they are!

ED. NOTE: Even stalwart Hemingway fans probably have only a flickering recognition of the title “A Room on the Garden Side.” One of a quintet of World War II stories written in 1956, it has been available to read for decades in the Hemingway Collection at the John F. Kennedy Presidential Library and Museum in Boston, yet biographers and critics only occasionally reference it. The fullest analysis to date is Susan F. Beegel’s excellent 1994 article “A Room on the Garden Side”: Hemingway’s Unpublished Liberation of Paris” in (the dearly departed) *Studies in Short Fiction*.

Now, thanks to special permission from the Hemingway estate, we are pleased to announce “A Room on the Garden Side” is publicly available for the first time in the current issue of *The Strand Magazine*, a celebrated quarterly that mixes unpublished literature by classic writers with name-brand mystery fiction. Based in Birmingham, Michigan, editor Andrew F. Gulli has enjoyed great success scouring the vaults for works by F. Scott Fitzgerald, H. G. Wells, William Faulkner, James M. Cain, Joseph Heller, and many others. The appearance of each of these newly printed works has caught the eye of media outlets as diverse as NPR, the New York Times, the Washington Post, and the Los Angeles Times.

Last summer when Andrew contacted *Your Correspondent* in his role as permissions editor about the possibility of “A Room on the Garden Side” appearing in *The Strand*, we were doubtful about securing the estate’s approval. The story was not included in 1987’s *The Complete Short Stories of Ernest Hemingway*, after all. We made the pitch anyway. To our delight, the Hemingway family was amenable, especially when we suggested that the story’s publication might be timed to celebrate #EHParis2018, with every attendee receiving a commemorative copy of *The Strand*’s summer issue. (For those who aren’t attending, we apologize, but only those making their way to Paris get a freebie. Never fear, though: affordable copies are available at www.strandmag.com).

Andrew and *Your Correspondent* both wish to thank the estate for this opportunity, and to Yessenia Santos at Simon and Schuster for brokering the deal. Because this partnership between the Hemingway Society and *The Strand* has proved so successful, we decided to pitch Andrew a few questions about this overlooked manuscript and his magazine.



Andrew F. Gulli, editor of *The Strand Magazine*

The Strand Magazine Publishes “A Room on the Garden Side” to Commemorate “Paris Est Une Fête”: An Interview with Editor Andrew F. Gulli

Q: How did you first learn about “A Room on the Garden Side”? What about this story in particular made you want to make it available to the public?

AG: I called this professor who was from the South [ED. NOTE: Not *Your Correspondent*]. I don’t know how I had this lead, but they said that he was the expert on Hemingway’s unpublished works. I called him, he said a polite “Hello” and then rattled off the titles of four short stories. I used the finding aids at the Library of Congress and I liked this story more than the others. [ANOTHER ED. NOTE: In addition to the JFK, a copy of the story is available in A. E. Hotchner’s papers at the LoC]. The story had Hemingway’s infusion of jocularly with pathos and that was touching. The wonderful thing about this short story is that my work was not as challenging as it usually is. I’ll locate a manuscript in a finding aid, read it, and try to research and see if it was published before. In this case, Hemingway scholars cut my work by ninety percent.

Q: Have you always been a Hemingway fan? What's your favorite work of his?

AG: Sadly, my sojourn into Hemingway started via television, when as expats we lived in Greece. The powers behind Greek television had a particular affinity for Hemingway. The first film I watched based on Hemingway's work was *The Sun Also Rises*, followed by *To Have and Have Not*, and finally my favorite *Islands in the Stream*. I was the youngest sibling from a household with three older brothers so I appreciated how the youngest kid coincidentally named Andrew felt at times. My favorite Hemingway novel has to be *For Whom the Bell Tolls*. If you look at Hemingway the man, you see a man of courage, a man of many contradictions who was as interesting as the novels he wrote. And I've often felt that the theme of the brutality of war, love, courage, and experience of human existence was expertly crafted by Hemingway. In terms of short stories, when I was twelve, I read a "A Clean, Well-Lighted Place" and that story on many levels was the perfect short story—a nugget of life and oh, those sentences that any author would kill to be able to craft—with the perfect combination of economy with impact.

Q: How long have you been editing *The Strand Magazine*? Can you tell us the history of the magazine?

AG: I've been editing *The Strand* for the past nineteen years—and you can say I've been in the game at a time where we've had many changes and transitions in the industry, some negative but many more positive. We're very excited that the digital revolution has opened up the magazine to a generation of fans more comfortable reading on a mobile device than holding a material copy. *The Strand* was originally published from 1890-1950 and printed the first Sherlock Holmes short stories. In 1999, the magazine was re-launched in the United States and during that time we channeled the spirit of the "old" *Strand* by focusing on short stories with a twist in the tail and we made sure to commission art for illustrations—since the original publishers of *The Strand* were fanatical about including high-quality art.

Q: Over the years you've printed a great array of previously unpublished work by classic authors, including F. Scott Fitzgerald, John Steinbeck, William Faulkner, and others. What was the hardest "find" to get permission for?

AG: Oddly enough, my experiences with most literary estates I have worked with were overwhelmingly positive—I'll tell you that the most challenging permission occurred for a J. M. Barrie play we published last year. I was looking for a representative of the J. M. Barrie estate to clear rights with (despite the fact that our lawyers advised us that the story was public domain). It took a long time, but I finally managed to get their blessing and release that oddball comedy by Barrie.

Q: You also manage to generate great press coverage for these finds! There are living authors who only wish they could attract the interest you frequently get from the AP, *The New York Times*, etc. What's the secret to a great press release?

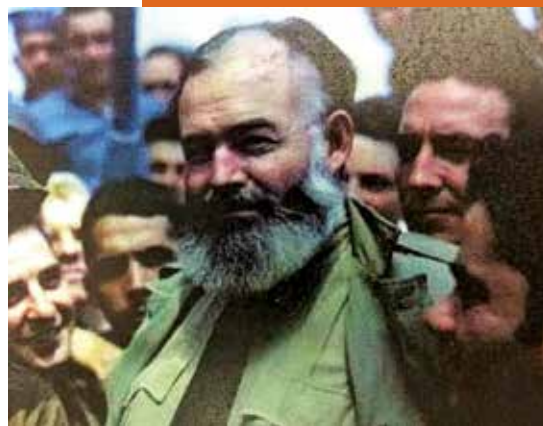
AG: I'd say rather than a press release, one needs a vision to place a story in a context that can be appreciated by a contemporary audience. For example, the Raymond Chandler story we published was a well-crafted little gem. But if the story didn't have a stinging criticism of the healthcare industry, I doubt we would have received all the coverage we did. It's the same with a Joseph Heller story we released about racial tension, bigotry, and the mercilessness vengeful mob.

Q: Is there a favorite author you haven't been able to locate an unpublished work by to make available?

Oh, Kirk, so many! I know I am greedy and I'll say this, if I never published another literary great in *The Strand*, all of this has gone beyond my wildest dreams, even beyond my wildest fantasies! But I'd love to have a chance to publish a short story by Dostoyevsky, a Sherlock Holmes story by Doyle, maybe something from Jane Austen, and a short story by Charles Dickens.

Q: If I wanted to subscribe to the magazine, what types of stories and nonfiction could I expect? How do I subscribe?

AG: Each issue has five to six short stories, about fifteen book reviews, and an interview with a prominent author. We on occasion publish non-fiction articles about true crime or writing tips. The magazine is available in all Barnes and Noble stores and you can subscribe at www.strandmag.com. Thanks for the great questions, Kirk! ■



Hemingway in early summer 1944, surrounded by GIs as they prepared to take back France and liberate Paris.

Donald Junkins

ED. NOTE: This is the fifth in our series looking back to Hemingway Society conferences of yore. 2014's remembrance of Paris 1994, 2015's trip back to Schruns 1988, 2016's return to Lignano 1986, and last year's recollection of Madrid 1984 all celebrated the adventures of organizing an international conference before the Internet age. The subject of this year's jaunt in the wayback machine, Bimini 2000, posed a whole set of different and unique challenges....

For starters, it took place not during the traditional summer break but in the opening days of a new year. And not just any new year, or any new decade, either: Bimini 2000 had to be organized in the months leading up to a new millennium. Remember how we all feared the Y2K bug throughout 1999? The idea that the entire online matrix we had come depend upon in the previous few years would freeze up and shut down the globe because computer programmers instilled 19__ in our cyber DNA, giving no thought to the 21st century? Conference organizers had to deal with questions like, "What happens if this conference takes place in a post-apocalyptic environment? Can I still get my registration refunded?"

Not only did many of us attending find ourselves trying to deal with campus issues from afar—many of us missed our first week of the spring semester, taxing our deans' patience—but Bimini's small size also made logistics peculiar to the remote locale. Those of us who didn't meet in Ft. Lauderdale for a chartered flight together on New Year's Day arrived either by boat or by seaplane. Perhaps of all the sites hosting Hemingway Society conferences, Bimini had changed the least since Hemingway's heyday there six decades earlier. When not attending panels, we fished and swam with the dolphins. About the only thing we didn't do that Hemingway did was strife sharks with a submachine gun. At least as far as we know no conferee did that. We asked site director Donald Junkins to recall the challenges he faced and the triumphs he enjoyed in pulling off the conference.

"Remembering Bimini: 2000"



The Compleat Angler during the 2000 conference, six years before it was destroyed by fire. Pictured is Yunwei Chen, son of conference director Donald Junkins and his wife, Kaimei Zheng.

Bimini is a miniature place with miniature charm, magnified by both historical evidence/myth and historical personages. When I first read of it during the eighties and also heard of it in Coconut Grove, Florida, at an annual Pamplona celebration, I was struck by the magnitude of the incidences that created the original sparkle of folklore that has been associated with Bimini throughout history, such as Ponce de Leon and the Fountain of Youth on South Bimini, and the Lost Civilization of Atlantis off the west point of the north island. The real history of relatively recent appearances of American personalities adds to this charm: Martin Luther King's speech, "I Have a Dream" was written on Bimini; so were Ted Williams' (the greatest hitter in the history of American baseball) bonefishing exploits on the

Bimini flats. When Gary Hart was a front runner for the American presidency in the late eighties, then was photographed with one of his girlfriends [Donna Rice] on his knee in the Compleat Angler, the photo was printed on the front pages of enough American newspapers to end his political career entirely. Much earlier, when Adam Clayton Powell ended his own Congressional career by resigning and moving to the little red house on the shore of the entrance channel to the Bimini harbor, it became a landmark for every yacht and fishing boat to enter the harbor for a dozen years.

I met a friend at that Pamplona party in Coconut Grove who agreed to go with me to Bimini for a two-day stay at the Compleat Angler hotel. I stayed in Room #1 in which Hemingway himself stayed when the unfinished Angler was being built and in order to get in and out he

had to climb through an open window. In my later many visits to Bimini I became friends with a score of islanders who remembered Hemingway from his intense fishing intervals there in 1935-37.

During a three-month stay in the 1980s, I rented a tiny house during a sabbatical year on Bimini, actually a large cabin owned by Charlie and Hester Weech at the end of a short road across from Weech's wharf where Hemingway had docked his *Pilar* in the years 1935-37, and the End of the World Bar nearby, where I fell asleep every night hearing the loud jukebox blaring until one o'clock in the morning. In that little house I worked on my paper for the Guilin Hemingway conference the following spring and prepared for an upcoming spring interview with Martha Gellhorn at her house in Chepstow, Wales. I also met many islanders who dropped in on "the visiting American," such as Michael Checkley and Ashley Saunders. The small house was located just below Barbara Weech's prominent white home that overlooked beautiful Radio Beach where I swam every day and collected shells and fauna from the beach to brighten up my small living room kitchen.

I had met Gregory Hemingway at that same Pamplona party in Coconut Grove, and I thought I had introduced him to his future wife, Ida, but she told me that they had met several days before at another party when Gregory was in drag. Gregory and I later became close friends and I was his best man at the Hemingway house in Key West when they were married.

During my three-month stay on Bimini, I also met Manny Rolle, Natty Saunders, and Alvin Taylor who painted the "Home of Ernest Hemingway" sign with a likeness of Hemingway that hung outside the Compleat Angler hotel, plus



The sign at the Angler noting Hemingway's connection to the now-lost hotel, painted by islander Alvin Taylor.

several prominent bonefishermen. A few years later I made hour video recordings of several of them and deposited the recordings in the Hemingway Room of the Kennedy Library in Boston. Michael Checkley later married Barbara Weech, and they became crucial lynchpins for all the future Hemingway meetings on Bimini. Ashley and Michael both taught at the Bimini School and Natty was well known on the island for having sung songs for Hemingway during Ernest's stays on the island in the thirties.

During that visit and later briefer visits to Bimini, I invited several Hemingway Society friends to visit me and help organize, with Michael Checkley, a number of informal Nick Adams Society meetings during which we shared Hemingway papers, ate together at several Bimini restaurants, played *petanque* across from the Bimini Blue Water restaurant, and fished with Captain Bob who himself owned a small nearby restaurant and also took sport fishermen and women on formal expeditions in the nearby



Conference director Junkins, recreating a Pilar-like moment on a fishing expedition.

Gulf Stream. These informal gatherings included former and future presidents of the Hemingway Society such as Allen Josephs and H. R. Stoneback and paved the way for the 2000 Hemingway IXth International Conference on Bimini, which I had the honor, with Michael Checkley's and Richard Davison's help, to direct.

Previously, I had met Derek Walcott back in Massachusetts, in nearby Deerfield Academy and Amherst College. I had earlier unsuccessfully offered him a speaking engagement at the University of Massachusetts where I directed the Master of Fine Arts Program in English. I knew his poems and had gotten to know him personally when he visited these other schools and this time when I invited him to be the keynote speaker at the upcoming Hemingway conference he was able to accept. When he arrived on Bimini, on the drive to the Big Game Club, where he



Gregory Hemingway (l) and 1992 Nobel Prize in Literature laureate Derek Walcott planting commemorative trees at the Commissioner's House, with Junkins at center. Both Hemingway and Walcott have since passed away.

and his companion Sigrid Nama stayed, I asked him for a couple favors to which he jokingly replied “No way” (including a middle adjective beginning with the letter “f”) while smiling. One was whether he would participate in a tree-planting ceremony at the Commissioner’s House with Gregory Hemingway (later he insisted that I agree with him that he planted his tree more expertly than Gregory did his—all in good humor).

Because Bob Lewis, second president of the Hemingway Society and editor of the *North Dakota Quarterly* for which I was the poetry editor, was my fellow participant in the Nick Adams group, I also asked Derek if he would allow Lewis to publish his conference paper in the *North Dakota Quarterly*, to which Derek agreed, and Bob did so in the 2001 Spring/Summer issue, which he titled, “Hemingway in the Millennium” and which also included over twenty papers delivered during the Bimini conference.

Lewis also published as the front and back covers of that issue color photographs of two of Derek’s paintings of scenes from the shores of Derek’s home islands of Trinidad/Tobago. Derek’s speech itself was delivered at the small Bimini Catholic church several hundred yards further

down from the Methodist church on the Queen’s Highway on Friday night of the conference. The conference papers themselves were daily delivered at the Methodist church, located up from the water so that the conference paper readers could look up from their papers toward the sunny warm Gulf Stream waters. Barbara Checkley made available morning coffee and pastries at the morning meetings.

The remarkable talk, “Hemingway Now,” that Derek delivered on the following Friday evening at the little Catholic church on the little island of Bimini is one of the jewels of contemporary literary criticism. I said in my introduction to his talk, “Hemingway might have been suspicious of many things said of him at Hemingway conferences in the last twenty years, but there is no doubt that he would be pleased with Derek Walcott’s appearance before us as the keynote speaker of this IXth International Hemingway Conference, not only because Derek also won the Nobel Prize for Literature, but because Derek has brought to the canon of world literature in English a similarly vibrant, taut line, a similarly poignant sense of timing and informed silence, and a similar but also inimitably luminous, ice-bergian—between the

lines—life.” To read Derek’s sentences about Hemingway is to come to our own senses, to want to write better, even want to be good, simple, clean in our approach to our life duties. Derek’s generalities about Hemingway have the power of specifics, how he “made the weather more than geography,” how his prose has remained “more than mere botany,” how because it was Hemingway, Derek’s early apprenticeship to him in *The Sun Also Rises* and *Death in the Afternoon* “fulfilled a prophecy” when he later in life went to San Sebastian and found it was what it had been in the early days, “the reverential, ritualistic sharpening of pencils and the re-creation and recreation of nouns and articles. It was like Spanish painting of Spanish subjects, Goya in a festive sun.” Derek said he learned early from Hemingway to “subdue the instinctual lyricism of meter of poetic melody for the melody of the factual” that “Nouns held echoes” because “Places ‘replanted themselves’ in the primal clarity of the syntax.”

Derek had “read the saddening desolating biographies.” A biblical simplicity abides in Derek’s own prose as he probes his own literary critical conscience for his own distilled residues of belief about Hemingway. He states that “moral severity comes with [Hemingway’s] sentences, a hope for innocence, a simplicity that sounds more than chivalrous: evangelical, for the prose has the rhythm of didactic simplification, but we know how long and how well it sustained him. What is true as things are at dawn, with all beginnings when the world is Academic and waiting to be renamed is that we cannot live only by the accuracies of fiction, that there is an ideal conduct beyond the chaos and pain of the day and the fear and torment of our insomniac nights in which, despite our griefs, we keep vigil for the dawn however brief its glory, and that is why, unlike his critics, I cannot condemn him for his deterioration into madness and despair, and because what I



Attendees at the conference included (l to r) Richard Davison, Michael Checkley, Linda and Larry Martin, Robin Gajdusek, Donald Junkins, H. R. Stoneback, and Kaimei Zheng.



Captain Bob cleaning fish in the Bimini harbor on a typical conference morning.

cherish is this miraculous fusion of poetry and prose in the epilogue to *Death in the Afternoon* ... a meter that moves into its own radiance, its blessing gratitude in our own time also and beyond it."

What my own cursory introduction to the IXth Hemingway conference in Bimini lacks is Derek himself speaking in the intimacy of the small Catholic church, and sitting on the morning sand beside us on Radio Beach in the warm January sunlight, or sitting with us in the gathering in the Lyons mansion overlooking Paradise Beach, and in the Checkley home watching the sunset and hoping for the green flash seconds before the sun dropped below the horizon; for Derek's eight page oration, in all of Hemingway studies shines with ruby depth and sparkles as the treasure stone, in this writer's view, of all Hemingway commentary. With these words Derek justified the existence itself of the IXth

Conference, complimented Bimini as the island setting of its happening, justified Derek's own literary preeminence as the Hemingway master teacher.

What remains are the memories of Bimini now that the Compleat Angler has burned down, now that the Chalks plane has crashed in its Miami harbor takeoff channel, now that the Australian pines have been cut down on Paradise Beach, now that Natty Saunders has died at age 103, and the list of other prominent, passed Biminities has grown; to those of us who spent meaningful and nourishing hours on that jewel bright island so close to the Florida coast is a joyful and grateful memory of our hours there and our own friendship with those who nourished us also when we were there; we can only remain filled with gratitude. We remember the soft warm sand pouring through our fingers, the minute coves on long walks

along the island's shores, the colorful tropical fish gathering at the wharfs and island-named pelicans perching on the wharf pillars; the Australian pines that crossed overhead as we walked along the last stretch of ground before reaching the northwest end of the island and Lost Atlantis somewhere nearby in the depths of the offshore deep blue sapphire sea.

What remains are the feelings we cannot forget: forty conference participants stranded at Fort Lauderdale overnight due to the delay of the Bahama Air plane; crowding inside the Chalks WWII vintage seaplane as it lands in the Bimini channel, sweeping along in the swirling surface waters splashing against the windows, then taxiing up onto the secure tar landing area; the dozen speeding motorboats during the IXth Conference with neighborly waving friends gliding past the sunken *Sapora* on the way to Cat Cay in the sun; the seemingly unorganized gauntlet of differently shaped cars during the Conference delivering 100 Hemingway aficionados along the King's Highway to Paradise Point and the Lyons' mansion for dinner; my best friend from high school, Roger Howland, donating \$5,000 when he arrived at the conference to be given for the ten best conference papers; Robin Gadjusek's stunning exhibit of Venice watercolors in Michael Checkley's newly created island museum; some of the participants swimming in the emerald green water shortly before delivering papers in the Methodist church; the last time I saw Gregory Hemingway who left the conference early, dangling his feet over the wharf, beside my wife, Kaimei, reflecting on his childhood days in Bimini; and three days before the beginning of the Conference, on New Year's Eve, standing with Robin Gadjusek and Stoney and Sparrow with Stoney's five graduate students on Radio Beach in the dark reading their poems as the second millennium quietly arrived at midnight with anticipation in the air and the IXth Hemingway Conference about to begin.■



Henry "Mike" Strater with Hemingway and the infamous marlin Strater caught and Hemingway inadvertently "apple-cored" after strafing marauding sharks with his submachine gun and sparking a feeding frenzy. The story is only partly retold in the *Esquire* essay "The President Vanquishes." This 1935 photo was taken on Cat Cay, a site visited by attendees to the 2000 Bimini conference. (Photo courtesy of the JFK Presidential Library and Museum).

Ernest Hemingway in Bimini, 1935-1937

On Sunday, April 7, 1935, Ernest Hemingway left Key West for Bimini, 230 nautical miles northeast. He had his friends John and Katy Dos Passos, Mike Strater, "Old Bread" Pindar, and Sacker Adams with him. On the way he hooked a shark; trying to shoot its head, bullets ricocheted into his legs and they all headed back to Key West. A week later they started out again, Charles Thompson replacing Strater. Hemingway was excited about Bimini: "Except for the Pan American seaplane and the sleek private yachts that came over from Miami, Bimini might have been situated 'at the end of the world,'" as Carlos Baker writes (272). His wife, Pauline, flew over in late April and decided to bring the three boys for the summer. During this first visit, Strater hooked a twelve-foot marlin that Hemingway tried to protect from sharks with his tommy gun, and created a feeding frenzy for more sharks, ripping Strater's marlin half apart. He stayed in Bimini six weeks, and flew back to Key West from Cat Cay on the last day of May.

Hemingway returned to Bimini by plane on June 5. Two weeks later he caught a 785-pound mako shark. In late June, he hauled the *Pilar* for repairs and enjoyed boxing with the Bimini young men. In July he wrote a piece for *Esquire* called "Notes on the Next War: A Serious Letter." He read proof on his new book, *Green Hills of Africa*. On August 14, he headed for Key West in the *Pilar*, arriving 26 hours later.

June 5, 1936, Hemingway set out from Miami in the *Pilar* with son Patrick, Carlos Gutierrez his mate, and steersman Bollo, a Cuban. Ernest piloted the boat into Bimini harbor. Many wealthy sportspeople were on the island, including Tommy and Lorraine Shevlin, Kip and Chisie Farrington, Colonel Richard

Cooper, Nonie and Margaret Griggs, Jane Mason, Marjorie Kinnan Rawlings, Mrs. Oliver Grinnell, and later Arnold Gingrich, editor of *Esquire*. Ernest caught a 514-pound tuna off Gun Cay. Hemingway returned to Key West on July 17. In Spain, the Civil War began. Hemingway and his family went to the Nordquist Ranch in Wyoming. Ernest shot a grizzly bear that had reared up at him and Lorraine Shevlin as they were walking. In December, back in Key West, Martha Gellhorn met Ernest in Sloppy Joe's bar.

March 16, 1937, Hemingway flew to Alicante, Spain from Paris, and motored to Madrid where he was soon joined by Martha Gellhorn, later to be his third wife. Ernest returned to Paris May 9, and sailed on the *Normandie* May 18. "His immediate plans were to gather up his wife and children, and spend most of the summer at Bimini" (Baker 313). On June 2nd, while he was in Bimini, he received a cable that he had been invited to the White House to show Franklin and Eleanor Roosevelt the film *The Spanish Earth*, a documentary about the Spanish War that he had narrated. This meeting had been secured by Martha Gellhorn, who had been living in the White House as a result of Eleanor Roosevelt's interest in Gellhorn's book about America, and their ensuing friendship continued. June 4, Hemingway flew from Bimini to give a speech in New York to the Writers' Congress, a meeting to raise money for the Loyalist Cause in Spain. In his speech, Hemingway said, in part:

A writer's problem does not change. He himself changes, but his problem remains the same. It is always to write truly, and having found what is true, to project it in such a way that it becomes part of the experience of the person who reads it.... Really good writers are always rewarded under almost any existing system of government that they can tolerate. There is only one form of government that cannot produce good writers, and that system is fascism. For fascism is a lie told by bullies. A writer who will not lie cannot live under fascism.

After the speech, Hemingway flew back to Bimini. He was in Cat Cay in early July when he was cabled that he was due at the White House on July 8 to screen the film for the Roosevelts. Two days later he flew to California to raise money in Hollywood for ambulances in Spain. He celebrated his thirty-eighth birthday in Bimini on July 21. Ernest left Bimini for Miami on the *Pilar*, for the last time, August 3, 1937, with Pauline and Bumby as crew. ■

Insights into Scholarship: A Q&A with Laura Godfrey and Gary Edward Holcomb

ED. NOTE: Scholars know the challenge of trying to keep up with the ever-expanding body of Hemingway criticism. Every year dozens of books and hundreds of articles appear, either published by major houses, academic presses, or academic journals. One area of interest we may not appreciate, however, is pedagogy. Yet criticism devoted to how and why we teach Hemingway is both prolific and inspiring. In recent years, Kent State University's Teaching Hemingway series, edited by Mark Ott, has served as the face of this scholarly subset, with volumes on *The Sun Also Rises* (edited by Peter L. Hays), *A Farewell to Arms* (Lisa Tyler), *modernism* (Joseph Fruscione), *war* (Alex Vernon), *gender* (Verna Kale), and *the natural world* (Kevin Maier) offering theoretical and practical explorations of classroom practices. Because of the series' popularity, we decided to interview two editors of forthcoming volumes. Gary Edward Holcomb's *Teaching Hemingway and Race* will be available in October 2018, while Laura Godfrey's *Teaching Hemingway in the Digital Age* is making its way through the production pipeline for 2019. (Full disclosure: Your Correspondent is one of the contributors to Laura's volume—provided the readers' reports don't recommend launching his submission into the void.)

Q: Gary, what inspired you to tackle race for this entry in the Teaching Hemingway series?

GEH: About five years ago, KSUP Teaching Hemingway series editor Mark Ott proposed I edit a volume on teaching Hemingway apropos race. I believed a teaching community needed to exist for those who teach Hemingway in a multicultural curriculum, and a book on the topic could be useful in helping to create one. I've encountered an inclusive assortment of teachers who welcome pedagogical approaches to Hemingway that address race, and I've encountered a wide cultural range of students who want to talk about Hemingway's writing. I posted a CFP on the Hemingway Society website and organized a panel for the 2014 Venice conference, which led to stimulating proposals.



Laura Godfrey

Q: How about you, Laura? What inspired you to take on "the digital age"? Race is an obvious theme in the texts, but your topic antedates Hemingway's writing and involves more the media through which we experience the work.

LG: The idea first came to me several years back when I team-taught an interdisciplinary capstone class at my college—we called it "Physical and Virtual Environments." My colleague and I created a reading list that, we hoped, would help illuminate for students the ways that our ideas about being in (as well as our perceptions of) physical environments were shifting in the so-called "digital age." One of the literary texts we chose was *The Sun Also Rises*. We framed our discussions of the book around the question of how these characters were trying to live life "all the way up," the way Hemingway's bullfighters did—which characters, we asked, were most engaged with the world around them? Which characters paid closest attention to others and to their environments? And did Hemingway seem to assign value to those people who paid close attention? What could we, as 21st century readers, learn from reading closely the ways in which these characters attempted to live fully in the world? Within this framework, Hemingway's 1926 "lost generation" novel emerged in stark relief as a book about the value—indeed, the necessity—and the beauty of paying close attention. In our 21st century "age of distraction" (this is Matthew Crawford's term) that message resonated especially powerfully with students.

Q: Gary, you co-edited with Charles Scruggs a great collection of essays on Hemingway and the Black Renaissance a few years back. How is that project connected to this current one?



Gary Edward Holcomb

GEH: Thanks! Mark Ott contributed to *Hemingway and the Black Renaissance*, but this project's origins precede the collection. While writing a book on Claude McKay, I realized that *The Sun Also Rises* was unmistakably a model for the Black Lost Generation *Home to Harlem*, and McKay effusively praises Hemingway in his autobiography. I found that, even with Morrison's germinal "Africanist presence" critique, a number of black authors had singled out Hemingway as instrumental, including Hughes, Ellison, Himes, Walcott, and Gayl Jones. I chaired a 2005 Hemingway Society MLA panel on the topic, and a year later organized another for the Ronda conference, where I was, over a bottle of *tinto*, lucky enough to persuade Charlie Scruggs to co-edit.

Q: Laura, can you give us some sense of the range of digital resources contributors are employing in the classroom? What are some of the benefits of employing these resources?

LG: There is a fascinating range of digital resources referenced within the collection—from the use of memes as teaching tools (I had no idea how many hundreds of Hemingway memes were out there), to the use of popular tools like YouTube clips, Google Earth, and The Hemingway App to provide more historical, geographical, and cultural context for students, to the incorporation of materials from the Hemingway digital archive (the digitized photographs, scrapbooks, etc.) into the classroom, to lesser known—yet still easily adaptable—digital tools like GIS mapping applications which can allow students to virtually experience various Hemingway environments. One author discusses his work with digital humanities optical character recognition (OCR) software; he had students use an OCR

tool to digitize, and analyze, Hemingway's entire body of work. These tools all offer creative, innovative ways to broaden the dimensions in which our 21st century students encounter and understand Hemingway's life and writing. Plus, a lot of them are really playful and fun to experiment with; I think the resources described in the book could help any instructor balance out traditional literature pedagogy with newer, multi-media approaches.

Q: Gary, one of the interesting things when we talk teaching literature is that discussions tend to split into distinct camps, some more pedagogical/theoretical in advocating for innovative approaches and others devoted to "practical" applications. Did you find this split in the essays contributors submitted? If so, how did you bridge the gap between theory and practice?

GEH: This book is my first attempt at a pedagogical rather than strictly critical publication, which meant something of a shift in my thinking about how to approach it. Fortunately, the Teaching Hemingway series model provides that each chapter present theoretical issues and then follow with student assignments—practical, classroom applications of the theoretical content. My contributors understood that the book is meant for *teaching* Hemingway and race, not producing scholarship in the routine sense. Cam Cobb and Michael Potter's chapter, for example, models learning outcomes for teaching "The Doctor's and the Doctor's Wife" though the application of Bloom's taxonomy.

Q: Laura, although modernism obviously arose out of an era of immense technological change—with some artists

avidly incorporating technological influences in their style and thematically celebrating them, while others protested by retreating into nostalgia—Hemingway is not necessarily the first writer we would associate with the topic. In what ways have you been surprised by contributors' takes on the topic?

LG: As the essays came in, I found myself consistently surprised at how many parallels kept surfacing between our time and the modernist era. And there are two essays in the collection in particular that focus on the similarities: yours and Nicole Camastra's. Nicole wrote a really moving, lovely piece in which she proposes that there are powerful connections to be made between our 21st-century fragmented "digital selves" and the characters within Hemingway's *The Sun Also Rises* who similarly struggle with consuming large amounts of information and not fully understanding any of it. And your piece on memes illustrates the cultural connections between these eras as well, since memes emerge as a way to help teach students about the modernist ethos of experimentation through reinvention.

Q: Gary, I think many Hemingway advocates struggle with teaching race in his work because frankly he was not on the cusp of progressivism in this particular area. Do the essays in the collection challenge this perception? What's our greatest takeaway if we teach racial issues in his work?

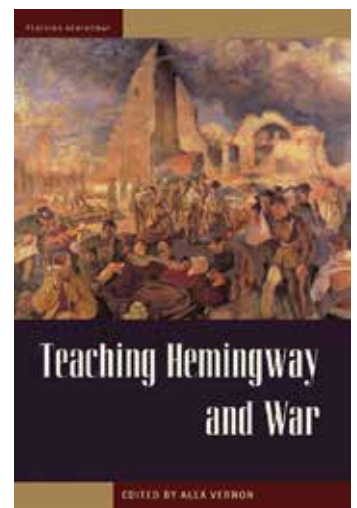
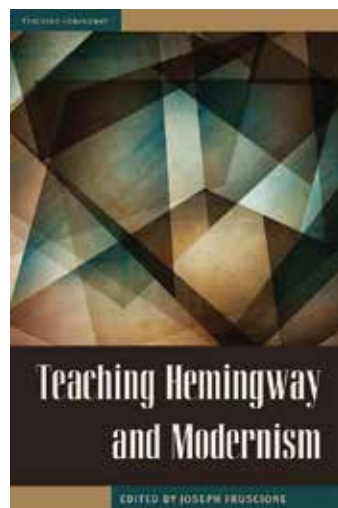
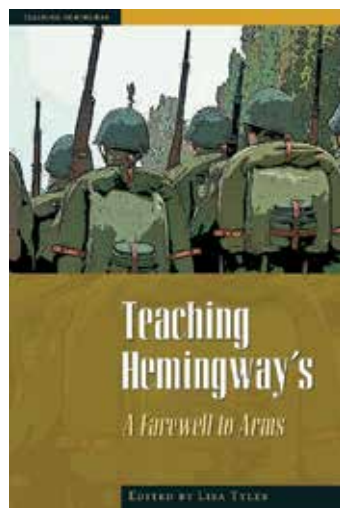
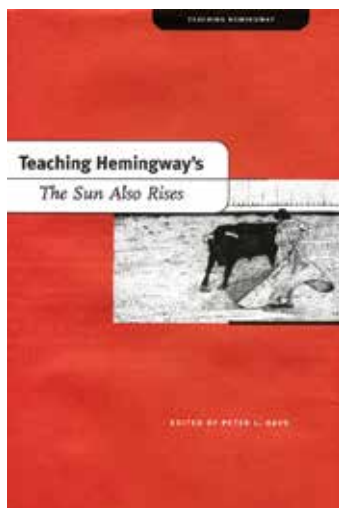
GEH: The question of how to teach Hemingway within the multicultural curriculum and in a culturally diverse environment is a challenge, as it must be. The collection offers pedagogical approaches that deal honestly with Hemingway's shortcomings, yet, I would

hope, offer alternatives to methodologies which might lead to discussions policed by identity politics. Marc Dudley models ways to racially unpack the "multiple selves at work" in Hemingway's writing, for example, and Mayuri Dekka discusses how through studying Hemingway students may become "more open to identifying commonalities between the Self and Other."

Q: Laura, one benefit of digital resources is that they can connect students in the classroom rapidly and easily with the various places where Hemingway lived, whether Paris, Pamplona, or Key West. Do any of the essays in your collection address these sites? If so, what sorts of resources are available to enable teachers to bring them alive in the classroom?

LG: Digital maps are some of the most popular teaching tools out there right now to help connect students to different Hemingway geographies. Hemingway was so deeply invested in creating immersive places in his writing that it's not surprising, I suppose, that teachers and scholars are turning to digital mapping applications to help illuminate these places for 21st century students. Several contributors in the "Digital Tools" section of the book discuss the ways that we can make—and then incorporate into the classroom—digital maps for Paris, central Idaho, Italy, and Spain, in particular. And it's actually pretty easy to find, adapt, and use these tools in our own classes.... Far easier than you might imagine!

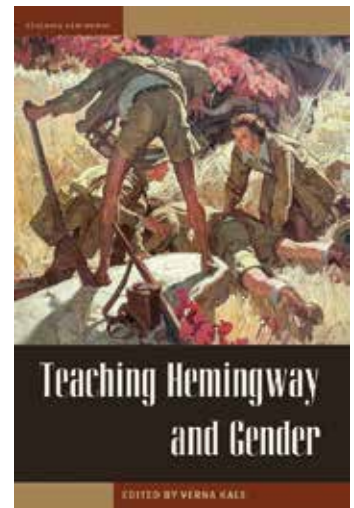
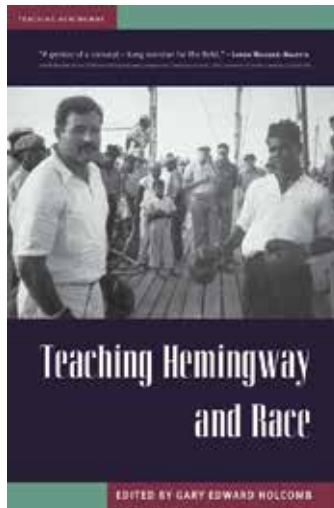
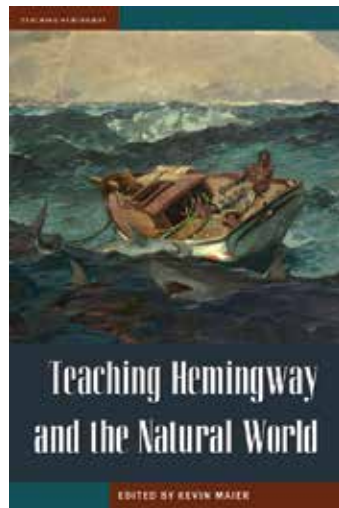
Q: Gary, did you find from submissions that faculty tend to teach one or two particular Hemingway texts? Or is there a range of works making their way onto syllabi?



GEH: Most chapters deal with a single Hemingway text, though the range is wide. Joshua Murray pairs Hughes's "Home" with "Soldier's Home," and Matthew Teutsch considers Hemingway in conversation with Toomer and Gaines. But not all address *race* in black and white. Considering Hemingway's interaction with the Ojibwe tribe, Margaret Wright-Cleveland models Women's and American Studies approaches to *In Our Time*, and Sarah Driscoll presents a historicized methodology for teaching Latinos in "The Gambler, the Nun, and the Radio." The book also considers non-fiction. Candice Pipes maps teaching *In Our Time* vis-à-vis Locke's *The New Negro*, while Ross Tangedal charts teaching *Death in the Afternoon* and *Green Hills of Africa* through a racial lens.

Q: Laura, what kinds of pedagogies do contributors encourage for bringing Hemingway into the digital age? Do we seem to revert to formalist analysis, or are we employing contextual approaches?

LG: Interestingly enough, formalism (I'll define it as studying the text with deliberate attention to language or structure or "unity" above other interests) appears only within one piece: Brian Croxall's essay "How Not to Read Hemingway." That's a piece about students who, ironically, have *not* read much Hemingway: instead, Brian's classes use optical character recognition (OCR) software to locate notable patterns and repetitions throughout Hemingway's entire body of writing. But contextual approaches appear far more often in the collection, since the contributors are all essentially finding creative ways to connect 21st century students to Hemingway's time, life, and writing. Context becomes the way into successful literary analysis, and in many cases, contextual studies are necessitated by students' lack of general knowledge about the places, people, or histories of the Hemingway works in question. Mark Ebel's essay on teaching *Across the River and into the Trees* actually discusses the ways that our students are so often increasingly detached from the physical activities that Hemingway enjoyed that they require a new kind of basic training in interpreting material objects—duck



hunting decoys and military insignia may be as mysterious to our students today as are the most difficult examples of literary terminology.

Q: Gary, one challenge that Hemingway criticism faces is the need to diversify, whether in its scholarship, in attendance at conferences, and even in our membership rolls. How can talking about teaching race in Hemingway provide a vehicle for doing this?

GEH: I think we can agree that, like gender and sexuality, the question of race in Hemingway is not ancillary—it saturates his work. The inspiration for my own chapter, on teaching *Home to Harlem* and Gwendolyn Bennett's wonderful, little-known story "Wedding Day" in dialogue with *The Sun Also Rises*, materialized directly from my teaching. It's a good time to explore Hemingway—indeed, modernist literature writ large—through race, and teachers need rigorous pedagogical approaches. I hope that our book offers a crucial starting point for a conversation about teaching Hemingway and race.

Q: Laura, what's been your biggest surprise in editing the collection?

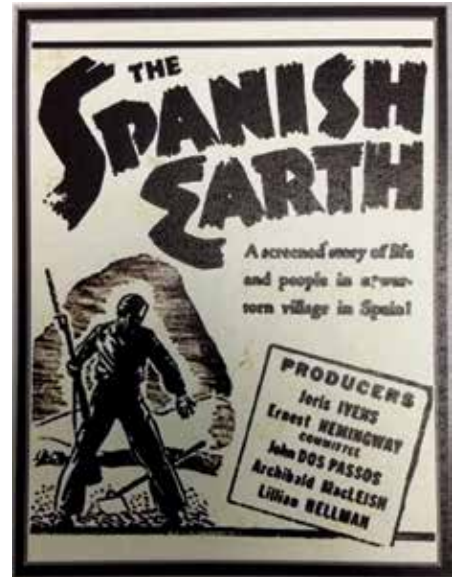
LG: Probably the fact that there are relatively few teachers and scholars out there right now who are interested in or who are already producing "digital Hemingway" scholarship. Each piece, in its own way, addresses important questions about keeping 21st students engaged with Hemingway's life and writing. *Why* does Hemingway have such an active digital presence, especially compared with other authors? What is it about him that makes him so incredibly "memeable" and quoteworthy? How can we use digital maps, augmented reality, and even virtual reality

to connect students to Hemingway places around the globe? And how can we steer our students, who probably conduct all of their preliminary research exclusively online, away from the many questionable and outright incorrect versions of Hemingway's life that exist online? I think this collection is just the beginning, really. There is so much room for new studies on a number of branches of the "digital Hemingway" field.

Q: One final question for you, Laura: what Hemingway texts are faculty teaching these days? Do you find that the digital resources available today encourage us to focus on one or two specific works, or certain genres of his work, or do the resources support a broad range of his writing?

In the volume we have discussions of short stories like "Big Two-Hearted River," "The Snows of Kilimanjaro," and "A Very Short Story," along with *The Sun Also Rises*, *Across the River and into the Trees*, *A Farewell to Arms*, and *A Moveable Feast*. *The Sun Also Rises*, perhaps not surprisingly, shows up most often; there are so many similarities between the stereotypes surrounding the Lost Generation and the stereotypes that surround 21st-century "I-Gen" students. I think that the digital resources being discussed in the essays, especially the use of the digital archive materials and the creation of digital maps, are more broadly applicable to Hemingway's body of work rather than useful only for certain pieces.

For information on these and other volumes in the Teaching Hemingway series, go to http://www.kentstateuniversitypress.com/category/series/teach_heming/. For inquiries about future entries, email Mark Ott at mott@deerfield.edu. ■



Acclaimed documentarian Peter Davis's *Digging the Spanish Earth* features never-before-seen interviews with Martha Gellhorn, Gilbert Seldes, and others filmed in 1981. At right, Society board member Alex Vernon (r) joins Davis outside Fuentidueña, the village at the heart of the film, in 2013. Alex wrote about their discoveries on the trip in his 2014 Hemingway Review essay, "The Spanish Earth and the Non-Nonfiction War Film."

New Documentary on *The Spanish Earth* features Board Member Alex Vernon: An Interview with Director Peter Davis

ED. NOTE: Board member Alex Vernon called our attention to a new documentary, *Digging the Spanish Earth*, which not only tells the story of Hemingway's participation in Joris Ivens's 1937 documentary but the history of the Spanish Civil War as well. Alex appears in the film along with Canadian documentary filmmaker Peter Davis of Villon Films and Dr. Almudena Cros Gutierrez, a noted art historian, tour director, and president of the Asociación de Amigos de las Brigadas Internacionales (AABI). The documentary is a must-see for Hemingway scholars, for it features previously unreleased interviews filmed in 1981 with Martha Gellhorn, George Seldes, and other observers of the war. Alex was kind enough to put us in touch with Peter, who answered our questions about the project. For more information on it, please visit the website of the Joris Ivens website at <http://www.iven.nl/en/> and click on the news section. To purchase a copy of the film, please email peter@villonfilms.com.

Q: What does the film teach us about Joris Ivens we might not know from extant Hemingway biographies?

PD: This is a hard question to answer, since I absorbed information (clearly, mostly from your own work) without recording where it might have come from. Perhaps the most important was the influence on the film's structure exercised by Dos Passos, in his insistence on the importance of Fuentidueña and by Helen van Dongen in the balance in her editing between battlefield/Madrid and the village not yet touched directly by war. I think Ivens's preference was for the face of war.

Q: One revelation of the film are previously unpublished interviews with key witnesses to the Hemingway-Ivens collaboration, most notably Martha Gellhorn. What's the backstory to these interviews?

PD: I conceived of the film in 1981, and followed up with the interviews then, seeking out those who were involved and still accessible. Luckily those I filmed gave great interviews. The one qualification to that is that Gellhorn refused to talk about Hemingway other than a couple of

references to him in relation to her own work. Unfortunately, I could not at that time raise the money to complete, and so shelved it until about five years ago when I decided it was worth completing at my own expense. I did not even try to raise outside funding.

Q: Where can Hemingway aficionados view the film? Are there plans for commercial or educational release?

PD: I offer copies for sale, and can be reached at peter@villonfilms.com. I must confess to being totally disappointed in reactions to the film. It is a film that I believe to be an honest and artistically satisfying work on an important subject, but to my total astonishment, it was turned down by both Amsterdam and Rotterdam Film Festivals. It was also turned down by Dutch TV, by PBS, and by the prestigious European network ARTE, the latter because they had already done a series on the Spanish Civil War in 2016.

I have made a few sales to educational institutions, and am looking for a Special Collections that will purchase my huge research archive of video, photos, and documents.

Kennedy Library Grant Testimonials



Yuexi Liu

I am truly grateful for the Ernest Hemingway Research Grant, which enabled me to visit the John F. Kennedy Library for two weeks in May 2017. I enjoyed my time at the Library immensely.

I consulted the manuscripts of Hemingway's early works, particularly *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), for my research on Hemingway's "exterior modernism." Exterior modernism is a term I use to refer to the work of a group of younger writers, such as Hemingway, Evelyn Waugh, Henry Green, Christopher Isherwood, and Anthony Powell, whose departure from high modernism took the form of an "outward turn" privileging exteriority over the interiority of consciousness by foregrounding talk and drawing on cinema, comedy, and satire. Notably, not only was Hemingway an exterior modernist, he also greatly influenced other exterior modernists.

Thanks to Dr Hilary Justice, I was lucky to have seen the manuscripts. I have always been fascinated by the materiality of the text, and I do believe that the text has its own life. Composing *The Sun Also Rises*, Hemingway used notebooks of various sizes and designs in addition to sheets of paper, and he used both black and blue ink and sometimes also pencil. The alternation does not seem to follow any particular pattern (the manuscripts indicate that Hemingway did not develop his method of writing until the next novel, *A Farewell to*

Arms). Hemingway travelled a great deal and wrote on the road, which may, to some extent, explain the fragmented status of the manuscripts. *A Farewell to Arms* was written on sheets of paper in pencil. Some are so thin that they seem transparent. They are at once transient and resilient. I felt as if I was transported to the 1920s; I could see in my mind's eye how the novel was created, sentence by sentence. The manuscripts are historical documents after all. I am interested in the relationship between reading and emotion. Reading an autograph not only makes one more aware of the text's life but perhaps also makes one feel more.

Based on my findings at the JFK Library, I am writing an article on Hemingway's interwar exterior modernism. The research also helps me with my monograph, tentatively entitled *Exterior Modernism: Evelyn Waugh and Cinema*. Two weeks is certainly too short, for the Library has such a vast and rich collection. I am looking forward to revisiting the Library. As I plan to develop my paper for the Hemingway in Paris conference on (inter)wartime travel and border control into a full-length article, it would be great to see Hemingway's passports and other travel documents. Moreover, I have started a new project, "Exterior Modernism at Mid-Century: War, Trauma, Memory," for which I would like to consult the manuscripts of Hemingway's later works.

André Stufkens at the Joris Ivens Foundation believes that there is opposition in Holland to Ivens because he was a Communist. I find this hard to believe, but there it is. EYE, the Dutch film museum turned it down—although in fairness, someone there is considering it now. I will be interested to see their reasoning for rejection.

Mostly I would like to receive some income so that I can at least partially compensate those people who gave so generously of their time in helping in the film's making, from Madrid to the U. S. to Canada.

Q: What's the ultimate legacy of *The Spanish Earth* in the world of documentary film?

PD: Better to try the Joris Ivens Foundation for that; it is a huge question. It is deemed a leading documentary from the last century, perhaps the first to attempt to show the true face of war. And of course, of Fascism—which makes it highly relevant today.

I have some qualification about using the term "documentary." For me it is not in the purist sense a documentary since it uses staged scenes. But the term "documentary" is very elusive, hard to pin down. Is *Digging the Spanish Earth* a documentary?

Q: The Spanish Civil War era of Hemingway biography seems to have enjoyed a resurgence in recent years, between the HBO movie, *Amanda Vaill's Hotel Florida*, and now Paul McLain's novel *Love and Ruin*. Why do you think that is?

PD: Hmm—a hard one, except that Hemingway is a fascinating personality, and the Spanish Civil War was perhaps the last romantic war. PBS plans a full biodoc, and I am sure they will use some of my footage. ■



Carl Eby (seated) with Stephen Plotkin at the JFK in Boston.

Carl Eby

Last year, after sitting on my hands for a little over twenty years, I applied for, and was fortunate enough to receive, a John F. Kennedy Presidential Library Hemingway Research Grant. It was the second time I'd received one of these grants, and it led me to reflect anew on how enormously important these grants, the Hemingway Collection, and the amazing people at the JFK have been for me over the course of my career.

When I first received one of these grants, back in 1996, I was fresh out of graduate school, with a dissertation that needed serious revision to become my book *Hemingway's Fetishism* (SUNY Press, 1999). The Hemingway Research Grant gave me my first opportunity to really immerse myself in Hemingway's manuscripts and letters, and the many hours I spent at the JFK and the help I received from those who worked there were simply invaluable. (I'll never forget the kindness of Stephen Plotkin, who contacted me when he discovered an envelope labeled "Papa's Hair," dated August 1947 and with a lock of bright red hair inside, when he was cataloging Mary Hemingway's papers.) I could never have written *Hemingway's Fetishism* without this help and without the copious evidence I was able to find in Hemingway's letters and manuscripts—and without that book, I don't know if I ever would have landed a university-level tenure-track job in a field as competitive as American literature. In

other words, if it weren't for the JFK and the Hemingway Research Grants, I might not have had a career in Hemingway studies at all.

Since that first introduction to the JFK, I have tried to get back to work there whenever I could rustle up research funding, sneak out of a Boston conference, or find any other means to find my way back. The manuscripts, photos, and other resources at the JFK are simply indispensable for those of us working in the field, and I've ended up engaging with them in some way in almost everything I've ever published about Hemingway. Knowing the importance of the Hemingway Collection and how essential these grants can be for both young and established scholars, I've been proud to serve frequently as a reader for JFK grants since 2008. It's been inspiring and humbling to read so many terrific proposals and to follow the careers of those who have been awarded them.

Last year, as I worked on my *Garden of Eden* entry in Kent State University Press's Reading Hemingway series, I decided that I'd sat on my hands long enough. I recused myself as a reader for JFK grants and applied for a grant myself. Because these grants can be so important for emerging scholars, I noted in my application that I favor privileging graduate students and junior faculty when making these awards, and I would be entirely happy if my application went unfunded so a graduate

student could be funded. But these grants do exist for established scholars as well, and I needed to defray the expenses of a week-long stay at the JFK. To write a book-length study of *The Garden of Eden*, I needed to proof my transcriptions of the photocopies scholars generally use of the *Eden* manuscript (particularly passages that had been crossed out, erased, or were otherwise unclear) against the original manuscript itself. As part of my project, I also intend to write a detailed description of the physical manuscript, its composition, and its editing, so I needed to inspect the paper itself to see if watermarks offered any clues to the order of composition. This is detailed and time-consuming work, and it was only with the heroic help of Hilary Justice, Hemingway Program Specialist at the JFK, that I managed finish (or *almost* finish) my project by the end of the week.

The value of Hemingway Research Grants for emerging scholars is obvious and should continue to be prioritized. This helps make careers, brings new ideas into the field, and promotes the next generation of scholars. But in these times when research funding has been ever more difficult to obtain even for established scholars, I want to thank the John F. Kennedy Library Foundation for supporting grants for these scholars as well. This also makes a contribution to the field. It makes an enormous difference, and it is deeply appreciated. ■

Lewis-Reynolds-Smith Founders' Fellowship Testimonials:

ED. NOTE: *After suffering through a few years of lackluster interest, the Lewis-Reynolds-Smith Founders' Fellowship took off in 2017, with four awards—more than ever before—given out. As we'll see next year, 2018 applications were even more competitive. This is a great sign for a fellowship devoted to promoting Hemingway scholarship by scholars of all rank at diverse sites, not just the JFK Library.*

Zubidah Albaro:

In February 2017 I applied for the Hemingway Foundation Fellowship in partial fulfillment of my plan to publish my masters' thesis that examines the influence of Ernest Hemingway on best-selling Algerian author Ahlam Mosteghanemi. My article focuses on the clear influence of Hemingway's themes and plots on Mosteghanemi's novel *Memory of the Flash*. I was confident that my work would be one of the nominated proposals and sure enough in October of the same year, I received an email from the chair of the committee, Debra Modellmog, saying that the selection committee found my project valuable and thought it would add to the understanding of Hemingway's influence on contemporary literature! And that one of the committee members commented on my proposal saying,

"... this comparative literature study seems the richest, most innovative, and most likely to establish Hemingway's on-going relevance to a new generation. A cross-cultural, cross-historical, and cross-gender treatment of war, expatriation, and lost generations, it is certainly the study I would most like to read."

My application was approved in the amount of \$500! This money was used in researching for the article accessing scholarly articles, and recent biographies of Ernest Hemingway. I am so thankful for this opportunity and would like to thank professor Mike Owens, my thesis advisor who helped me and guided me while writing my thesis and fellowship proposal.



Frances Kearney

Receiving a Founder's Fellowship Award in 2017 meant a lot to me in terms of its monetary value and timeliness. In the aftermath of graduating with my doctoral degree in 2016, I was keen to begin new research on Hemingway and synesthesia—having particular interest in the neuroscientific and psychological findings of the condition. The award enabled me to begin sooner rather than later as I could buy the most recent and earlier publications on the subject, and it helped to cover my travel expenses to access other research papers. I feel the application process itself was a beneficial exercise in sourcing academic funding, and the successful outcome was a welcome affirmation of my research concept.



Marija Krsteva

The Lewis-Reynolds-Smith Founders' Fellowship of 2017 enabled me to significantly improve my work on my PhD dissertation and my PhD studies in general. First of all, I was able to travel and complete several study stays at the Sofia University in Bulgaria and participate in two academic conferences. Next, I was also able to buy online some of the most recent books dealing with my field of study. All this made me more dedicated and confident in my work, hoping to successfully complete and defend my thesis. Thank you for the wonderful opportunity to become a Hemingway Society fellow.



Chris Warren

The Lewis-Reynolds-Smith Founders' Fellowship made an undeniable impact on my life and on my interest in Hemingway scholarship. Through some very interesting old-timers, I learned about Hemingway's connection to my hometown. As I looked into these connections, I found what I thought was important information about his work and life. While investigating these connections, I learned that there were pictures that could help document them in the Patrick Hemingway Papers at Princeton. I applied for the Founders' Fellowship so that I might travel to New Jersey in order to secure these images to back up my research. The funds were crucial to my endeavor; more importantly, the encouragement I received from the Fellowship convinced me that my work was worthwhile. I have since had a book accepted for publication, been invited to present a paper at the International Hemingway Conference in Paris, and have submitted a proposal to bring the next conference to Yellowstone Country. This Fellowship inspired me to take my research seriously and convinced me that the world of Hemingway scholarship valued what I had to offer. I would like to thank the administrators of this fund, especially Debra Modellmog, for helping me get to Princeton to secure some incredible photographs and complete my research. ■





Stork Club owner Sherman Billingsley (c) with Hemingway and John O'Hara (r).



The cover of the first "self-published" issue of *The Hemingway Review*, with one of the color photos featured inside.



The Torrents of Self-Publishing: A New York Letter

A few times a week Your Correspondent finds himself at the Stork Club where Sherman Billingsley's bartenders and cigarette girls ask three questions about publishing for each smoke and drink they serve. "Papa," they say, "it seems like such a glamorous business, this putting printed letters on a page bound into a book, that surely you're raking in some stiff lettuce with your name on all of these tomes you put out. How do I get some of that spinach?"

These kids these days don't believe me when I say the only real Vanderbilts and Rockefellers in the print game are the guys who clear off the remainder table. They sell off the stock for pennies on the dollar, discounting the hard work of writers like some pump 'n' dump scam the boys at Fuller-McGee used to pull.

Sometimes the questions get Your Correspondent a little hot on the backs of his earlobes, and he has to call in the reserves to spell out the reality of publishing economics. Once upon a time the reserves he called upon consisted of Mr. Maxwell Perkins, the DiMaggio of editors, but then Max died. So now he sneaks Charlie Scribner into the VIP room of the Stork Club to lecture these dewy-eyed lambs.

"Kids," Charlie will say, "this is America, and in America the truest path to success is entrepreneurship."

(Unless you're born into success, in which case, you can skip what follows).

The success of the entrepreneur is as true in publishing as it is in any business. I don't care if you're Henry Ford with cars, Sister Schubert with dinner rolls, or Jeff Bezos with every other knickknack in our lives. The fact is if you want to be the next Ernest Hemingway, you will have to do it yourself. You will have to go into self-publishing."

Well, Your Correspondent must admit this caught him by surprise. Instead of getting hot behind the earlobes for once his ears perked up. Especially when the Scribner's scion told the story that follows:

"Let me give you an illustration," began the Gospel According to Charlie. "You're all familiar with *The Hemingway Review*. Since you younglings were still teething on your bippies this leading scholarly journal has been 'published' by the University of Idaho's Department of English. Since 1993, in fact, when its then editor, Susan F. Beegel, and the board of the Hemingway Society set up a sponsorship deal with the illustrious flagship of the Gem State.

"What does 'published' mean? Well, kids, it means simply that the University of Idaho provided a 'home' for the journal—a much-needed home to give it an academic affiliation, but not necessarily a home with full-service butlers and turndown service. The university wasn't involved in editing, printing, or shipping. Monies generated by the journal passed through Idaho, but the university exerted no creative control. The Society also maintained complete ownership of *The Hemingway Review* throughout this period.

"The arrangement worked well for nearly twenty-five years, but just before Christmas the *Review's* esteemed now-editor, Suzanne del Gizzo, received a call from the chair of the department of English. On behalf of the dean, the chair informed the editor it was time for Idaho to end the relationship. Breaking up is hard to do, but the decision was understandable. University budgets across the country have tightened to the point where support staffs don't have time for much beyond essential functions. Sponsoring a literary journal

is a luxury few English departments can afford anymore, at least in time if not money management.

“Now this news obviously concerned Editor del Gizzo, and she immediately began weighing options. The most obvious was to take *The Hemingway Review* to an academic publisher like Penn State University Press. PSUP has become one of the leading publishers of author journals in literary studies, home to everything from *The F. Scott Fitzgerald Review*, *The Nathaniel Hawthorne Review*, and even *The Chaucer Review*. Who knows—someday it will probably publish *The Robert Cohn Review* and *The Journal of the Society for the Study of Richard Gordon*. PSUP is that successful with author journals.

“But Penn State isn’t necessarily for everyone. There are issues of frequency, design, and even cost that concerned Editor del Gizzo. As her concern percolated, an idea began to brew:

“What if the Society outright published *The Hemingway Review* itself, without any academic affiliation?

“As this possibility was pondered in the mind of Editor del Gizzo, she began working the numbers. Most members of the Hemingway Society are blissfully unaware of how much dough is involved in printing this little jewel of readability we devour twice a year. A typical year’s revenue looks like this:

Royalty payments: ≈ \$2,000

(with ≈ meaning, for the mathematically uninclined, more or less)

Royalties from Project Muse: ≈ \$30,000/year

Library Subscriptions: \$4,000 (\$40 per subscription in about 100 libraries, a conservative estimate)

Membership Subscriptions: ≈ \$9,000 (generated through Society memberships, or ≈ \$15 per member of the annual \$40 membership fee, based on 600 members)

“Now, kids, maybe your eyeballs popped like mine did on seeing that \$30k/year from Project Muse. But as more and more scholars and students since the late 1990s have turned to online databases instead of paper copies of journals for their research, that royalty stream has grown exponentially. Every time a sophomore downloads a paper on ‘Hills Like White Elephants,’ that’s money in our bank. Every time a junior even accesses an article on

‘Indian Camp,’ we make coin. It’s a sign of Hemingway’s popularity as a research subject that *The Hemingway Review* generates this five-figure income. Unless the world ends or Max Eastman makes a comeback (the same thing to some of us), that popularity’s not expected to peak anytime soon.

“Now,” Charlie went on, sounding like an economics professor, “here’s a typical year’s worth of expenditures:

Editor stipend: \$25,000

Design, print, and mailing of *The Hemingway Review*: \$10,500 (paid from memberships)

Mailing to contributors and other stakeholders: \$200

Secretarial support to Idaho: ≈ \$1,500

“Now, folks, maybe your eyeballs popped at the sight of that \$25k/year stipend for the editor. But that figure acknowledges the fact that producing the journal is, in essence, a part-time job. It is a fact known little to just about everybody but the IRS that most journals pay their editors *something* for their labor, as capitalism should. This editorial stipend was originally negotiated as part of the Idaho sponsorship, and over the years as Project Muse royalties have grown it’s come to be financed through that income.

“Looking at these figures, it doesn’t take a Nobel Prize in mathematics to realize that the revenues generated by *The Hemingway Review* (≈ \$46,500 a year) outstrip the expenses (≈ \$35,700, minus that \$1,500 to Idaho support staff, which we would no longer pay). In any given year, in other words, our humble journal generates a rounded-up profit of ≈ \$10,000. Not bad potatoes.

“Once she did the math, Editor del Gizzo realized that publishing the journal without Idaho was financially feasible. Indeed, that \$10,000, which had previously remained at the university to support Hemingway-related work, could now go back into the Society to fund mission-related efforts. Going solo would mean additional work for Editor del Gizzo: it would require her to maintain some 200 library subscriptions and to develop a way to fill orders for back issues, which that Idaho support staff had previously done. But Editor del Gizzo is industrious and felt herself up to the task, for the sake of the journal. Knowing her, you won’t be surprised to learn the link for ordering back issues is already on the Society

website at <https://www.hemingwaysociety.org/journals>. Reports are orders are reliably filled within four days.

“Once she presented this information to the Society board, the board recognized the decision was a no-brainer. Taking the journal to an academic press might provide a sense of institutional security, but it would cost the journal too much autonomy. The journal had effectively funded itself for years—Idaho simply served as a pass-through for the moolah. Just in case the apocalypse did happen and that Project Muse revenue stream did evaporate, the board agreed it would renew this self-publishing plan on an annual basis. The final vote was unanimous.

“So the long and short: as of the Spring 2018 issue, *The Hemingway Review* is self-published by the Hemingway Foundation and Society. It’s also the first issue with color photos!

“What does that mean to the average subscriber? Nada. Our nada who art in nada even. The new situation will affect neither the quality nor the content nor the look of the publication. The journal will still arrive in the mail printed by the Sheridan Press and not via a cabin cruiser called the *Pilar*. Most of its readers won’t realize any change at all (except for those color pics!)

“So that, ladies and gentlemen,” concluded Max, “is a case study in why self-publishing in 2018 is no longer a dirty business fit for people who dance at bal musettes but an act of self-determination and initiative. Maybe one day we will telepathically transmit new issues through the Cloud, downloading them into the Internet devices surgically embedded in our medulla oblongatas. Until then the above is how we’re doing business.”

When Charlie Scribner finished this fine oration, the Stork Club burst into applause. As workers in the service industry, the bartenders and cigarette girls that had gathered in the VIP room recognized a smart deal when they heard one.

So does Your Correspondent. Self-publishing makes so much sense nowadays that he’s planning to publish his own author journal, just like the Hemingway Society now publishes *The Hemingway Review*.

Your debut copy of *The David Bourne Annual* is en route. It’s all yours, dear Devils, for the low, low price of a Chambéry Cassis and a side order of Bayonne ham. ■

43rd PEN/Hemingway Award Event Mixes *Chemistry*, Transition: An Interview with Weike Wang



The PEN/Hemingway award lineup (from left): Geraldine Brooks (representing the judges), finalist Adelia Saunders, keynote speaker Ricardo Cortez Cruz, Ian Bassingthwaite (honorable mention), Seán Hemingway, award winner Weike Wang.

Steve Paul

2018 a transitional year for the annual PEN/Hemingway literary awards, which the Ernest Hemingway Foundation has co-sponsored for more than four decades. Not long before the April 8 awards event in Boston, our longtime co-sponsor, the New England PEN organization, ceded administration of the program to its parent organization, PEN America. The New York-based advocacy group oversees a long lineup of annual literary awards.

Without the presence of New England PEN and its own regional literary awards, this year's event at the John F. Kennedy Presidential Library and Museum was somewhat smaller than usual but wholly focused on the Hemingway award, which honors a first book of fiction. Seán Hemingway, standing in for his uncle Patrick, oversaw the proceedings, in which the 43rd annual PEN/Hemingway award went to Weike Wang, author of the novel *Chemistry*. (More on Wang and her book below.)

The audience heard from awards judge Geraldine Brooks and Suzanne Nossel, CEO of PEN America, which is operating in overdrive, she said, during a “crisis for expression in our own country.” Ricardo Cortez Cruz, author of the novel *Straight Outta Compton* and professor of English and creative writing at Illinois State University, gave a stirring keynote about Hemingway and “the joy and optimism that comes with knowing that writing can change the world.”

Dr. Hilary K. Justice, specialist at the JFK's Hemingway Collection, opened the proceedings with a smart and lyrical essay based in part on her call for the Hemingway community to identify their favorite Papa sentences.

The PEN/Hemingway program also highlighted two finalists: Lisa Ko, for *The*



Leavers, and Adelia Saunders, author of *Indelible*. Honorable mentions went to Ian Bassingthwaite for *Live from Cairo*, and Curtis Dawkins, author of the prison novel *The Graybar Hotel*.

The award winner receives \$25,000 and residencies at the University of Idaho and the Ucross Foundation in Wyoming. The runners-up receive smaller amounts. Along with our Ernest Hemingway Foundation and PEN America, sponsors of the program include the Hemingway family, the JFK Presidential Library and Museum, and its associated support organizations.

Weike Wang's *Chemistry* is a briskly moving short novel about a young woman, daughter of Chinese immigrants, who is struggling with her American identity, her family and boyfriend relationships, and with the doctoral chemistry lab that threatens to define her future. A few days after the ceremony in Boston, I got in touch to command her attention for a brief email interview. It appears here with only slight revisions for clarity.



PEN/Hemingway award winner Weike Wang chats with Seán Hemingway at April 8 awards luncheon at the John F. Kennedy Presidential Library and Museum.

Q: First, can you give me a recap of your path towards writing? You apparently were in another field (chemistry? public health?), so when, how, and why did you veer into fiction?

WW: I was undergrad chem and English. I was also premed. Then the latter didn't quite work out and I moved into grad school for cancer epidemiology. I have always been writing fiction, but I don't think it is necessarily a profession you go into as it is one you fall into. When I finished the MFA and wrote this novel, I had no idea any of this would happen. I had hoped, but never actually thought it would. I can sometimes be self destructively practical. Had the novel not worked out, my plan was then to find a job in epi and move on from writing.

Q: There are no right answers here, but in your workshoping and MFA did you develop any ideas or relationship, pro or con, with Hemingway? It's always interesting, because very few PEN/Hemingway winners—the books, I mean—feel as if they've been influenced by his work.

WW: That is true, but I did read the story "Hills Like White Elephants" during my MFA. I came to Hemingway's work fairly late, in college and later I would say. But I have a good relationship with Hemingway's work. I learned a great deal from him in terms of dialogue (especially

from the above story) and shaping a piece of fiction to mimic something in real life yet to still be inherently fiction. What I love about that first story I read of his is the explosiveness both explicit and subversive.

Q: Your reading at the awards ceremony really heightened the humor that seasons your novel. I've been thinking about that and wonder whether humor is a concerted strategy or comes out of your natural authorial voice or emerges from your vision of the narrator's character?

WW: Voice, I believe. I don't think I could write anything without some ounce of humor. You cannot have dark without light. Humor has been my natural way of coping with growing up. But I do think it works well in writing and I take a leaf of that ability from teachers like Amy Hempel and Sigrid Nunez.

Q: Sorry for the obvious question, but does your narrator's experience reflect elements of your own life or is she wholly invented? This, of course, is a Hemingway issue, given that readers always seem to expect that he was writing about his own life.

WW: Ah. When I met Seán at the lunch, he told me he had read some earlier drafts of "Hills Like White Elephants" and the very first draft read more like a recorded conversation and was probably

a recorded conversation between Hemingway and Hadley. Then the shaping of the work happened and now we have this brilliant story that has no bearing with the original conversation but used it as a springboard. That is how I feel about this book. I took a lot of elements from my life. The science and PhD world is as part of me as football and baseball lingo is to my husband. The longer I write the more I see that transforming the prose is a large part of being the writer. Much of that transformation happens in revision, hence why revision is so paramount.

Q: The structure of "Chemistry" seems something like an orchestration of atomic particles and really benefits from its non-linear but ultimately forward motion. How did you determine to write the novel that way?

WW: I think the non-linear narration came from my inability to write a straight story from event to event. I favor the collage structure. I think it gives the reader and writer a more immersive experience. I also found something clunky about going from chapter to chapter, putting in a "cliff hanger," finding the "hook." Much of the book is also about language and the flow of language, so I wanted it to move fairly seamlessly.

A: What's next for you? Also, are you still teaching?

WW: More books! Hopefully. I am working on a second novel and stories. I'm not teaching this semester but I will be next semester at Barnard and UPenn. Teaching is pretty fun. Students are funny, in a good way. But also I guess in a funny way.

Hemingway Society member Steve Paul is author of Hemingway at Eighteen: The Pivotal Year That Launched an American Legend (Chicago Review Press, 2017). ■

IN MEMORIAM:

Earl H. Rovit

(May 26, 1927-April 16, 2018)

The Hemingway Society is saddened to announce the passing of Earl H. Rovit, who died at the age of ninety on April 16. Professor Rovit taught at the City College of New York for thirty years, from 1966 to 1996. The year before joining CCNY, he was a Guggenheim fellow. Known by his nickname “Bud,” he was a prolific author, best known to Hemingway scholars for his valuable 1963 Twayne series monograph *Ernest Hemingway* (later revised with Gerry Brenner) and his 2006 collaboration with his friend and colleague Arthur Waldhorn, *Hemingway and Faulkner in their Time*. He was also a frequent and longtime contributor to a variety of humanities journals, including, most notably, *The Sewanee Review*. His most recent book was a collection of essays from throughout his distinguished career called *A Mindscape: Some Sightings and Sounds from a Fifty-Year Range* (2014). Society member Peter L. Hays recalls his friendship with Professor Rovit: “I met Bud in Germany 1977-78, when he was a Fulbright professor and I a Fulbright lecturer (escaping from the bonds of department chairmanship). We talked about Hemingway, among other topics and corresponded over the years. I used his concept of tutor and tyro in my Hemingway classes and may have turned him on to Continuum, which published his and Art Waldhorn’s *Hemingway and Faulkner in their Time*, as it had my earlier *Ernest Hemingway*, the editor there



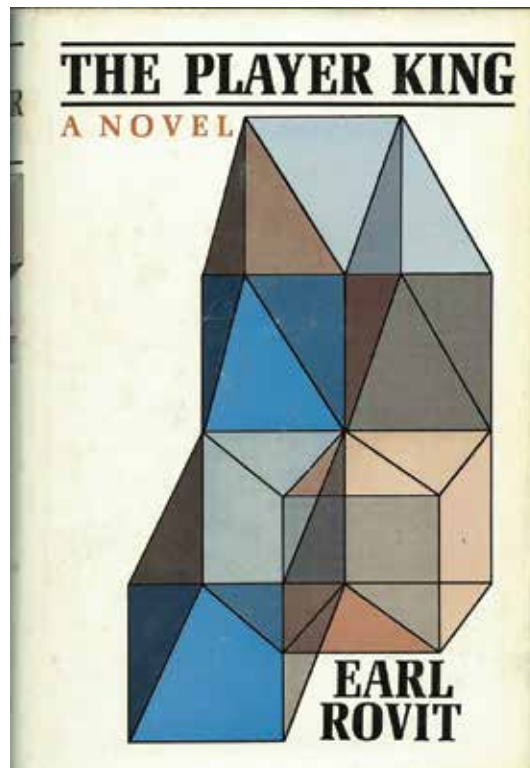
*Professor Earl H. Rovit, known as “Bud,” when he joined the faculty of the City College of New York in 1966. At center, Rovit is pictured with co-author Arthur Waldhorn (l) in 2006 when their Hemingway/Faulkner book was published. The trio of novels Rovit published in the 1960s and 1970s, including his debut, *The Player King* (1965), are worthy of rediscovery.*

becoming a friend of both of us; I also supplied a blurb for the book. Bud was a novelist as well as a literary critic, but most of all, he was always encouraging, a friend, and a kind and generous human being.”

As Peter’s comments suggest, as familiar a name as Professor Rovit’s was to Hemingway readers, he had many additional interests. Indeed, his greatest literary legacy may be his pioneering work in the 1960s on the Jewish-American tradition of Saul Bellow, Bernard Malamud, and Philip Roth. That tradition was also the driving influence of the three entertaining novels he published, all of which deserve rediscovery: *The Player King* (1965), *A Far Cry* (1967), and *Crossings* (1973).

Reviewing the first of these works alongside Cormac McCarthy’s *The Orchard Keeper* and other literary premieres in *Saturday Review* in 1965, Granville Hicks commended the book’s ambition and self-reflexive satire of literary fame, noting that

Professor Rovit “squarely faces one of the dilemmas of the contemporary novelist. As he makes clear by a multiplicity of literary allusions, he is a man of these times, familiar with the literature of these times, and he refuses to make the world he writes about simpler than that in which he lives. Joycean puns, slapstick comedy, fantasy, parody, learned discourse—he uses anything that he thinks will serve his purpose. The novel that depicts chaos is likely, of course, to become chaotic, as Rovit’s sometimes does; but he is bold and resourceful....” Two years later, Hicks compared *A Far Cry* favorably to Faulkner’s *The Wild Palms*, noting that its narrative, which alternates between two tangentially interconnected storylines, “drives ahead with great power, and the writing is the best he has done.” We heartily encourage members to remember Professor Rovit by finding used copies of these fine works. ■



The Year in Fundraising: How in 2017 Did We Do?

By now readers of this newsletter are familiar with the cycle. Fundraising goes up in conference years and slumps ever so slightly when members aren't gathering together in an important Hemingway site. 2017 was no different, although we experienced some interesting, counterintuitive fluctuations. All told, in 2017 we received a very respectable \$7,286 in contributions beyond the membership dues we collected. That's down only a modest \$251 from 2016 and represents an average \$11 for our 653 members, which is very strong considering 2017 experienced a large membership boost from early registrants to the Paris 2018 conference. In 2016, by contrast, our average was \$13 for 546 members. Our biggest challenge is to impress upon our new members the importance of the programs and initiatives we fund through these contributions. It would be fantastic for 2018 when our membership numbers will jump even higher to get that average back up to at least \$13, if not even higher.

The annual breakdown of monies raised last year goes like this:

Hinkel Travel Grants: In 2017 we raised \$1,865, an increase of \$835 from 2016. Equally important, the number of donations rose by nearly forty percent to eighty-five separate donations. This is just about on par with the \$10 we encourage all members donate to this fund.

The Lewis-Smith-Reynolds Founders' Fellowships: Here we received \$1,555 in 2017 donations, which is also up by just shy of \$700 from 2016. The number of contributions also rose to seventy separate donations, for an average of \$22. This is nearly double the \$10 we encourage all members to donate to this fund. Considering that the Founders' Fellowships have become much more competitive in 2017-2018 than in previous years, this is a very promising uptick.

The PEN/Hemingway Fund: Here is our most precipitous decline. Last year we fell \$3,749 from 2016. The downturn is perhaps not unexpected considering the bulk of our fundraising for the PEN/Hemingway, at least for the moment, comes through special events at our conferences. Since 2017 was a non-conference year, our modest \$2,145 is not disappointing, but we do need to better stress the importance of giving to it outside of conferences. We seem to be on a good start with this, having received seventy separate donations to this fund as well.

Unspecified contributions: Here we raised nearly \$500 more than in 2016 for a total of \$1,721. This is a commendable figure considering it accrued through 107 separate contributions, for an average of \$16. That is a great average for unspecified contributions!

In short, we feel our fundraising efforts are working respectably. Declining only \$251 from a conference year means we have a realistic goal of breaking our traditional cycle and maintaining contributions from year to year. As always, we remind readers that if each member matched his or her membership fee of \$40 by contributing an extra \$10 to the Hinkles, \$10 to the Founders' Fellowship, and \$20 to the PEN/Hemingway, we could really accomplish some amazing things. At 653 members that would amount to \$26,120 annually. Nearly quadrupling our 2017 average of \$11 per member to reach \$40 may seem unrealistic, but the increased number of contributions suggests members are recognizing the value of extra giving.

Let's make it happen! ■

2017 in Facts & Figures

Current membership:	US 653—up by 96 from 2016 (2018 will see an even bigger membership bump since most attendees to Paris 2018 registered after 2017 ended)
Current Society checking balance:	\$110,000
Number of monthly membership inquiries:	15 (most of which can be resolved by logging into the website at www.hemingwaysociety.org)
Current Foundation balance:	
Wells Fargo Foundation Account:	\$396,718.03
Society Account:	\$131,000
Wesbanco (WV) Checking	\$9774.71
Total:	\$527,718.03
Total earned in permissions in 2017:	\$250
Number of monthly permissions requests:	6 with only 1-2 actually pertaining to copyrights held by the Hemingway Foundation
Total earned in royalties in 2017:	\$6,034.11
Number of 2017 submissions to <i>The Hemingway Review</i> :	58
Number of 2017 acceptances:	16 essays
Cost per member to print and mail	
<i>The Hemingway Review</i> :	\$15 per year or \$7.50 per issue
Cost per member to print and mail	
<i>The Hemingway Newsletter</i> :	\$10 per year
Ongoing charges for the Society website:	\$25 a month for hosting and variable maintenance fees.
Email blast services (which are a different program than the website): .	
\$378 per year (with discount!)	
Number of unique monthly visitors	
to the website in the past year:	21,472
Number of Twitter followers at @thehsociety:	343 up from 196 in 2016 (Let's keep boosting this number!)
Number of Tweets from @thehsociety so far:	379 up from 335 in 2016
Number of Facebook "Likes" on the	
Hemingway Society Page:	3,977 in 2017 up from 3,836 in 2017 (3,874 of these "likers" are followers)
Total engagements with the page	
(anyone who has clicked on anything) in 2017:	6,609
Total number of unique likes of the page or content in 2017:	413
Total number of "unlikes":	223 (A Note from Verna Kale: "I'm a little sad that our 'likes' outpace our 'unlikes' by only 54 percent—that's a pretty big attrition rate I think, though I don't know what is typical for a page like ours either.")
Number of applications to the Kennedy Library Grants in 2017:	7
Number of Kennedy Library grants awarded:	4
Number of Lewis-Smith-Reynolds Founders' Fellowships awarded in 2017:	4 at \$500 per to student (see page 21)
Amount of 2017 donations to the Hinkle Fund:	85 separate donations totaling \$1,865, up from \$1,030 in 2016
Amount of 2017 donations to the Lewis-Smith-Reynolds Founders' Fellowship Fund from members:	70 separate donations totaling \$1,555, up from \$859 in 2016
Amount of 2017 donations to the PEN/Hemingway	
Award fund from members:	70 separate donations totaling \$2,145, down from \$5,894 in 2016
Amount of 2017 unspecified donations to the Society:	107 separate donations totaling \$1,721, up from \$1,287 in 2016
Total attendees registered for the Paris 2018 Conference:	468 (up from 325 in Oak Park 2016)
Total full registrations for Paris:	369
Total companion registrations:	99
Total number of Hinkles awarded for Paris 2018:	22
Total dollar amount awarded for Paris 2018 Hinkles:	\$22,000

Hemingway Memorabilia Reveals Society Members' Creativity

We can't say we were exactly overwhelmed with entries in our Hemingway memorabilia contest, but the ones that did come over the transom were fun indeed. We're not quite ready to declare a winner ... yet! Stay tuned for news from #EHParis18 for who gets the gold medal in Papa appreciation!

Here are the finalists, however—in no particular order!

Randall Scott Davis

"I am a big fan of the writing of Ernest Hemingway and I have a home office full of Hemingway-related memorabilia—too much to fit into one photo (so I have attached thirteen photos). [ED.

NOTE: We can only produce a few photos here, but for the full thirteen, please visit the Hemingway Society website]. Perhaps I am a part of the memorabilia because I wear a Hemingwayesque full white beard myself.

Starting with the obvious, I have a full collection of EH First Edition books. In addition, I have several hundred other related books (biographies, criticism and EH first appearances) plus another hundred magazines. One of my most unique collections is a one-of-a-kind collection of probably all the editions of *For Whom the Bell Tolls* (twelve of them) from the First Edition in 1940 through 1946, and ranging in color from the original beige buckram cloth through grey, brown, green, blue, orange and more.

On my walls are a variety of photos and posters. The centerpiece is an EH autograph framed with the famous *Wisdom* magazine photo. There also are the EH passport photo poster, the USA stamp commemoration poster, and a poster of EH created using written phrases as brush-strokes (from Barnes & Noble when the revised *A Moveable Feast* came out).



Society member Randall Scott Davis sent in great photos of, among other items, his Hemingway autograph, his For Whom the Bell Tolls editions, and his Schruns skis. You'll have to visit the website to see the Underwood typewriter and Nazi dagger!



There's nothing fishy about Verna's cupcake decorating! Those are Swedish fish, by the way. We love the Hemingway/Tarzan toothpick toppers!

More unusual are a 1930s Underwood typewriter; a Nazi World War II dagger (not a *Gott Mit Uns* belt buckle, but a similar Nazi collectible); a pair of wood skis from the 1940s (the kind EH skied on from Schruns, Austria in the Twenties to Sun Valley, Idaho in the Thirties); and a cabinet full of curios that EH would have enjoyed (a Mammoth tooth, assorted wood-handled and bone-handled knives; and an autographed Hank Aaron baseball). There is more, of course, from animal skins, horns and feathers to postcards, paperback books and assorted antiques from the 1899 to 1961.

As all Hemingway enthusiasts know, his writings and his life have affected us all in many ways, and provides on-going pleasure and inspiration."

Verna Kale

"Am I eligible to enter the Hemingway memorabilia contest? [ED. NOTE: While Verna is a board member, that does not disqualify her. Your Correspondent gets to make the rules!] Is that still going to be a thing? I don't even care if I win, I just like sharing my little creation. I made Hemingway cupcake toppers for the party I had celebrating the release of my book. I printed the Vanity Fair paper

doll onto cardstock and glued the dolls to toothpicks. The wrappers are animal print and I sprinkled on little silver nonpareils, which I thought looked like BB's. Other cupcakes were topped with Swedish fish (representing the both the Nobel prize and fishing)."

Anonymous

"I can't claim I own this great image—does this disqualify me? LOL. At any rate, I see this poster quite often when I stumble into Key West and hit Duval Street—the edgier end, away from Sloppy Joe's. This poster hangs in the Bourbon St. Pub, one of the island's coolest gay bars." ■

