

## Out of the Airport and into the Zoom Society to Host Free Webinar Series July 17-19 as Summer Substitute for Wyoming/ Montana Conference Postponed to 2021 Due to Global Pandemic



*As a summer substitute for the Wyoming/Montana conference (now postponed to July 18-24, 2021), the Society will offer a three-day, three-panel webinar this July 17-19, 2020—which just happens to be the fortieth anniversary of the Thompson Island founding of the Society.*

Looking back only three months later, the agenda for the Valentine's Day meeting of the Hemingway Society's board may seem like a relic from a more innocent item. Items up for discussion include updates on the Wyoming/Montana conference that was then six months away, soliciting proposals for the 2022 conference (to be held abroad), raising more money to fund the Hinkle Awards that support student travel to conferences, and amplifying the Society's presence at various regional colloquia. Absolutely no mention of a certain ominous compound noun in the news whose most notable feature at the time was that it rhymed with "Miley Cyrus."

"I was in denial," admits Carl P. Eby, who had just assumed the reins as Society president a month earlier. "Or at least I remained in a state of wishful thinking, about as long as I could be."

As the board continued to exchange emails into early March, discussion increasingly turned to concerns that began streaming in from members regarding the Coronavirus pandemic. The Society had already collected nearly \$50,000 in registration fees, and lodging and transportation had long been booked. Were refunds available if an attendee in an at-risk group—someone with

a compromised immune system, for example, or anyone over sixty-five—didn't feel comfortable with air travel? Could an international member on the program beam in electronically through Skype or Zoom to present a paper if they decided an international flight was risky? What on-site precautions would be taken to make sure conferees wouldn't infect each other?

"Just call me Cassandra," says trustee Verna Kale. "I was the first to raise concerns. I emailed Carl the first week of March when we were putting together revisions for the CFP for the 2022 conference and I mentioned that we needed to think about possible disruptions to Wyoming/Montana."

"I follow a lot of literary accounts on Twitter, so I knew that the AWP (Associated Writers and Writing Programs) annual conference, which had been scheduled for March 4-7, had offered its participants full refunds if they chose not to attend due to concerns about the risks of the virus. The controversy of whether AWP was acting too cautiously or not cautiously enough led to a 'tweetstorm' and to one board member's stepping down, so I knew we needed to be thinking seriously about the impact on our conference."

"On a personal level, I already had

concerns of my own. When the CDC started issuing travel advisories in late February, and when the first death on U.S. soil was reported, I took it seriously. On March 2 I went out and bought everything on the Ready.gov disaster preparedness checklist, including six weeks' worth of toilet paper, non-perishable foods, OTC medicine, dog food, etc. I also checked out a ton of library books. The cashier at the store asked if I was planning for Spring Break and I said yes because I admit I felt a little silly. There's no satisfaction whatsoever in having been proved right."

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*In lieu of westering Hemingway style, Society trustees and members of the media committee met throughout the spring via Zoom to come up with creative programming substitutes for the Covid-19-delayed conference.*

Speaking of Spring Break, Your Correspondent was enjoying his at the Corkscrew Swamp Sanctuary outside Naples, Florida, when a conference call was hastily convened to formulate contingency plans. Wading through alligators and red-bellied turtles to find a hot spot to dial in, he was struck by the surrealism of voting whether to cancel the conference completely vs. postponing it while surrounded by tourists blithely indifferent to the brewing viral storm. With so little knowledge about what the future might hold, the board asked program director Larry Grimes to convene the planning committee—which includes Sheridan organizers Debi Isakson and John Sutton and Cooke City director Chris Warren—to explore options. A drop-dead date for a decision was set for May 1.

“From the planning committee, I share a tale of two teleconference meetings,” says Grimes. “At our regular February meeting we shared the good news that all special events, speakers, and venues were in place and ready to go. All that remained was the assignment of panels, which was well under way. My intention was to have completed all panel assignments before our March teleconference. We did discuss briefly the new Covid-19 threat but assumed we would have until May to really deal with it. Our hope was that by May all would be well.

“As we all know, much happened before our March 24 teleconference. While I completed the panel assignments and a complete program was in place for review, our agenda for the March 24 meeting was simple: what do we want to recommend

to the board with regard to the upcoming conference? The conference we have in place is quite exciting. The planning/planners have been great. We did not want to see it all go up in smoke.

“On the other hand, we did not think that it was likely that a conference could be held in July. With sadness in the moment and much hope for the future, we agreed to recommend postponement of the conference until July 18-24, 2021.”

By that point the Society’s original May 1 deadline to make a final decision was clearly untenable. Every campus where board members taught had closed and switched all but essential personnel to online learning. International air travel had halted, and stay-at-home orders were going into effect. Trustees knew that the membership was dealing suddenly with the same realities they, too, were: how to homeschool, how often to go to the grocery, how safe it was to step outside even with a mask. The end of the pandemic seemed as far away as July itself had only a few weeks earlier. On March 25, the board convened once again and voted unanimously to accept the planning committee’s recommendation.

And with that, the XIX International Hemingway Society Conference was officially postponed until July 18-24, 2021. For the first time in its forty-year history, the Society would not meet in an even-numbered year.

The postponement didn’t mean Hemingway studies would go quiet for twelve months, however. The popularity of the Society’s Facebook page, website blog, and, especially, Mark Cirino and

Michael von Cannon’s One True Podcast (which debuted in June 2019) had demonstrated that an online audience existed for Hemingway content. Already board members were pondering inventive ways to keep conferees engaged over the coming months and even possibly to boost attendance in 2021.

Alex Vernon and *Hemingway Review* editor Suzanne del Gizzo had the same idea almost simultaneously.

“It occurred to me one day that I wasn’t aware of any books on the 1918 influenza epidemic’s impact on modernism,” says Vernon. “A quick search turned up Elizabeth Outka’s *Viral Modernism*, which came out only in October 2019. Read the second customer review on amazon.com, posted by ‘buckwriter’ on January 4, for an eerie foreshadowing of our current moment. I thought Outka’s book would be great for our Books in the Background blog series. Then it occurred to me that we might republish Susan F. Beegel’s great essay ‘Love in the Time of Influenza: Hemingway and the Great 1918 Pandemic’ online. The website is always looking to refresh itself with new and compelling content—Susan’s essay just seemed so perfectly timely.”

Del Gizzo agrees: “When Alex first suggested the idea, I was like, ‘Yes!’ Susan’s deep dive into history is so rich and informative. She demonstrates how thoroughly Hemingway’s relationship with Agnes von Kurowsky unfolded against the backdrop of the global influenza outbreak.

“Alex’s email arrived at the same time I was seeing readers online looking to literature to help understand what we’re

Registration information for the program is available on the Society website. The schedule at press time is as follows (with all times Eastern Standard):

- Friday, July 17 at 4 pm: General Welcome by Carl P. Eby, Hemingway Society President, followed by keynote speaker Susan F. Beegel on “The Medical Education of Ernest Hemingway”
- Saturday, July 18 at 1 pm: The Hemingway Letters Project, featuring Sandra Spanier, “The Letters of Ernest Hemingway, Volume 5: An Overview” Miriam B. Mandel, “Jane Mason: Beauty, Art, and Trouble” Katie Warczak, “Novel Research Methods: Tracking the Traveler without Leaving Your Apartment”
- Sunday, July 19 at 4 pm: A discussion and brief preview of Ken Burns and Lynn Novick’s documentary Hemingway, with Novick and producer Sarah Botstein.
- Sunday, July 19 at 5:30 pm: Hemingway Society Membership Business meeting

dealing with right now. A lot of people were talking about Camus’s *The Plague* and Katherine Anne Porter’s *Pale Horse, Pale Rider*. Lesley H. H. Blume, the author of *Everybody Behaves Badly: The True Story Behind Hemingway’s Masterpiece The Sun Also Rises*, who’s spoken at our previous two conferences, did a wry piece for *Town and Country’s* website on the summer of 1926, when Ernest, Hadley, and Pauline quarantined themselves in an uncomfortable romantic triangle in Antibes after Bumby came down with whopping cough. The article was widely circulated and shared.

“But there was a lot of potential disinformation out there, too. McSweeney’s published an odd satire in which Hemingway punches F. Scott Fitzgerald in the stomach during a quarantine in the south of France in 1920—which, obviously, we know never happened (not in 1920, anyway). But for a while in mid-March social media was sharing and retweeting it endlessly. Susan’s piece seemed like the perfect opportunity to clear the decks and say, ‘Here’s the real truth.’”

Beegel’s essay, originally delivered at the XII International Conference in Kansas City in 2008, appeared in print four years later in *War + Ink: New Perspectives on Ernest Hemingway’s Early Life and Writings*, edited by Steve Paul, Gail D. Sinclair, and Steven Trout.

The author herself was flattered but initially hesitant, fearing some of the more explicit accounts of suffering a century earlier would elevate readers’ panic levels (see sidebar). After the former *Hemingway Review* editor performed a quick revision

to alleviate those worries, del Gizzo obtained permission from Kent State University Press, the publisher of *War + Ink*, and the updated version was posted to the website in April. As of this writing, it has been viewed nearly 100 times.

For del Gizzo, making the timely essay available to the public was only a starting point. Inspired in part by free Zoom webinars the Fitzgerald Society had offered to celebrate the 100<sup>th</sup> birthday of *This Side of Paradise*, she called together the Society’s media committee to propose an online alternative to Wyoming/Montana.

That three-session event, dubbed “Houseguest: Hemingway” in honor of the lockdowns most of us have lived through during the spring, will be available live on Zoom for free July 17-19. The dates were selected not only to celebrate Hemingway’s impending 121<sup>st</sup> birthday on July 21 but to recognize the fortieth anniversary of the Thompson Island meeting where the Ernest Hemingway Society was founded. (See page 6).

“Obviously,” says del Gizzo, “‘Houseguest: Hemingway’ can’t offer the same feeling of community, adventure, and learning we would enjoy if we were all together in the American West this summer. But it is our creative effort to reach out through the isolation we’re subject to at this moment to connect. And who knows? It may very well attract a new batch of members who’ll join us in Sheridan and Cooke City in 2021.”

Vernon sees opportunities for other online Hemingway celebrations as the pandemic grinds on:

“We were looking forward to recognizing the eightieth anniversary of *For Whom the Bell Tolls* at the conference,” he says. “While we will have to delay our in-person toast, we hope to make some communal gesture of appreciation as October 21 approaches. Maybe a group read on the Society webpage, or a Twitter chain of favorite quotes, or maybe at least a Facebook Live watch party of the Gary Cooper and Ingrid Bergman movie? Something—anything!—to help pass the time in isolation.”

Meanwhile, the team responsible for Wyoming/Montana will reset its countdown clock for 2021.

“The planning committee will meet by teleconference again in August,” reports Grimes, gritting his teeth and crossing his fingers. “Pray gentle winds to fill our sails.” ■

## Viral Revisions: Susan F. Beegel on Revisiting an Essay about One Pandemic During Another

I was of course honored that someone wanted to reprint my essay about Hemingway and the 1918 influenza pandemic. But rereading my work during those first anxious weeks of the Covid-19 crisis was a strange experience. The first casualty of war is the truth, and now America was at war with an equivalent enemy. Not wanting to traumatize readers when we all needed to be brave, the first thing I felt compelled to do was censor my original essay. I cut two horribly graphic eyewitness descriptions of deaths from the 1918 flu (one by Hemingway I'm sure this audience knows anyway) and an account of mortality at Alaska's Teller Lutheran Mission (let's just say it involved starving dogs and human corpses).

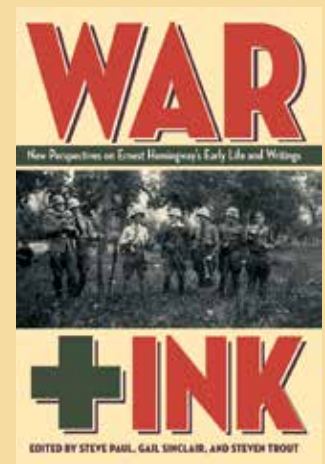
Then, I had wanted to emphasize the seriousness of the 1918 pandemic for readers who might never have heard of it. Now, I thought maybe "fifty million deaths" could do the trick on its own. And because a little knowledge of the 1918 flu is a terrifying thing just now (at least for me), I added a little introduction exploring what might have changed in the last century to bring us to a different conclusion. I felt better. However, any final comparison of mortality from the Covid-19 pandemic to the 1918 flu will be as ironic as Frederic Henry's statement about the 1917 cholera pandemic in *A Farewell to Arms*: "But it was checked and afterwards ONLY seven thousand died of it in the army." Today, May 18<sup>th</sup>, according to the Johns Hopkins Coronavirus Dashboard, and compared to 1918's fifty million, the world has ONLY 315,622 deaths from Covid-19. That will be different when you read this.

But the only reason to research and publish scholarship is because you fall in love with your material, and in looking into Hemingway's pandemic, I fell in love with his published and unpublished writing, Agnes's letters and diaries, and the letters his parents and sisters sent him while he was recuperating from his wounds in Italy. Looking at this material again, with an entirely unwelcome new appreciation of the pandemic experience, it felt nourishing to hear the voices of these survivors—brave and frightened, grieving the dead and their own upended lives, but still moving forward, serving others, and making art.

Or, in seven-year-old Carol's case, simply glad that school's out, but not understanding why she's not allowed to leave the yard. ■



*When the Society leadership asked former Hemingway Review editor Susan F. Beegel (above, social distancing) if the website could reprint her essay on Hemingway and the 1918 pandemic—which had originally appeared in Kent State University Press's War + Ink (2014)—she worried whether her graphic descriptions of influenza deaths (somewhat reminiscent of "A Natural History of the Dead") would heighten the membership's Coronavirus anxieties.*





*Ernest Hemingway*

## Hemingway Society Leadership

Carl P. Eby  
Appalachian State University  
President (2020-2022)

Gail Sinclair  
Independent  
Vice President (2020-2022)

Verna Kale  
Penn State University  
Treasurer (2018-2020)

Matthew Nickel  
Misericordia University  
Board Member (2019-2021)

Alex Vernon  
Hendrix College  
Board Member (2020-2022)

Kirk Curnutt  
Troy University  
Board Member (2018-2020)

Lisa Tyler  
Sinclair Community College  
Board Member (2020-2021)

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

Joseph Flora  
University of North Carolina, Chapel Hill  
Ex Officio Member, Past-President

Cecil Ponder  
Independent  
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*Society president Carl P. Eby (right), with Robert W. Trogdon, during the 2006 Ronda, Spain, conference, which Eby directed.*

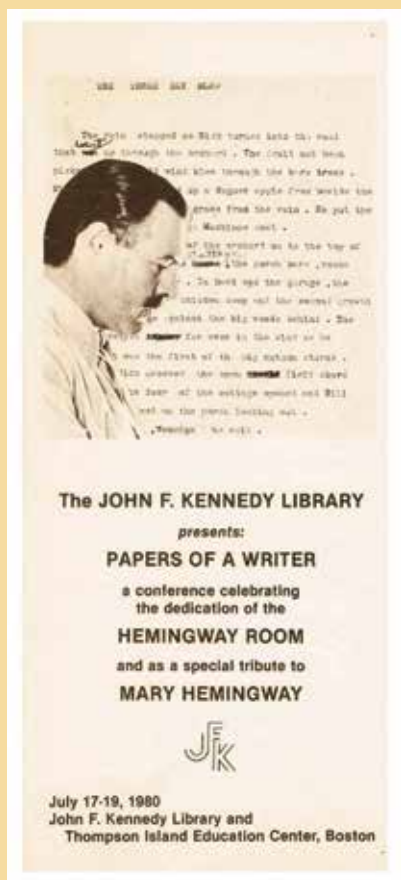
## Greetings from the President:

I had hoped to be greeting everyone in person this summer in Wyoming and Montana, and I know I'm in good company in missing our entire extended Hemingway family and the biennial Hemingway summer camp experience. I want to thank Conference Director Larry Grimes and the entire conference committee (Co-Directors Debi Isakson, John Sutton, and Chris Warren, and committee members Ross Tangedal, Ryan Hediger, Shannon Smith, and Cecil Ponder) for the tremendous amount of work they've put into conference planning and for their flexibility as we now plan for a wonderful gathering in Wyoming and Montana in 2021.

While a webinar can't replace a conference, in these trying times it seems like the next best thing. I want to thank the Board's Media Committee (Suzanne del Gizzo, Thomas Bevilacqua, Kirk Curnutt, Cecil Ponder, Alex Vernon, and Michael Von Cannon) for their work planning what promises to be a terrific summer electronic event. I hope you can all join us July 17-19 for Susan Beegel's timely presentation on Hemingway and medicine, an update on the Hemingway Letters Project and a preview of the soon-to-be-released Hemingway documentary by Ken Burns and Lynn Novik. And I hope you will stick around for the membership meeting after the presentations. You can even wear pajamas and enjoy a cocktail! (See the story on the webinar elsewhere in this newsletter.)

We're tremendously fortunate to have a dedicated and talented Board and leadership team—including the members of our various subcommittees. Together we continue to work to advance and disseminate Hemingway scholarship, support research through our several grants and fellowships, and encourage new voices in fiction through the PEN/Hemingway Award. The Foundation and Society remains strong and will weather the current storm. I look forward to a time when we can all meet again in person!

Happy summer and be safe!  
Carl Eby



The program for the July 17-19, 1980 Thompson Island Conference (above), where the idea for the Hemingway Society was formed. Six months later at MLA in Houston, our inaugural president Paul Smith invited potential members to join (right).

"There is no end except death and birth is the only beginning."

—Ernest Hemingway, in a variant ending of *A Farewell to Arms*

July 21, 1899—Hemingway born, Oak Park, Illinois

July 8, 1918—Hemingway wounded, Fossalta di Piave, Italy

July 2, 1961—Hemingway died, Ketchum, Idaho.

July 18, 1980—Hemingway Society begun, Thompson's Island . . .

Under a shade tree on Thompson's Island, with downtown Boston and the John F. Kennedy Library in clear sight, and with the temperature hovering near the 100-degree mark, those attending the Hemingway conference on "The Papers of a Writer" (July 17-19) opened their box lunches and began to discuss establishment of The Hemingway Society . . .

On December 28, 1980, that process will be continued and perhaps completed at the Modern Language Association meetings in Houston, Texas.

All of those interested in Hemingway studies are invited to a reception to be held in *Arboretum 5, Hyatt Regency* from 5:00 to 7:00 p.m. The second hour will be devoted to the business of establishing a voting membership, approving by-laws, and electing officers for The Hemingway Society.

All inquiries should be directed to—

Paul Smith, Chairman *pro tem*  
The Hemingway Society  
Department of English  
Trinity College  
Hartford, Conn. 06106

## Back to the Beginning:

### The Hemingway Society Celebrates the Fortieth Anniversary of Its

### Founding on Thompson Island, July 18, 1980

First-time attendees to Hemingway Society conferences are often initiated into the organization's storied history through its legends and lore rather than the official documentation maintained on the website. Rather than peruse past programs, they're likelier to overhear the tale of that time Mike Reynolds discovered Hemingway's signature in the guestbook of the hotel in Schruns; or that time Stoney Stoneback was leading a pilgrimage from the Irati River to Burguete when a wild bull happened upon the startled hikers; or even that time in Key West when those who shall remain unnamed led a group of innocent mainlanders up the stairs to the Garden of Eden, where the closest thing to a homage to David and Catherine Bourne was the absence of clothing....

As seasoned veterans like to tell newbies, roughly eighty-percent of memorable stories at conferences take place on a boat, not behind a lectern—which sounds like something Hemingway himself might have said in *Green Hills of Africa*.

But while most initiates recognize names like Ronda, Lignano, and Stresa, one site may stump them:

“What is ‘Thompson Island?’” Your Correspondent himself asked nearly thirty years ago. “And what’s the deal with the tree?”

To be specific: Thompson Island (sometimes called Thompson’s Island) is a 170-acre land mass that sits roughly a mile offshore in Boston Harbor, named after the seventeenth-century Scotsman who opened a trading post there before even the Puritans arrived. After a few centuries of settling as farmland, the island became home to the Boston Asylum and Farm School for Indigent Boys, and much later Thompson Academy. By the late 1970s, after the academy closed, the site evolved into a conference center. And it was in the center’s facilities—during the summer of the Cuban boat lift as Ronald Reagan campaigned against Jimmy Carter—that the John F. Kennedy Presidential Library and Museum inaugurated the Hemingway Room on the top floor of its new sparkling, I. M. Pei-designed building on Columbia Point by hosting a three-day conference called “Papers of a Writer.”

Although Hemingway’s papers had technically been available for scholarly perusal since 1975, the Federal Records Center in Waltham, Massachusetts, where they were housed was far from an ideal setting. With a breathtaking view of Boston Harbor and a warm, friendly environment decorated with the man’s own artifacts, the Hemingway Room, by contrast, was designed to encourage scholars and fans to delve deep into the writer’s manuscript and correspondence. Not coincidentally, the opening of the room ignited two of the most vigorous and controversial decades in Hemingway scholarship when the man and his work were reinvented in front of readers’ eyes with new discoveries.

Organized by Jo August, the first archivist of the Hemingway Collection (and shortly afterward Jo August Hill), “Papers of a Writer” featured several of the heaviest hitters in the field: Mike Reynolds,



Conference organizer Jo August (the first Hemingway Collection archivist) with former First Lady Jacqueline Kennedy Onassis.

Ed Hagemann, Paul Smith, Bernie Oldsey, Jim Brasch, Joe Sigmund, and Philip Young. Among the special guests: Charles Scribner, Jr., George Plimpton, and even Jacqueline Kennedy Onassis. Sadly, all of the aforementioned have passed away, but many others both on the program and in attendance are still active in Hemingway studies: Scott Donaldson, Linda Wagner-Martin, James Nagel, A. Scott Berg, H. R. Stoneback, and Allen Josephs, among others.

We asked those who were there to share their memories.

#### Allen Josephs, “Under the Tree”:

In the introduction to my collected essays on Hemingway, *On Hemingway and Spain* (New Street, 2014), I wrote: “The defining moment [of the resurgence of Hemingway studies] came ... at the now fabled Thompson Island Conference celebrating the official opening of the Hemingway Room at the John F. Kennedy Library. In the Boston Harbor heat of an early July day in 1980, under the shade of the solitary pine tree, I remarked to Paul Smith that we should form a Hemingway Society to circumvent the bureaucratic

restrictions of the Modern Language Association. We formed the Society on the spot, that afternoon, and Paul Smith became our founding president” (3). It was my idea, not my creation. There has been a good deal of confusion about this issue but that is exactly how I remember it. Hemingway remarked on page 100 of *Death in the Afternoon*: “Memory of course is never true.” But in this case it is true enough. A few years ago I ran into Angel Capellan at a New York taurine club social event. I had not seen him since 1980. Angel was the third man under that lone pine tree forty years ago—we were all smoking together—and Angel remembers it as I do.

A few years earlier in a whimsical *homage* for H. R. Stoneback, a pastiche titled “Chapter Twenty,” I evoked that historical occasion in a lighter vein: “If I could have made this enough of a eulogy ... it would have had everything in it... It would have had the 103° sticky heat [with no A. C.] and the sticky lies at Thompson Island and the lone pine tree and the roar of the jets overhead and the inimitable style of Jackie O the night of the inauguration and the epiphanic birdgirl



Mary Beth and Linda changing her ensembles thrice per diem. And it would have the sacred bottle of Wild Turkey late that night when it all cemented and it would show belligerent Bern and the balding comatose Italian we thought was going to die. He could have, all right.... (497-98).

“No, it’s not enough of a eulogy, but still there were a few practical things to be said” (502).

It was a memorable and historic moment and it changed many of our professional lives. It changed the way we think about twentieth-century American literature. I don’t think it’s risky to say that the unprecedented interest in Hemingway’s life and work since 1980 is due in no small part to the concerted events at the JFK and on Thompson Island. I am proud to have been a part of it, along with some fairly historic people and characters.

#### **Linda Wagner-Martin, “Island Life”:**

The Thompson Island conference, which Jo August planned and ran, was a remarkable bonding experience for Hemingway critics. I was so pleased to be allowed to give a paper at the conference—I think I was one of the two women doing so. (The Hemingway group was pretty masculine in those days!)

Those of us without boats or residences nearby stayed in the unlocked dormitories on the Island. Once a summer camp, it had more recently been a boys’ reformatory, or so Tod and Helen Oliver reported. Helen was very smart. When those of us who were staying there arrived, she announced that the women needed one bathroom for themselves. That was Helen, Jacqueline Tavernier-Corbin, Ann Reynolds and me. Paul Smith had his boat, Jim and Gwen Nagel lived nearby. Other folks stayed in hotels. But this was the place to be with late-night talks together on the island, informal conversations with Bud Rovit, Arthur Waldhorn, some European scholars, Mike Reynolds (nobody loved to talk about Hemingway more than Mike), Robin Gajdusek, Bernard Oldsey (who published the papers from the conference so that his edited book serves as commemoration), James Brasch from Canada, and some whose faces I remember but without appropriate names.

Until the ferry came to haul us all over to the Kennedy Library for Jackie Kennedy’s ribbon-cutting and the dedication of the Hemingway Room, we



*As Jo August speaks with James D. Brasch and Warren Bennett, Allen Josephs (in sunglasses) exits the Thompson Island conference facilities.*

were happy in our confinement on the island—in shorts and t-shirts. But for the dedication, I remember having bought a large purse so that I could pack my supposedly chic long dress, a black and white print, so that I’d have something decent to wear at the Library. Everybody had eyes only for Mrs. Kennedy, who was warm and gracious as she always was at the Library Hemingway events. Megan Desnoyers put on a wonderful event at the Library.

The last day on the island led to what has been a truly remarkable series of events. The group, led by Paul Smith, formed the Ernest Hemingway Society. They elected Paul as President, who formed his executive board—I became the publicity director. And within this formation came a designation for people who didn’t make it to Thompson Island to be charter members of the Society. A number of the great Hemingway critics immediately came on board: Joseph Waldmeir, Frederic Svoboda, Jerry Kennedy, Jackson Bryer, Linda Patterson Miller, Sandy Spanier, Rose Marie Burrell, Bob Lewis, Mark Spilka, Donald Junkins, Allen Josephs, and many more. Paul and Mike’s idea to have the Hemingway conferences, which the Society would sponsor, throughout the world also stemmed from that Thompson Island day.

#### **Scott Donaldson, “Picnic Politics”:**

As it happens, I do have some

memories of that outdoor meeting....

My friend Paul Smith was addressing the gathered enthusiasts and proposed the formation of a formal society to advance study and interest of Ernest Hemingway and his corpus, almost all of it located across the water in the Kennedy library—and he was running that initial conference.

We were picnicking on the grass, and I was sitting with Bern Oldsey and his wife. When Paul’s proposal was adopted and he was chosen more or less by acclimation to be its first president Bern ... was not pleased.

Politics, ever local, did not escape that otherwise pleasant outing of Hemingway scholars.

#### **James Nagel, “Charles Scribner, Jr. and the Gypsy Moths”**

Spring came early to Massachusetts in 1980, and in Wellesley, where Gwen and I lived, everything was in bloom several weeks early. The crocuses and daffodils had greeted the warm weather with their seasonal display, and the richly wooded residential areas were soon shaded by canopies that covered the quiet lawns and colonial houses. My tennis group moved its weekly matches outside in April, and in May and June we completed the lengthy tournament that drew teams from 128 Boston area communities. (We won the whole enchilada.) But July would bring two things of special interest. The first was



the opening of the Ernest Hemingway collection at the John F. Kennedy Library and the literary conference that was part of the event, something that those of us who had been reading the manuscripts at the temporary facility in Waltham had long been anticipating. The second great event of the summer was the arrive of the gypsy moths, millions of them, and they were on their way to denuding, and possibly killing, all of the trees in this beautifully wooded town.

At a community meeting on the subject, a local wag offered the opinion that we need not worry about the moths since Wellesley leaves all have little alligators on them, and that should take care of the caterpillars. He pointed to his shirt. Other speakers made a more scientific point, that it is not the moths but the offspring that do the damage. The moths have the single function of reproducing. As they explained, the female exudes a powerful scent that indicates her readiness for mating, and the males (fraternity men all) swarm about madly, competing for her charms. The winner expires soon after fertilization, leaving her to produce thousands of eggs. Since there seem to be no natural predators who target the hatchlings, the young succeed in gigantic numbers, feeding indiscriminately on leaves of all sorts and dropping what sounds like rain on everything beneath the trees. Hemingway experienced the phenomenon with silk worms when he was in Italy.

The issue of the moment was what to do about it, since some towns to the west had been almost completely denuded. Everyone seemed to have a different suggestion, from various toxic sprays that kill everything, to importing some kind of wasp that might learn to feed on the eggs, to raking the branches and burning the caterpillars in the back yard. The most impressive presentation was by a man who was holding a screen container filled with fluttering moths. He said that there was an inexpensive chemical bait that was 10,000 times as powerful as the sexual lure the female produced, and that male moths find it irresistible. (Wellesley College had tried it, and Harvard guys started showing up the next day.) The male moths swarm to the lure and are caught in huge numbers, as was evident in his demonstration.

I bought one immediately after the presentation, meaning to set the trap in the morning before I left for the Kennedy Library and the meeting center

on Thompson Island. The conference was keenly anticipated by Hemingway enthusiasts, and there had never been anything quite like it. I knew from discussions with Jo August, the curator of the collection, and Paul Smith, with whom I had shared some rudimentary research in the manuscripts that had been available in Waltham, that not only would there be papers by some of the leading scholars but social notables would be part of the festivities, including Patrick Hemingway, Charles Scribner, Jr., and, a special attraction, Jacqueline Kennedy, who showed up on the arm of George Plimpton. She could not have been more gracious. Indeed, after an intimate dinner for a few hundred, she went out of her way to shake hands with everyone and exchange a quip or two. In my case, she commented that she and her husband had much enjoyed *The Old Man and the Sea* and that people should remember how deeply the president had loved the ocean. She stressed that she was delighted that Hemingway's papers would now join her husband's in this elegant new facility. She reflected, without explaining, that it had all come about because she and Mary Hemingway had lunch together one day in New York. I came to understand that comment later.

But that first morning I got up early, slipped on my grubbies and my penny loafers, and went out to set the trap that would end all our worries about the gypsy moths. Inside the box there was a screen cylinder and a wire gizmo with a hook, and I decided the simplest approach was to hang the device from the bird feeder for a few days. There was also a clear plastic bag holding the famed sexual lure and a set of instructions, and when I ripped the package open with exaggerated gusto, a large purple pill fell on the ground. I picked it up and held it while I read the instructions. "Place lure A on pin B and push down." This was the kind of challenge I felt capable of handling, and I did so. Then, in bold lettering, the instructions said, a little late in the day, **Do not under any circumstances touch the lure with your bare hands. Wear rubber gloves. Not provided.**

But it was now assembled. I looked with pride at my brilliant solution to the moth problem, and went back in the house. I took off my shoes and left them by the door. I threw my old clothes down the stairs to the laundry room and went up to take my shower. A moment later Gwen

was warning that we had better get going, and wearing my usual chinos and a shirt, I picked out my most jaunty tie and danced down the stairs. "You wear the duller ties," she said, laughing. "Good grief." "What do you mean," I replied. "I'll be beating women off like flies." "Flies," she said. "I'd leave it at flies. That tie will attract flies." I tugged on my penny loafers, and we were off to the conference.

The opening ceremonies were decidedly ceremonial, with politicians with a frozen smile giving way to uncomfortable library administrators and finally Jo August, who was great in front of a crowd. She explained that there were hundreds of thousands of Hemingway related documents in the collection, some of them in still unexamined boxes, and that we would have years of work to do to take account of the new information now available. She was certainly right about that. Then we adjourned to a ferry ride out to the island and the beginning of the conference.

It was a humid morning in July, but a light breeze off Boston Harbor felt good as we all chatted outside the meeting hall. We were delayed a moment when we spotted old friends from Penn State, with whom we had studied Hemingway with Philip Young, one of the speakers of the day. So we joined the last of the group filing into the room. It was packed. There were two empty seats by the window, so we hastened to join an elegant looking gentleman in a short row of three. It was Charles Scribner, Jr., wearing his Brooks Brothers suit as always. His shirt reminded me of photos of Stephen Crane in the 1890s, but everything went together perfectly. He was a model of good taste. There was still chit chat, so I introduced myself quietly, and he nodded to Gwen on the other side of me. He had a question about the speakers, but before I could answer the program began. Everything was perfunctory except the announcement that we would have two hours of formal presentations before we would break for a picnic lunch on the lawn. Boxes could be picked up on the way out of the building along with bottles of water. And then the talks began.

The windows were wide open, which helped a bit in a stifling room, and I slipped off my blazer during the first introduction. It was about five minutes later when I noticed the first gypsy moth. It had come through the window and was fluttering around my shoes. It was quickly joined by a second one. They expressed

# A place for Hemingway

By Robert Taylor  
Globe Staff

The papers of Ernest Hemingway came to a clean, well-lighted place last week — the John F. Kennedy Library where the author's archives, once stacked in the back room of Sloppy Joe's Key West saloon and exposed to the humid air of Cuba, can at last claim sanctuary.

Although Hemingway himself maintained only the most tenuous ties with Boston (as a child he visited Nantucket), the preservation of his manuscripts, which have been nibbled by mice and exposed to Caribbean sunlight and sea air, matters more to scholars than his local associations. Books, manuscripts and letters, rescued by his widow, Mary, came here because she felt the Kennedy Library best exemplified the values of her husband.

There were two aspects to the dedication. One was ceremonial, the official open-

**Was he a "dumb ox" who gloried in boozing, wenching and head-butting, or was he a sensitive, diffident intellectual who spoke several languages and avidly studied the most advanced writing of his time — Joyce, Pound and Eliot?**

pect of the occasion: the state of Hemingway studies. In three days and six sessions the scholars clearly established that Hem-

ingway was a "dumb ox" (said a member of the University of Ottawa.)

Are his women breathless figments of a macho imagination, or does he, as Linda Wagner of Michigan State argues, make women the vehicles (at least in the early stories) of an insight and reality inaccessible to the male characters?

The conferees held a wide range of critical views. Some, like Joseph M. DeFalco of Marquette (author of "The Hero In Hemingway") were more interested in imagery and metaphor than in textual problems. Others, like Bern Oldsey of West Chester (Pa.) College, addressed issues such as the effect of the manuscripts on our understanding of a story like "Indian Camp," where the famous terse opening lines, "At the lake shore there was another rowboat drawn up. The two Indians stood waiting" actually commence in the manuscript on page 9.

In the first session, Michael S. Reynolds of the University of North Carolina, point-



*The Boston Globe covered the conference, publishing a comprehensive wrap-up of the festivities on July 21, 1980—Hemingway's eighty-first birthday. (Courtesy: newspapers.com) At right: James Nagel and first Hemingway Society president Paul Smith, from the inaugural Hemingway Society Newsletter (January 1981)*

no interest in anyone else nor in any other part of me, but they could not get enough of my feet. Only then did it occur to me: the lure. I had touched it and then my shoes when I came in the house to change clothes. I put back on the same loafers when we left for the conference, and the moths were males intent on what is now called "hooking up."

Soon there were a dozen moths and then a score, and they swirled about my feet as I batted at them with the program. Gwen was mortified at what was going on, but I was too busy trying to swat insects to answer. Every two seconds another one seemed to join the throng, and there was a riot of moths circling up to my knees. Then another program joined the battle. Charles Scribner, Jr., head of one of the great publishing houses in New York, was bashing at my shoes and taking the occasional swipe at a flying moth. He looked at me with intense seriousness. "We will get them," he said, and together we fought the good fight in a losing cause. "It's my shoes," I explained, as I tugged them off. I asked Gwen to put them on the windowsill, and as she did so one of them slid out the window and fell two floors to the ground. The other one remained a great attraction for the rest of the morning, but from then on the moths left us alone. Meanwhile, I padded about in my stockings, trying to look scholarly. Mr. Scribner touched me on the shoulder and settled back in his chair as though nothing had happened.

But it had, and it seemed to form a bond between us for the rest of the day. At noon we had a good laugh, and he asked if he could join us on the grass for the box lunch. We had a great chat about

Hemingway. He said he did not know the author particularly well because it was really his father who dealt with him through the great period of his novels. Jr. was at Princeton for four years, the third Scribner, he said, to major in classics before joining the firm. Then he was in the Navy, where he was when his father died. He obtained a special release from service, he explained, and returned to New York to take over the company. "I was not ready," he said. "And Maxwell was gone by then," he whispered to me with a look of profound sadness. I asked about Hemingway as a person, and he responded by saying that Ernest was invariably kind and understanding, beginning with a letter of assurance that he would never leave Scribners for another publisher. There had been a hand shake, he said.

Mr. Scribner seemed to like talking about Hemingway, whom he felt was a bit vain about his appearance. "Most men really don't care how they look," said the man from Brooks Brothers, assured that we shared the same social rank and were in agreement. "But he was precise. I asked him how he liked his coffee, and he said just enough milk to change the color. The perfect answer." He looked as though he much admired his writer. Then he went on to *The Old Man and the Sea*, which was the first major publication after he took over the company.

We sat together the rest of the day, chatting through the breaks, and when we learned he was flying back to New York that evening, we offered to drop him at the airport on our way home. In the car, he asked me to come by his office any time I was in the Big Apple, and I did so many times. Over the years he gave me a bust of

Hemingway done by an art professor at Princeton and many early drafts of stories, all of which I gave to the library. Although I did not know him well, I always admired his manner: He was genteel, modest, and thankful for any attention he was getting. He clearly loved literature, and I always liked him very much, although we could not have come from more different backgrounds. We were never close friends, in the rigorous sense, but our Hemingway connection meant that we could work together on a mutual interest, and I read several manuscripts that had been submitted to him for publication. He asked my advice on some important unpublished Hemingway manuscripts as well as the Finca Vigía edition of the stories, for he was uncertain about how to handle the author's misspelling of a few words in French.

The last time I chatted with him in New York, we stood in the office where Hemingway and Max Eastman had their famous wrestling match over the hairy chest issue, and looking down the long hallway, Mr. Scribner reflected that once he had been king of all we surveyed. He seemed sadly aware that the most famous writers his company published were still the four that Max Perkins worked with back in the 1920s, Hemingway, F. Scott Fitzgerald, Thomas Woolf, and Ring Lardner. We shook hands, and I left. I never saw him again, but every time our cats chase a moth around our screen porch in the summer, I think of how I met and got to know Charles Scribner, Jr. ■

## On Another Platform:

With One True Podcast, Mark Cirino and Michael von Cannon Introduce Hemingway to the Audio Streaming/Download Age



Since its debut in June 2019, *One True Podcast* (with a logo designed by our favorite graphic designer, Julene Ewert) has posted fourteen episodes, which have been streamed and/or downloaded a cumulative total of 6,947 times, reaching an audience far outside the Hemingway Society.

If you're a podcast fan, you no doubt know the broad array of listening options out there, from instant longform storytelling classics like *Serial* to compelling episodic investigative history shows like Jill LePore's *The Last Archive*. Nearly every genre of art has highly regarded examples of the form, from popular music (Pod Dylan) to Hollywood (*You Must Remember This*) to true crime (*Criminal*, etc.). In literary studies, the field is only slowly catching on, despite the popularity of shows like *The History of Literature*. That's why in mid-2019 Hemingway studies veterans Mark Cirino and Michael von Cannon decided the moment was ripe for a Papa podcast. Fourteen episodes later (as of this writing), they have established an entertaining, illuminating interview series with Ernest-affiliated scholars and performers—along with a few diplomats connected to important Hemingway sites. We asked Mark (MC) and Michael (MVC) to answer a few questions about the show.

**Q: How did the idea of a podcast on Hemingway come about?**

MC: I love podcasts and have learned a lot from them and have been entertained by them during long dog walks, so it wasn't a tremendous leap to imagine doing one for Hemingway. I think I mentioned it to Suzanne del Gizzo and she told me that at the same moment in Fort Myers, Florida, a kindred soul had simultaneously had the same idea...

MVC: Back in 2017, I had conducted an interview with Colin Field at the Ritz Paris's Bar Hemingway. We were sitting at a table in the hour before the bar opened, my phone was recording, and at one point I remember thinking what a shame it was that this





*Producer Michael von Cannon (left) and host Mark Cirino (right), the creative engines behind the podcast.*

interview was going to be converted to text rather than distributed in something like podcast form. I really wanted to capture his tone, our back-and-forth, the background noise—and a lot of that could be done in exciting ways in a podcast. At that point, though, I knew nothing about podcasting. Fast-forward to the Paris conference in 2018: I met up with Suzanne who graciously suggested I begin exploring the feasibility of a Hemingway podcast. Later, and I can't remember how long into the process (but I think I'd already attempted recording one episode), she relayed the good news about Mark's interest in podcasting, which was a game changer. He has a great voice for it.

***Q: I have to admit as a connoisseur of puns that I felt a deep surge of envy when I saw the name One True Podcast. Who came up with that?***

MC: I don't remember, but I'm sure it was Michael's idea. It had just the proper amount of bombast, and kind of defined our mission. I'm glad you like it. You don't want to know the ones we rejected.

MVC: Did I? We're normally at some stage of mind-meld, so we probably each came up with part of it. Yep, I threw in a few that were rejected, and for good reason. At one point, the pun-loving muse struck but in a misplaced way, and I came up with *Of Mics and Men*, a name for a Steinbeck podcast ... if anyone wants to run with that show. [ED. NOTE: OMG, please trademark that stat!]

***Q: Take us through the production process. How do you put an episode together? What are some of the technical challenges? And how do you distribute a podcast?***

MC: Ask him →

MVC: For a typical episode, we begin prepping a few weeks to a month prior to recording. We send proposed questions to guests, revise those questions if need be, read relevant books/articles, and obtain guests' bios and headshots for episode promotion. Not to tread too far into the technical side, we record the audio tracks using Zoom, then I use Audacity to polish up the audio, layer in music, and conduct other post-production. Cleaning up the audio can include anything from silencing buzzing, to decreasing overtalk, to leveling the tracks, to ensuring the final version meets loudness standards for podcasts. We distribute each podcast episode through Buzzsprout, which not only allows us to include a podcast player on the Hemingway Society website but also distributes the episode to major directories, such as Apple Podcasts, Spotify, Google Podcasts, etc. During such post-production and release periods, Mark and I are also busy promoting the episode on social media, which includes disseminating soundbites and sometimes guest responses to our "One True Questionnaire."

***Q: What's been the reaction to the podcast? Are you receiving feedback on episodes?***

MC: While I am still able to walk the streets of Evansville in relative anonymity, it's always nice to hear compliments about the show.

MVC: Positive feedback, no doubt. We really appreciate hearing comments and questions, whether on social media, email, or even through the phone number we recently established for the podcast. In July we celebrate the one-year anniversary of the podcast, and—as of right now—we're closing in on 7,000 total listens.

***Q: I love the range and variety of your interviewees. I think my favorite episode has been on the Yousuf Karsh portrait. Tell us how you generate ideas and who would your dream guest be?***

MC: The guest list is governed by our curiosity, so it's anyone we'd like to talk to for forty-five minutes or an hour. We've made it Hemingway's "world," which cuts a wide—perhaps even an infinite—swath. We're open to anyone that will make us smarter about Hemingway, his work, his world, or literature or art or history in general. So it's broadly construed.

MVC: Exactly! We're talking about Hemingway's life, work, and world. That tripartite structure is really important to us, and it guides our line-up in a general way. Some episodes are biographical. Some are deep dives into a particular story. Some, aren't even really about Hemingway but about places important to him—like the Cuba episodes with Julia Sweig and Ambassador Jeffrey DeLaurentis. In terms of variety, we're also intentional about not

just having literary scholars on as guests. We also wanted journalists, actors, artists, politicians, and so on.

MC: I thought the Karsh folks were great, too, Jerry Fielder and Anne E. Havinga. They really wanted to collaborate on a great conversation, so they were extremely generous. I'm really fond of that experience.

MVC: That's one of my favorite episodes too; gave me a new perspective on the Hemingway photo(s) as well as the Churchill one. And it's the first episode we've attempted with two guests. It was blast, and we want to do more like it in the future.

MC: My dream guest would be Bob Dylan, the only living American Nobel laureate for literature. Cormac McCarthy, too.

MVC: To go along with the musician theme, my dream guest would be Lars Ulrich, the drummer for the rock band Metallica who also played Joris Ivens in the film *Hemingway & Gellhorn*. Now that would be a fun interview.

**Q: How did you land Stacy Keach? That strikes me as a major "get"! (More major than Your Correspondent, anyway).**

MC: I've loved Stacy Keach forever and I thought his portrayal of Hemingway was fascinating. I also listened incessantly to his recordings of Hemingway's short stories. He was a lot easier to book than, say, Alex Vernon, who proved to be way more of a diva. Keach was totally classy.

MVC: Don't even get us started on Vernon ... or Curnutt. Simply put, we asked Keach and he enthusiastically agreed. These folks have been so generous with their time. That's been one of the great pleasures of the project—the "gets" haven't felt like that at all.

**Q: What do you think the podcast format offers that my 12,000-word article on the symbolism of the tablecloth in "A Clean, Well-Lighted Place" can't?**

MC: Besides the obvious?

MVC: First off, like Seinfeld might say, "Not that there's anything wrong with" that kind of article. There's a lot going on in it that can't be reproduced in a relatively short podcast. That's kind of the point, though: these episodes are much shorter and can be played, maybe not digested, but at least consumed in a rather short period of time. It's an enjoyable challenge to distill the most important topics of interest (in

any given episode) for an audience that includes not only Hemingway scholars and enthusiasts but general listeners. So, that might be part of the obvious answer.

For me, the less obvious one is that so much humanities work is done in relative isolation: *my* dissertation, *my* article, *my* book. In contrast, I was excited about the collaborative nature of this podcast, how Mark and I work to bring out the best episode we can and how we get to interact with so many people to put a project together.

**Q: What kind of research do you have to do for each episode? Do you script out the show or wing it?**

MC: We're always going to know less than the guests, so if we know enough to get the guest going, that's the idea. Each show has a blueprint, which is usually obliterated with the first answer. All the guests are so smart and such experts that they take over. As they should. The guests are the stars.

MVC: Both. We prep by outlining the list and order of questions (and potential follow-ups) beforehand, but there's something really rewarding when things go off track, when the conversation becomes free-flowing and spontaneous.

**Q: You've done two excellent episodes on Cuba with folks who aren't Hemingway scholars. What's the benefit of interviewing folks who aren't familiar faces to Hemingway Society members?**

MC: Part of the idea is to show how wide the reach is of Hemingway and his work. So even someone like Ambassador DeLaurentis, who is only tangentially related to Hemingway, might broaden our understanding of Cuba and its current political climate. In fact, who would know more than that man?

So we're trying to strike a balance, between deep dives into Hemingway's work and broader considerations of a theme or historical context, like the Italian front in World War I. As the podcast accumulates episodes and guests, we should have a satisfying range of topics. I love debating "was it a semi colon or was it a comma?" as much as the next person, so I look forward to those shows, too.

MVC: I come back to one of Emily Dickinson's lines: "Tell all the truth but tell it slant." Early on, we decided to include episodes where Hemingway only factors minimally, maybe not even at all—such as the Cuba ones you're talking

about. There will be more shows like it in the line-up. If we only created episodes where Hemingway shows up front-and-center, we'd miss something, and the podcast would be poorer for it. We need different angles on him, even angles at such a slant that we barely see him. With all these perspectives taken as a whole, then hopefully we can provide a more comprehensive look at him and his world.

**Q: If we could contact the spirit world, who is the one contemporary of Hemingway's, be it family member, friend, foe (or some combination of all three!) you would love to interview.... And what would your first question be?**

MC: Buck Lanham. I would ask him, "What happened?" and just turn my microphone off.

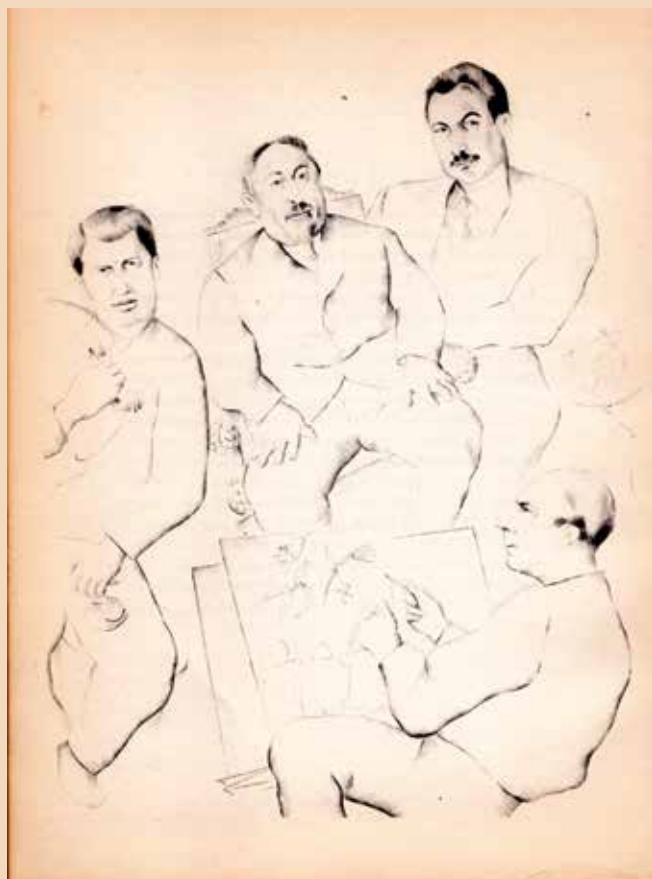
MVC: I would probably choose Ford Madox Ford. I've always been curious about the Ford-Hemingway relationship. There's so much to discuss, but for the first question, I'd begin with Ford's book tour in the U.S., where he decided to stop off at Hemingway's family home in Oak Park. In a letter to Pound (dated 23 August 1927), Hemingway writes, "He's seen my people I.E. [circled] my family. That's more than I'd do!"

Why did you visit them, Ford—especially after Hemingway sought to undermine your *transatlantic review* and caricatured you in *The Sun Also Rises*? Was it a power move, to show that you could get to him, or that—at the moment—you were more successful than him? Were you there to advocate for him and his art (as you later did in the introduction to *A Farewell to Arms*)? Did he know ahead of time that you were going? What did he say when you returned? What was memorable about that visit?

OK, so that's more than one question ... and that's why Mark gets to ask the questions.

MC: Thanks to everybody for being so supportive of One True Podcast. Follow us on Twitter and send us emails with ideas and suggestions. See you in Wyoming!

One True Podcast is available on the Hemingway Society website ([www.hemingwaysociety.org](http://www.hemingwaysociety.org)) or via any of the major podcast platforms (Apple, Spotify, etc). ■



## Hemingway and Quintanilla: A Friendship Made in Art, Writing, and Spain

*by Steve Paul*

**L**uis Quintanilla was a Spanish artist and political activist who befriended Hemingway as early as the 1920s.

At least two of Quintanilla's most important frescoes in Spain, his life's major works, were destroyed in bombardments during the civil war in 1937. Two years later, a New York publisher put out a volume of Quintanilla's war drawings, a powerful testament to art in the face of violence and injustice, and invited Hemingway to write an introduction. In the end Hemingway wrote three prefaces, good parts of it devoted to a meta-analysis of how difficult it was to write an introduction. An introduction, he suggested, paled against the tragedy of the war and the sheer force of Quintanilla's drawings, which Hemingway argued would speak for themselves.





*Luis Quintanilla's renderings of Hemingway from All the Brave. In addition to the artist (bottom left), the other figures include (far left to right) Jay Allen and Elliott Paul. Despite the resemblance, Paul is no relation to the Hemingway Society's Steve Paul (above), who survived the Covid-19 lockdown with a regime of hearty grilling. (Courtesy [www.lqart.org](http://www.lqart.org), the author).*

The middle preface included one of Hemingway's oddest takes on writing committed to print: "It is coming out on the paper all the time. A letter at a time. A word at a time, a page at a time it comes out as well as any toothpaste squeezes and probably reads as attractively as some of the viler toothpastes taste."

Quintanilla soon took refuge in the United States. He was commissioned to paint a mural for the opening of the New York World's Fair in 1939, but the work, "Love Peace Hate War," proved too controversial and was never installed. Those frescoes remained somewhat hidden in New York for more than 60 years. The University of Cantabria in Spain gave that project a home, acquiring and restoring them in 2007.

Quintanilla's only other extant frescoes are in Kansas City, of all places. After New York, he spent a year as artist in residence, in 1940-41, at what is now the University of Missouri-Kansas City (my alma mater, as it happens). Quintanilla was commissioned to paint frescoes in a humanities building, and his "Don Quixote in the Modern World" has filled three walls of a second-floor landing ever

since. The frescoes remain a hidden gem for anyone who visits Kansas City.

Hemingway and his new bride, Martha Gellhorn, visited with Quintanilla on their way back east after getting married in Wyoming in November 1940. It's unlikely that he got a glimpse of the work in progress as Quintanilla was still sketching the students, faculty members and other locals who would populate the murals' narrative panels when he painted them a few months later.

Earlier this year, the university commissioned two Spanish scholars to inspect Quintanilla's frescoes for art historical and conservation purposes. I listened to their public report not long before the pandemic lockdown descended. Among other things they recommended restoring many fragile details. Given the subsequent budget hit the university has taken, I'm not holding my breath for that to happen. But I encourage anyone with Hemingway tendencies who travels through Kansas City in the future—if traveling is a thing we'll ever do again—to work in a visit to UMKC's Haag Hall.

In a side note, though a very pertinent one, I watched the scholar's slide show

with the attentive director of the Nelson-Atkins Museum of Art. His name is Julián Zugazagoitia, which, many of you might recognize, was the name of a journalist and Spain's interior minister during the civil war. The minister was my friend Julian's grandfather. After the war, he was summarily executed by the Franco government during the very period that Quintanilla was making his new murals in Kansas City. There's a long story connecting all those dots and I wrote it a few years ago—the last piece I published in the *Kansas City Star* as I retired in 2016. If you haven't seen it, try this: <https://www.kansascity.com/opinion/opn-columns-blogs/steve-paul/article67397682.html>.

Hemingway's three prefaces are reprinted in Robert W. Trogdon's *Ernest Hemingway: A Literary Resource*.

Or find a copy of Quintanilla's *All the Brave*, in which you'll also see the artist's war drawings.

And visit [lqart.org](http://lqart.org), the website maintained by Quintanilla's son, Paul, which includes more of Quintanilla's story and images from the Cantabria and Kansas City murals. ■

# Letters in the Time of Coronavirus: Update from the Hemingway Letters Project

by Verna Kale

On the Friday before Spring Break at the Pennsylvania State University, where the Hemingway Letters Project is headquartered, I gave my office plants a little extra water and chatted with my colleague, Assistant Editor Jeanne Alexander, who was entering some final corrections into page proofs of *The Letters of Ernest Hemingway Volume Five (1932-1934)*. Jeanne, along with Project Assistants Linnet Brooks and Dave Eggert, was looking forward to a week of relative calm at the project offices: proofs were almost complete, the undergraduate interns had gone home for break, the graduate Research Assistants would be off working on their own projects, I was headed to South Carolina to spend time with family and to visit Special Collections at the University of South Carolina, and General Editor Sandra Spanier was traveling to Cambridge, England for meetings at the offices of our publisher, Cambridge University Press.

That week turned out to be the calm before the storm: before Spring Break was over, Penn State and other colleges and universities around the country announced decisions not to resume classes and risk students' bringing Covid-19 back to campus with them, and the Letters Project quickly transitioned to remote work. A multi-volume scholarly edition is a collaborative endeavor, but documentary editing also lends itself well to independent, compartmentalized work, and we are lucky that progress on the Letters continues (almost) unabated. With *Volume Five* (edited by Sandra Spanier and Miriam B. Mandel and forthcoming June 2020) complete, the Letters Project team now finds ourselves well positioned for remote work on the next volumes in the series. We already use



*Sandra Spanier took this photo of the bustling (by today's standards) scene in front of the Cambridge University Press bookshop on March 10, 2020, before social distancing protocols went into effect.*

collaborative documents in our day to day workflow, and editors and researchers can work on files simultaneously from our various home offices. The University Libraries at Penn State and elsewhere are closed, but we still have access to e-books and journals as well as some archival sources. Weekly staff meetings via Zoom help us keep in touch.

There have been a few challenges, such as finding meaningful remote assignments for our undergraduate student interns who were earning course credit for their hands-on work with Project archives. Another challenge has been working around not having access to our usual library resources—including the important archives at such repositories as the Kennedy Library. I had to cancel plans for April trips to JFK and the Library of Congress, and requests at other repositories—such as the Academy of Natural Sciences, based at Drexel University—are likewise on hold as their staff works from home. While many editing tasks can be done well enough from any location with a computer and an internet connection, some research still has to be done the old-fashioned way: digging through boxes of stuff in the archives, not knowing what we might find. We look forward to the day that we can get back into the offices, the classrooms, and the archives.

Meanwhile, at a hefty 840 pages, *Volume Five* should keep you occupied during quarantine if you're looking for something new to read! ■



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1932–1934

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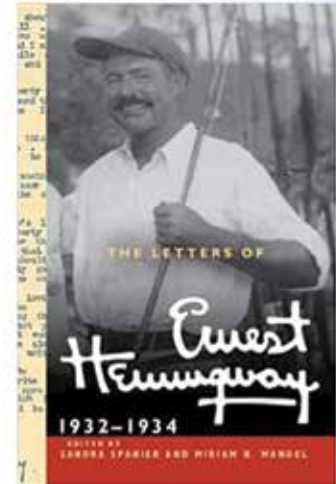
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**Miriam B. Mandel**

*Tel-Aviv University*

*The Letters of Ernest Hemingway*, Volume 5, spanning 1932 through May 1934, traces the completion and publication of *Death in the Afternoon* and *Winner Take Nothing*. During this intensely active period, Hemingway hunts in Arkansas and Wyoming; fishes the waters off Key West and Cuba; revisits Madrid and Paris; and undertakes a long-anticipated African safari. He witnesses transitions at home and abroad: the deepening Great Depression, Prohibition-era rumrunning, revolution in Cuba, and political unrest in Spain. His readership and celebrity continue to expand as he begins writing for the new men's magazine *Esquire*. As the volume ends, Hemingway has just acquired his beloved boat, *Pilar*. The letters detail these events as well as his relationships with his family, friends, publishers, critics and literary contemporaries including editor Maxwell Perkins, Archibald MacLeish, John Dos Passos, Ezra Pound, and F. Scott Fitzgerald. Together the letters paint an intimate self-portrait of this multi-faceted, self-confident, energetic artist in his prime.

List of plates; List of maps; General editor's introduction; Acknowledgments; Note on the text; Abbreviations and short titles; Introduction to the volume; Chronology; Maps; The Letters 1932–May 1934; Roster of correspondents; Calendar of letters; Index of recipients; General index.



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## Following the Family Path:

In *Ernest's Way*, Cristen Hemingway Jaynes Retraces Her Great-Grandfather's Footsteps Across the Continents, Celebrating the Well-Traveled Life



Cristen Hemingway Jaynes  
with her travelogue tribute to  
her great-grandfather.

*ED. NOTE: While Your Correspondent has spent the lockdown catching up on his reading, he has found travel books tough going. Only a few months ago hopping a plane to Key West or road-tripping to Piggott seemed the easiest thing in the world; now we can't run to the grocery for fear of what might infect us. For most of April and May reading about the globetrotting we once took for granted was just too bittersweet an experience to deal with. That only changed when we happened to pick up Ernest's Way: An International Journey through Hemingway's Life by the writer's great-granddaughter, Cristen Hemingway Jaynes. Maybe it was the depth of the research or the eye for detail; maybe it was the sometimes self-deprecating, sometimes touching way her personal connections to famous sites are described—whatever qualities soothed this now-housebound breast, they made us want to get to know the author. Fortunately, Cristen agreed to a few questions....*

**Q: You pepper many of your discussions with personal stories, such as the first time you visited your great-grandfather's grave in Ketchum, or your time working at Key West Island Books. Among my favorites is when Henry S. Villard approached you at a Hemingway event in Boston. Did he tell you what the "something" was that made him know right away you were a Hemingway? What do you remember about him? Tell us what it's been like throughout your life to meet people who knew your great-grandfather and maybe what their expectations are of you as a Hemingway.**

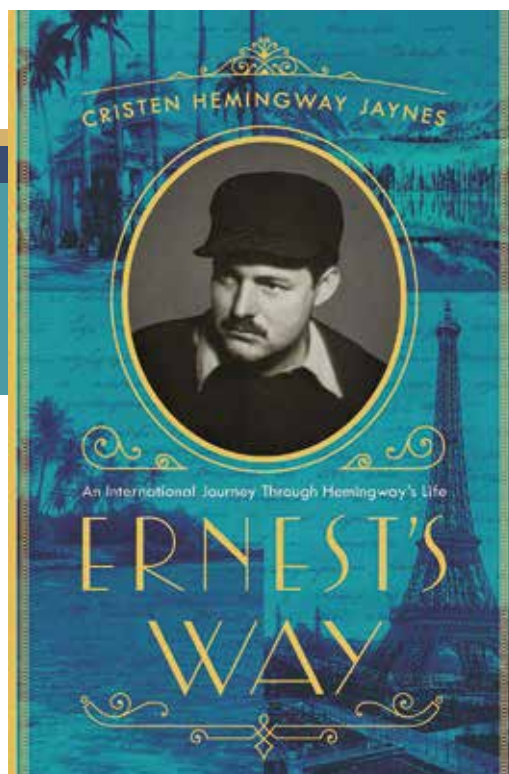
A: Henry Serrano Villard was a charming man and my first impression of him was that he had grace and was a true gentleman, what that meant exactly I didn't know and still don't, but he had that quality of goodness and an elegant dignity. I was sixteen at the time and in awe of Boston and the Kennedy Library and the whole adventure I was sharing with my uncle, who attended RISD. I was thrilled to be invited to something so special and sophisticated as an event at the Kennedy Library and was simply in awe of the whole thing. Henry Villard came up to me and, in a very friendly voice, said something like, "You're a Hemingway, aren't you?" There was a knowing in his voice, as though he were sure. I didn't feel entirely comfortable at the event, I was out of my element and felt like I had to wait around for people to come to me, since I didn't belong there and felt as though everyone else did. The fact that someone who actually knew Ernest could tell I was a Hemingway made me feel as though I belonged not only at the event, but to the legacy of my family; it was a moment that I cherish and I wish I'd known Henry Villard better.

He was an incredible man from an accomplished family with a legacy of great integrity that he certainly carried on. Married to Tamara Gringutes Villard for fifty years, Henry Villard was the great-grandson of journalist and abolitionist, William Lloyd Garrison. Henry Villard graduated Phi Beta Kappa from Harvard, where he was the editor of the university's newspaper, *The Harvard Crimson*. A journalist like his grandfather, he and Ernest had more in common than just their service with the Red Cross during WWI. An expert on Africa by way of his membership in the United States Foreign Service, Mr. Villard, or Capt. Villard—as some of us refer to honorary members of our family, which I feel Henry Villard should be one—was a United States Ambassador under presidents Truman and Eisenhower. He was also the author of several books, including one that he co-authored with Hemingway scholar James Nagel. *Hemingway in Love and War: The Lost Diaries of Agnes von Kurowsky, Her Letters and Correspondence of Ernest Hemingway*, bears a lovely inscription to me from both authors, as well as some pressed autumn leaves from the Boston of years ago.

**Q: Another of my favorite stories involves you crashing at Shakespeare and Company when George Whitman was still alive. He was incredibly generous with young travelers searching for a bit of a bohemian adventure, and yet he had an almost Jake Barnes-like sense of expectation about people paying their debts. Tell us about your encounter with him.**

A: I was in the upstairs sleeping quarters being lazy after a day of adventuring in Paris when Mr. Whitman, a man with the animated spindliness of many years, appeared. He'd been away in London and was surveying his enchanted and dusty kingdom. I was caught doing nothing, a freeloading mouse in his generous pied-à-terre. In a stern and, honestly, grumpy voice, he said something to the effect of, "What are you doing? If you're going to stay here you have to do some work!" He told me to take the broom and sweep part of the upstairs, which I resented with the fervor of a rebellious teen, which of course I was not ... but I complied, feeling anointed into the annals and lore of a space created humbly for relaxing next to the piano amongst the poetic and philosophical records of the ages, with a cat curled up nearby on a chair while people speaking many languages waft in and out to the tune of Paris.

**Q: I love how you give addresses and contact info for many of the hotels and restaurants for many of the places that still exist that Hemingway frequented. I had to chuckle a few times though when you talk about, say, the Palace Hotel in Madrid ... only now it's the *Westin Palace Hotel*. Or the Selby Hotel in Toronto, which is now a *Clarion Hotel & Suites*. It reminds me how I always chuckle walking around Paris seeing, like, the *Best Western Hotel d'Angleterre* (I'm joking here, but you get the idea). How do you feel about the "corporatization" of international lodging, and what do you think it says about Americans as travelers?**



A: It can come off as a bit, in a word, tacky and might take away some of the charm and mystique to have a corporate name attached to formerly independently-owned accommodations that were once considered bohemian and frequented by a favorite author, artist, or other admired person. I can understand wanting to know a place will uphold a certain predictable standard of cleanliness and comfort, but when going to a place with a unique history, it seems like a bit of an oxymoron for it to bear the name of a chain. Capitalism encourages creativity and innovation, but small businesses are essential and corporations should be limited and antitrust laws strong and enforceable. Rents need to be kept within reasonable limits so that small business owners can afford them and the swankiest or most desirable locations can't only be rented or acquired by the super rich.

**Q: You recount a lot of Hemingway's favorite foods and drinks at his restaurants and bars. I loved the scene of you at the Library Bar in London where you get a little "cockeyed" on a Hemingway daiquiri. In recent years there've been several Hemingway cookbooks and cocktail guides. What experience do you think we as fans should have when we attempt to recreate a meal or a drink? Does it bring us closer to him in some way?**

A: I think food and drink are forms of creative expression and what someone likes says a lot about their personality. Ernest Hemingway loved seafood as he loved the sea. He loved risotto as he loved Italy and he loved wine as he loved Paris. Like everyone, he had his favorite dishes and the touch of a desire for comfort food. He knew what he wanted from a food and drink experience, which led him to request more rum and less sugar in the since-named Papa Doble daiquiris at Havana's El Floridita. I do think knowing what someone's favorite dishes are and especially experiencing them in the places where they did can make you feel closer to them. I know a friend of mine who went to Harry's Bar, where Hemingway felt the best, ice cold martinis in the world could be found, and had one with risotto, one of Hemingway's favorite dishes. She also went to the Gritti Palace Hotel in Venice where the Hemingway Menu offers scampi risotto and duck with ginger accompanied by Soave and Ernest's favorite, Valpolicella wine. She did these things in order to feel closer to his experience. Food and drink are tactile and can evoke abstract feelings, creating memories that can then make that food sentimental, so it is a rarely intimate way to imagine what it's like to sit inside someone else's senses.

**Q: I love that you devote so much space to both London and especially to Toronto, neither of which necessarily come to mind as an important Hemingway site, at least compared to Paris, Key West, or even Sun Valley. If you had to recommend only one location a devotee should visit in Toronto, what would it be?**

A: As I mention in the book, Toronto was so important in Ernest's evolution as a writer. It's where he learned to write the more creative journalism that led to the development of his signature style, based in part on the features he wrote for *Star Weekly*, in part on the cablese used by foreign correspondents sending their dispatches back to the papers they worked for in America, things he learned from Paul Cézanne and Gertrude Stein about simplicity, and tactics he discovered through his own writing about leaving out the most important information in a story so that the reader would be free to discover it for themselves. In Toronto Hemingway was independent for the first time and free to find himself, work on his writing, and through it to travel abroad to live the experiences that became the inspirations for *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, several short stories, his only play, *The Fifth Column*, and *Death in the Afternoon*. The Connable Mansion, the *Toronto Star* Offices, the Clarion Hotel & Suites, and the Cedarvale Mansions Building are all places you can stroll by when visiting Toronto, but my top pick would be the area around the *Toronto Star* Office building where Hemingway got his start as a paid, professional writer. Get a feel for the streets Hemingway walked when he was an ambitious young writer in the 1920s, when all was the purity of the written word and colored by fresh memories of the war in Italy, of Paris, of his memories of Michigan, and of the war between family and independence.

**Q: There's an amazing amount of detail in your descriptions of places and events. I was also struck by how thorough the research is, and I don't mean just going to these places, but in citing what a range of biographers and commentators have said. You even refer to Frances Coates and Fedele Temperini, names that have only become known in the past two or three years. Do you keep up with Hemingway news and discoveries? How many books about Hemingway do you own?**

A: I'm not sure exactly, most of the ones listed in the bibliography and I did a lot of research online and got information from articles. I wanted to include some newer information and a friend of mine pointed me in the direction of the story of Fedele Temperini, the Italian soldier who died in the line of fire next to Ernest on the Italian front. The article, "Italian Soldier who unwittingly saved Ernest Hemingway's life identified after a century," by Nick Squires tells the story well. I was happy to discover the meticulously researched and well-written article, "Hemingway's High School Graduation: 100 Years Later," by Robert K. Elder and Mark Cirino, which tells the sweet and innocent story of Hemingway and Frances Coates. There are so many who shaped the early part of Hemingway's life and made him who he was and it only increased during the war; I was glad to discover some of these people as everyone's life is fascinating and there are so many stories we never hear about but that contain great heroism, humility, and sacrifice, and some romance too.

**Q: You spend time talking about your own discovery of Hemingway's writing and how specific works like "Up in Michigan" affected you. You're also a fiction writer yourself with a collection called *The Smallest of Entryways*, but you're also a photographer. Do you see a relationship between your own writing style and your photography aesthetic in the same way that you explore, say, the way "cablese" influenced Hemingway?**

A: The kind of photography I like to do involves capturing people in specific and very quick moments in time that illustrate some sort of universal truth or expression, usually abstract. In this way it's similar to the kinds of short stories I write—they usually involve a particular moment in a character's life that has lasting meaning or records a change in perspective that leads to a revelation and/or action—but with photography the interpretation of the story behind the photo obviously isn't as directed as it is in a story.

When I lived in New York taking photographs was a freeing reprieve that I found relaxing, whereas writing was something that required more concentration. In other words, photography was something I did for fun and writing was something I looked at as more of a second occupation. Looking for subjects for photographs in street

photography, as it's called, is similar to the way a writer observes the world, watching people, soaking it in, except the photographer snaps a photograph in the moment, whereas a writer gathers information over time and, as it seeps in, expands the pool of experiences they'll have to draw from later for stories, novels, or whatever they're writing; you never know when you'll use a specific physical observation or characteristic of someone or something you've observed.

**Q: One final question: if you could go back in time to the Paris of the mid-1920s and be any member of the expatriate Left Bank except your great-grandfather, who would you be? And why?**

A: I'd like to have a salon like Gertrude Stein, to paint like Picasso, and to have the grace and lyricism of Fitzgerald. I've always admired his style, as well as the romantic, magical *Je ne sais quoi* he possessed that made him such a rare bird of paradise. I'd like to have Hadley's strength and compassion, her ability to forgive, and to sit in the company of and have tea with James Joyce and for him to know that *Dubliners* is one of the only books I like to always have with me. It's a lesson in how to write a good short story, or aspire to, because it seems to me his are one of those rare things one can only aspire to, like the great master Tolstoy's *Anna Karenina* is for novels. And let's not forget Gerald and Sara Murphy, the sunbathing pioneers who made the Riviera fashionable during the summer months and were the captivating hosts for the ultimate soirées *sur la mer*. The Fitzgeralds, the Hemingways, Gertrude and Alice, Ezra Pound and Dorothy Shakespeare, Picasso and his wife, Olga, Joyce, Sylvia Beach, T. S. Eliot; that crowd was something rare and magical, wasn't it? Characters in a play that could only have been written by God, each one a seemingly necessary piece of a larger puzzle. Like a great work of art, we admire the sum of their qualities and the glamor of their time, as the allure of their individual charms and accomplishments continues to inspire us.

To learn more about Cristen's writing and photography, we recommend her website [www.cristenhemingway.com](http://www.cristenhemingway.com). ■



## Cristen's Way: James Plath Remembers Meeting the Future Author in Key West

*ED. NOTE: When Your Correspondent mentioned to James Plath he was interviewing Cristen Hemingway Jaynes, the noted Hemingway scholar and co-author of The 100 Greatest Literary Characters (with Gail D. Sinclair and Yours Truly) recounted his memories of hanging out with the Hemingway clan in Key West during the heyday of the Hemingway Days Festival. The memories were so rich we asked if he could include them here.*

I met Cristen in Key West in 1986 when she was still a pre-teen and I was one of the judges for the Hemingway Short Story Competition run by her mother, Lorian. That year led to ten more years that were quite magical. Cristen and Lorian (Gregory's daughter, and a wonderfully poetic writer herself) participated in the festival every year, as did Doris Hemingway and her daughters and their families. Hemingway grandson Edward also took part a number of years. There were potluck dinners in Ocean Key House suites, festival events that everyone worked, and lots of interactions throughout each day.

Back then, Doris, Leicester's widow, was every bit the matriarch of the group. A former journalist, she was a smart and clever woman who had smart and clever daughters. Hilary was an award-winning screenwriter and her husband Jeff would go on to create TV's *Dexter*, while Anne was a talented poet and stained glass artist. When Edward came, he brought a painter's sensibility to the group, which often talked about the arts and writing. Everyone read the manuscripts for the short story competition and argued the merits of their favorites, while a revolving door of visiting writers like Carl Hiaasen, James Dickey, Russell Banks, John Updike, Tess Gallagher, Larry Heinemann, Stuart Dybek, Joy Harjo, Bob Shacochis, James W. Hall, and Cornelius Eady added to the annual literary mix.

The Hemingway Days Festival was a curious event—world-renowned but with the feel of a family reunion that a few of us non-family members were privileged to join. I remember all of us licking Hemingway stamps to affix them to first-day covers that would be sold at the USPS unveiling at the Hemingway House, and I remember attending premieres of Hemingway plays written by Hilary and Jeff, and shooting pool with Edward and Cristen at the Green Parrot and Captain Tony's. I remember attending parties and a staged boxing match



James Plath enjoying Cristen's book



From a Facebook memory: Cristen (second from left) with James Plath (far right) along with some familiar Hemingway Society faces (left to right): Lorian Hemingway (Cristen's mother), with Edward Hemingway, Mina Hemingway, James Nagel, and Linda Wagner-Martin.

at the Hemingway House with Cristen and the others, and remember celebrating day's end with festival director Michael Whalton and the whole festival crew at P.T.'s Late Night eatery. I remember Cris working a shift at the festival street fair table selling t-shirts and making a sign that read "Have your t-shirt signed by a real Hemingway—\$1" and later serving as a judge at the Hemingway Look-Alike Competition. And I remember Cris working for John Boisonault at Key West Island Books—another mixture of fun and literature that put her in the center of Key West literary life.

With that kind of experience for as many years as the festival lasted, it would have been surprising if Cristen hadn't become a writer or creative artist of some kind, or hadn't been drawn to write about her famous great-grandfather, whose robust Papa persona inspired Hemingway Days. ■



With the publication of *Hemingway in Comics*, pop-culture scholar Robert K. Elder (above) captures the surprising legacy of Ernest Hemingway in a form where readers might not expect him.

## Papa In-panelled: With *Hemingway in Comics*, Robert K. Elder and a Stellar Supporting Cast of Hemingway Scholars Explore the Author's Deep Presence in an Unexpected Form

ED. NOTE: Attendees at the 2016 Oak Park conference likely remember Robert K. Elder's highly entertaining (and illuminating!) presentation documenting Hemingway's appearances in various comics around the globe. After similar presentations in Key West, Sheridan, Boston, and other Hemingway locales, word went out about Elder's discoveries in a genre seemingly so unrelated to prose fiction, and Kent State University Press soon came calling. The result is among the most unique scholarly collections in recent years—and one that would no doubt make Dr. Fredric Wertham of *Seduction of the Innocent* (1954) fame flip his id. We spoke to Elder about the project.

**Q: Hemingway fans who've seen you present on his depiction in comics in Oak Park and Key West know you've been collecting his cameos in the form for a while. How did the book itself come about?**

A: Sometimes you choose the project, sometimes the project chooses you. *Hemingway in Comics* was the latter. It all started when I was doing articles in support of my book *Hidden Hemingway*, co-authored with Mark Cirino and Aaron Vetch.

While I was on tour for that book, I spotted an odd comic book page framed on the wall of Hemingway's home in Key West. It featured Donald Duck with a Disney-fied Hemingway outside Sloppy Joe's Bar. The panels appeared to be in German, but none of the docents knew its title.

Thus began this strange journey to find out the origin of this comic book, and I started cataloging other Hemingway appearances in comics. That evolved into a series of articles for the *Comics Journal* and the *Hemingway Review* blog, which turned into a presentation at the International Hemingway Society conference in Oak Park, Illinois.

John Sutton saw that talk and asked me to come out to Sheridan College in Wyoming and expand on it. And then Jace Gatzemeyer asked me to speak at the American Literature Association. When I told my editor, Will Underwood at the Kent State University Press, he encouraged me to synthesize all the material into a book.

All through this time, I kept getting asked to speak about Hemingway in comics and host art gallery showings, since I'd collected so many pieces from my research. After the pandemic, I'm planning on an extended tour of gallery exhibits and talks across the US, which will be exciting.

**Q: What is your own interest in comics? How did you become a scholar of the form?**

A: My first real job was doing inventory for my hometown comic book store, Wizard's Workshop in Billings, Montana. I started there when I was in junior high and it opened a whole world of friendships and literary connections. I was paid in comic books, and even then I ran a large deficit.

But I've always loved comics—a truly original American art form, like jazz and baseball. And, as I began my journalism



Not surprisingly, Hemingway the warrior is one of the most popular images of the author in comics.

career, comics started to become a mainstream cultural force, so I found myself writing about them for the *New York Times*, the *Chicago Tribune*, *Wizard* magazine and other outlets. Affection became expertise after a few years.

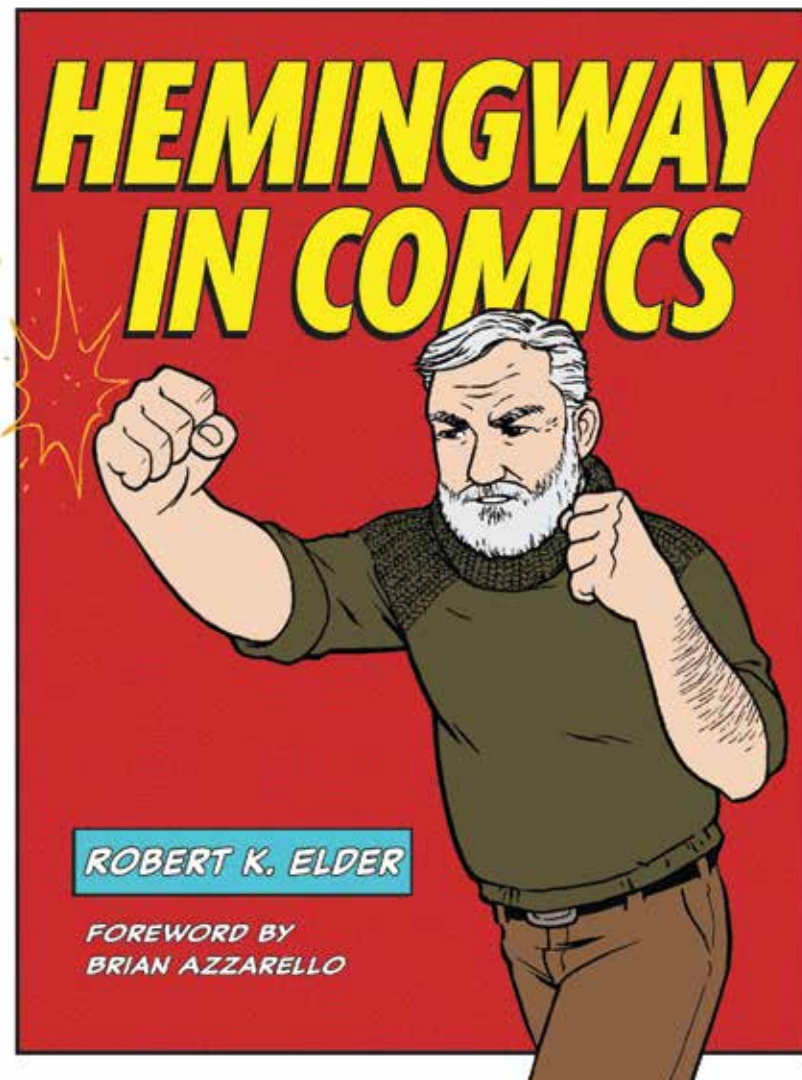
The "hidden history" of comics also appealed to me. When I first started collecting, comics were the farthest thing from cool, or important. Now, that's changed and we've seen the maturing of an industry and an art form, even as it's co-opted by other media (see: TV and movies). But the roots of the industry—the back stories, politics, personalities, artistry and inspirations—remain fertile ground for scholars and pop culture enthusiasts.

**Q: What is the first comic you remember buying/collecting?**

A: Adults had always given my brother, sister, and me comics, and I remember a copy of *Green Lantern* #168 (with a great cover by Gil Kane) floating around.

But the first comic book I remember buying with my own money was *Web of Spider-Man* #17, which I bought when I was ten years old at my corner drugstore, the Kwik Way. That started a lifelong love of comics. I still remember the cover line: "THIS IS IT! THE END OF THE RED SUIT! ... DON'T DARE SKIP TO THE LAST PAGE!"





It was a crossover story by David Michelinie called “Missing in Action,” in which Spider-Man disappears in Virginia after a fight with a (rather disposable) villain named Magma. The rest of the series focused on how Peter Parker/Spider-Man’s circle of friends reacted to his disappearance, which was great storytelling. There weren’t a lot of fight scenes—just a real-world exploration of how your friends and adversaries might react if you went missing. That story led me to other comics, notably Peter David’s excellent run on *Peter Parker, The Spectacular Spider-Man*. My cousin Mark also turned me on to Chris Claremont’s *Uncanny X-Men*, and I was hooked.

Later, when I worked at Wizard’s Workshop, I discovered more mature titles such as Neil Gaiman’s *The Sandman*, Alan Moore’s *The Watchmen* and Art Spiegelman’s *Maus*, all of which remain powerful pieces of storytelling. I even had a letter published in *The Sandman* #27,

which was a huge thrill for a fifteen-year-old.

**Q: What is the first Hemingway appearance in a comic you remember discovering?**

A: When I was actively collecting comics as a teenager I remember Hemingway appearing in a three-issue arc of Wolverine’s first solo series, issues #35-37, from 1991. It’s a time travel story in which Hemingway and Wolverine battle fascists in Spain.

Part of the pleasure of getting to write *Hemingway in Comics* was that I got to interview Larry Hama, who wrote that story arc. Hama is a legend, who informed a ton of my pop-culture influences. Hama wrote “Silent Interlude,” a G. I. Joe comic book story with no dialogue, which is still an extraordinary story. Not only did Hama write a ton of great comics, but he also was an actor who appeared on *M\*A\*S\*H* and wrote the character origin “file cards”

for G.I. Joe figures from the 1980s. They appeared on the back of every action figure package. So getting to ask Larry questions was a particular honor.

**Q: You have a great group of contributors backing you up on this collection, from Jace Gatzemeyer and Sharon Hamilton to Sean C. Hadley. What do you see as their roles in the collection?**

A: They brought a really eclectic collection of heavyweight scholarship to the book. Each of them contributed a unique perspective and take on *Hemingway in Comics*. They also help prove what a fertile ground this is for scholarship and were amazing collaborators. I might add that a lot of this book’s existence is due to Jace’s enthusiasm and getting all of us together at the ALA conference in Boston a few years ago. I owe him and John Sutton at Sheridan College a tremendous debt for the existence of this book.

**Q: This will sound like a dumb question, but for the uninitiated, what is the difference between a comic and a graphic novel?**

A: A “comic” usually refers to a single issue of a series, while modern collections of those individual issues into books are often called “graphic novels.”

More traditional graphic novels are longer form comics like Will Eisner’s *A Contract with God* and Raina Telgemeier’s *Smile*.

There are also web or internet comics, as well as single-panel comics and newspaper comics, which I also included in the book. There’s even an interview with Garry Trudeau, who references Hemingway in his *Doonesbury* series a few times. Hemingway’s name even shows up in Charles Schulz’s *Peanuts*.

**Q: You’ve gathered an amazing array of big names to blurb this project, from Hemingway biographer Mary V. Dearborn to Gilbert Hernandez, co-creator of *Love and Rockets*. What was their reaction when you approached them? Were they somewhat disbelieving that this material existed? Along the same lines, do you hope to reach a non-Hemingway audience from this project? What do you hope they learn from it?**

A: One of the joys of this project was getting to talk to my childhood heroes—and even asking a few of them for blurbs.



One of the reasons that I asked both comic-book creators and Hemingway scholars to provide blurbs is to highlight the crossover potential of the project. My hope is that both lovers of Hemingway and comic book fans discover something new, and pop-culture fans get their minds blown a little bit.

Since so much of the book includes full pages of comics—and a few full stories—I’ve fooled myself into believing that I’ve written a comic book.

J. M. DeMatteis, who wrote *Moonshadow*, wrote me a really flattering blurb: “There’s the Marvel Universe, the DC Universe, and now we have the Hemingway Universe. Robert K. Elder takes us on an entertaining, enlightening deep dive into a surprising corner of comic book history.”

It’s also worth noting that Hemingway informed DeMatteis’ *Kraven’s Last Hunt*, which is one of the best Spider-Man stories ever.

Spoiler alert here, but DeMatteis told me, “Kraven’s suicide at the end of *Kraven’s Last Hunt* was partially inspired by Hemingway’s death. I remember being a kid and hearing about how Hemingway died and that image of the ‘great white hunter’ shoving a rifle in his mouth haunted me for years.”

Of course, he told me this after the book was finished and I can’t believe I never made the connecting during my initial research. But now I include images from *Kraven’s Last Hunt* in my presentations.

**Q: Is there a particular image of Hemingway—a visual representation of him—that seems to dominate? That is, do artists tend to go from the post-1950 Hemingway or the young Ernest?**

A: Without a doubt, it’s Hemingway’s 1957 portrait by Yousef Karsh. That image of Hemingway in the bulky Dior sweater is probably the most famous author photo in history, and artists have recycled it and used it as a visual shorthand ever since.

I wrote this in the book, but it’s almost like Hemingway’s uniform, his unique iconography. For Superman, it’s the giant “S” on his chest. For John Lennon, it’s that famous New York City T-shirt. For Hemingway, it’s a cable-knit sweater.

No matter how old Hemingway is in any given story, artists tend to portray him as the bearded Papa from that photo. It was even used as the basis of the 1989 US postage stamp. Marilyn Monroe and

Elvis Presley get to be eternally young, but Hemingway is forever fifty-seven.

That photo is so enigmatic, but initially Karsh didn’t know what to anticipate from the photo shoot at Hemingway’s home in Cuba. “I expected to meet in the author a composite of the heroes of his novels,” Karsh said later. “Instead ... I found a man of peculiar gentleness, the shyest man I ever photographed—a man cruelly battered by life, but seemingly invincible.”

Dr. Andrew Farah, in his 2017 book *Hemingway’s Brain*, saw something else: “The clues to [Hemingway’s] demise are evident: the famous scar on his left forehead is still visible, there is a heaviness above his eyelids, and his eyes peer out at slightly different angles, indicating a degree of neurological damage.”

Id never noticed the mismatched eyes before, which makes me see the photo differently now.

**Q: One thing your collection dramatizes is how global a form comics are—Americans tend to think of them as a “native” art form. What do international perspectives tell us about Hemingway’s reputation in the world?**

A: That the legend grows beyond our borders, for sure. It seems the farther you go, the bigger the legend grows and gets distorted. In researching the book, I found comics from eighteen countries from Hungary to France—and even as far away as Latvia—that featured Hemingway.

I have a whole section of the book dedicated to *Topolino*, which is Mickey Mouse’s name in Italian, and his namesake magazine in Italy. In the late 1990s, the creative team behind *Topolino* did a series of stories inspired by Hemingway (and one of them even featured Hemingway as a Disney character). I was an exchange student in Italy in 1992 and I bought copies of *Topolino*, so it was fun to hunt down some of these artists and writers to hear how Hemingway impacted their lives.

For many of them, Hemingway’s service in World War I in Italy was a point of pride, but many of these creators thought that Hemingway was a soldier, rather than a volunteer ambulance driver for the American Red Cross. For them, it mattered that he fought on Italian soil, even though it wasn’t true. This is only one example, but there are many examples in the book of when the myth of Hemingway overtakes his biography and even overshadows his work.

**Q: You include a forward as well from Eisner Award-winning author Brian Azzarello. Why was it important for you to have his voice in the book?**

A: When I first met Brian, I was writing a profile of him for the *Chicago Tribune*. As part of the profile, we visited Bill Savage’s Northwestern University class on comics, where Brian was a secret guest. When Brian spoke to that class, he talked about his influences, including William Faulkner, Raymond Chandler and Hemingway. Afterwards, we became friendly and Brian asked me to write the foreword to “The Counterfifth Detective,” the fifth collection from his seminal series *100 Bullets*.

I liked the symmetry of my writing a foreword for him and Brian writing one for me—seventeen years apart. Thank goodness he said yes.

Azzarello’s essay is also so personal and illuminating because he writes about the kinship between comic-book writers and Hemingway, both of whom are invested in the economy of language, for both aesthetic and practical reasons. He writes rather eloquently about the inner life of Hemingway’s characters and how that informed his own writing.

**Q: If you could adapt one Hemingway work into a graphic novel, what would it be?**

A: I’ve been obsessed with a little-celebrated Hemingway short story called “The Sea Change” from 1931. It’d make a magnificent, spare short comic illustrated by someone like Fiona Staples, Matt Kindt, Adrian Tomine, or Alison Bechdel. Essentially, it’s a single, tense conversation between a man and woman—a couple—about her leaving him for the evening to have an affair with another woman. It’s complex, richly-detailed exchange in which the words “lesbian” or “bisexual” are never mentioned. Hemingway’s facility with language and his gift for dialogue are on full display, as the central themes are talked around and never explicitly expressed. It’s a surprisingly modern story for 1,260 words that are almost ninety years old.

To pre-order Hemingway in Comics, which is due out in September, please visit: <http://www.kentstateuniversitypress.com/2019/hemingway-in-comics/> ■

## Contributors to *Hemingway in Comics* Tell Us Which Hemingway Text They Think is Ripe for a Graphic Adaptation



Jace Gatzemeyer (“‘I Think We Should Steal Some Money’: The Left Bank Gang and Jason’s Hemingway”)

As you’ll see in *Hemingway and Comics*, so many of Hemingway’s works have *already* been adapted to comics form! But I’d love to see a graphic adaptation of “Big Two-Hearted River” that sprinkles traumatic war flashbacks into the surface-level fishing story. Then again, the breathless action of the bridge blowing sequence from *For Whom the Bells Tolls* would be phenomenal in the classic Jack Kirby action-to-action comics style.

ED. NOTE: For the uninitiated (like *Your Correspondent*), Jack Kirby (1917-1994) was the co-creator of such superhero legends as *Captain America*, the *Fantastic Four*, the *Incredible Hulk*, *X-Men*, and many others. He is perhaps the second-most famous name in the history of comics after Stan Lee, with whom he had a famously fractious relationship at *Marvel Comics*.



Sharon Hamilton (“Hemingway’s Superheroes”)

I grew up reading Classic Comic books and I figure that if you can turn *Great Expectations* into a graphic novel you can do it with anything. So I would say that all the Hemingway novels would be good candidates for being turned into drawn stories. Personally, though, the Hemingway work I would most want to see as a graphic novel would be the non-fiction memoir *A Moveable Feast*. The episodic nature of the chapters would suit the graphic novel format, and then you would also have an excuse for a book full of drawings of Paris. Sounds like heaven to me!

ED. NOTE: For the uninitiated (like *Your Correspondent*), *Classic Comics* (first run: 1941-1969, with subsequent reincarnations and repackagings afterward) was the brainchild of Albert Kanter (1897-1973), who brought high culture to the form by adapting the great works of literature, including everything from *The Three Musketeers* to *The Last of the Mohicans*.



Sean C. Hadley (“Moral Formation and Graphic Adaptations of Hemingway’s Works”)

The Hemingway piece that I would love to see adapted is “The Short Happy Life of Francis Macomber.” It is a short story ideal to the constraints and strengths of the graphic novel medium. The prose, the action, the emotion would all play out well on the pages of a comic, especially the ambiguity of the ending. Perhaps I ought to send Jim Lee an email?

ED. NOTE: For the uninitiated (like *Your Correspondent*), Jim Lee (b. 1964) is the publisher and chief creative at *DC Comics*. His most celebrated work as an illustrator includes several *X-Men* titles and *Justice League*. According to the *Guinness Book of World Records*, the debut issue of Lee’s *X-Men Vol. 2* (1991) is the bestselling comic of all time with more than eight million copies in circulation. ■

## Newly Arrived and Coming Soon:

In addition to Vol. 5 of *The Letters of Ernest Hemingway*, *Ernest's Way*, and *Hemingway in Comics*, several other exciting contributions to Hemingway studies are stacking up in 2020-21:

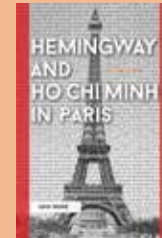
Fondazione Luca. *Hemingway and the Harvard Poets*. (Museo Hemingway e della Grande Guerra-Fondazione Luca/Onlus Publication, May):

With text by Martina Mastandrea in both Italian and English, this book tells the story of Hemingway's connection to Bassano del Grappa and to the men of Section One of the American Red Cross's ambulance corps, which quartered in the city's splendid villa, Ca'Errizo, along the Brenta river. Among the so-called Harvard Poets were familiar names like John Dos Passos and Henry S. Villard. Mastandrea also provides ample discussion of lesser-known names like Sydney Fairbanks, Dudley Poore, and John Howard Lawson. Commissioned by the Hemingway and the Great War Museum housed at the villa, the book is an informative keepsake.



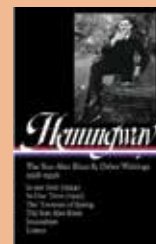
*Hemingway and Ho Chi Minh in Paris: The Art of Resistance* by David Crowe (Fortress, May):

An intriguing dual biography of two young men's education in the City of Light. No, the book doesn't purport to have discovered a secret friendship between the author of *In Our Time* and the future leader of Communist North Vietnam. Rather, Crowe argues that these two very different historical figures "learned the arts of resistance, which involved psychologically realistic writing, hostility toward sexual and political repressions, a celebration of working people, the exposure of exploitations such as colonialism and militarism, and an ongoing struggle to determine whether violence was required to bring about a more just and nourishing civilization."



*Ernest Hemingway: The Sun Also Rises & Other Writings 1918-1926*, edited by Robert W. Trogdon (Library of America, Sept):

The Library of America's 334<sup>th</sup> volume finally introduces Hemingway into the esteemed series. Featuring *in our time* (1924), *In Our Time* (1925), *The Torrents of Spring* (1925), *The Sun Also Rises* (1926), and selected journalism and letters, edited by Hemingway studies' preeminent textual scholar.



*The New Hemingway Studies*, edited by Suzanne del Gizzo and Kirk Curnutt (Cambridge University Press, Sept):

The Hemingway entry in Cambridge's agenda-setting The New Studies series features fifteen essays that contextualize new millennium scholarship on the writer, including in-depth discussions of biography, parenthood, the Hemingway Letters Project, ecocriticism, postcolonialism, celebrity, espionage ... and much, much more.



*Reading Hemingway's Winner Take Nothing: Glossary and Commentary*, edited by Mark Cirino and Susan Vandagriff (Kent State U P, mid-2021)

The Reading Hemingway series offers a new spin on Hemingway's third and most critically disparaged short-story collection by corralling a Who's Who of scholars to explicate each of the fourteen texts, from "After the Storm" to "Fathers and Sons." ■





# Testimonials

## JFK Travel Grants

### Mark Cirino

It was a huge thrill to receive the JFK Travel Grant and to work there for a couple of days during March 2019. As the co-editor (with Susan Vandagriff) of Kent State University Press's *Reading Hemingway's Winner Take Nothing*, a volume with fourteen contributors, I was able to assemble a sprawling list of queries, and then do the research for the entire team. My happy role was to travel out to Columbia Point and be the hunter-gatherer. I never thought when I was a little boy in New Jersey that I would someday grow up to wrestle with the "Homage to Switzerland" manuscript for the better part of an afternoon, but there I was. And it was great. The award allowed me to do the work that kept peeling off layer after layer, getting closer to the origin and the heart of each of the stories. We could not have done our work without it and I'll always be grateful for the generosity of the grant.

Working at the JFK Library is a privilege every time. Every time I've ever worked at the JFK has been enriching to my work. All my sessions there have made me a better scholar and much more knowledgeable about whichever topic I'm working on. Stacey Chandler and Stephen Plotkin accommodate my requests, no matter how unreasonable I'm being. They always have the exact thing I need. They can make the document of my imagination just materialize. Some things in life are easy to take for granted after the first time or two, but that's never the case with the Hemingway Room at the JFK Library. It's magical, and I always feel lucky to be there.



### Aaren Marie Pastor

Ernest Hemingway's *The Garden of Eden* began to haunt me in the Spring of 2017, when I took a graduate seminar on Hemingway and Kay Boyle at Penn State University, where I am completing work on my doctoral dissertation. I fell headlong into exhaustive research on the novel but was continually stymied because I only had access to the published version of the novel. *The Garden of Eden* is one of Hemingway's posthumous novels and had been famously edited down to one-third of its length by Scribner's prior to its 1986 publication.

My work in that seminar spurred me to apply to the 2018 International Hemingway Conference in Paris, where I was fortunate enough to meet Carl P. Eby, who has written extensively on *The Garden of Eden* and who encouraged me to apply to the John F. Kennedy Presidential Library's Ernest Hemingway Research Grant in the hopes that I might find the answers to the many questions that continued to plague me about the novel.

In September 2019, I finally alit in Boston, ready to wend my way through the treasures of the Library's Ernest Hemingway Collection. I spent eight hours a day over the next week poring over the hand-written manuscript, three complete typescripts, and several other partial typescripts and notes, snatching only a few minutes break at lunch to marvel at the beautiful view from the I. M. Pei-designed atrium and scarf down a sandwich and some tea.

This visit was invaluable to my ongoing work on *The Garden of Eden*. I had initially believed that "minor edits," as the Tom Jenks note to the published version states, were made to the text, but these materials unearthed an entirely different novelistic world—a parallel storyline, multiple provisional endings, and other details (artist, restaurant, place names) that would never have survived the Hemingway paring knife. I was also able to consider the novel as a "war" novel, not only because of the subplot around the Maji Maji rebellion, but because of the revelation of David Bourne's surgically corrected, facial scarring in the third typescript.

However, as my interest in the novel centers around the gender performance of Catherine Bourne, reading the "mirror" or "twin" story line of Nick and Barbara Sheldon gave me further insight into the gender and sexual dynamics of the novel. Because of the research I was able to carry out at the Library, thanks to the generosity of the Ernest Hemingway Research Grant, I was finally able to complete my article and submit it for publication in the Spring of 2020.

## Lewis-Reynolds-Smith Founders' Fellowship Testimonials



### Jaime Korsmo

As a recipient of the Lewis-Reynolds-Smith Founders Fellowship, I have benefited greatly from the generosity of the Hemingway Society Board and the kindness of the Society's members. I am currently enrolled in a dual-degree co-tutelle agreement between Georgia State University and the Université Paris Saclay in France for the completion of my PhD. For the past four years, I have been living in Paris and teaching at the Université de Versailles Saint-Quentin-en-Yvelines, a French university located just outside of Paris. This experience has been invaluable to me, not only because it has given me some measure of credibility with which to discuss expatriate American literature and experience, but also as it has provided me the opportunity to teach American Literature to French students, as well as a wide variety of other courses.

My program necessitates that I complete the final years of my studies in Paris, a city known for its beauty and culture, bien sûr, but also for its high cost of living. As a graduate student living in Paris, I'm often forced to look for additional paid work to supplement my income. I have engaged in several non-academic jobs/projects out of financial necessity over the past few years, including online tutoring, freelance copyediting, and providing corporate English lessons for French companies. As a recipient of this

grant, I have been able to minimize such supplemental work and focus my energies solely on the furthering of my dissertation project and related research.

Additionally, I set aside a portion of the fellowship money for my yearly membership fee to the American Library in Paris, which houses the largest collection of English-language books on the European continent and has been an incredible source of lending materials for my dissertation research.

I have also made it a priority to present my ongoing work at many international conferences throughout my time abroad. During my yearlong tenure as a Lewis-Reynolds-Smith Founders Fellowship recipient, I presented my work on Hemingway and expatriate American literature at three international conferences including one at the University of Montenegro; another in Bergen, Norway, hosted by the Nordic Association for American Studies; and a third in Rennes, France, which focused on the dissemination of American Literature in France during the interwar period.

Of course, all of these costs can add up—especially international travel and accommodations for conference participation. And it is due to the generosity and support of the Hemingway Society Board, and the Lewis-Reynolds-Smith Founders Fellowship more specifically, that I have been able to make grand strides toward accomplishing my academic and professional goals, to present my work on Hemingway to the greater academic community, and to continue living and working in this remarkable city that our beloved Hemingway held so dear.



### Ross Tangedal

After I received the fellowship, one month later my wife broke her ankle, while she was thirty weeks pregnant. I had planned to travel to either JFK or Princeton in June, but that was put on hold. Hazel was born in late July, so I did not travel for the rest of the year. My new plan was to travel to Princeton over spring

break (mid-March) ... then Covid-19 struck. So, in short, I have not spent that sweet Hemingway cash yet, though I have paid taxes on it! I still plan on using the funds to take a trip to Princeton to examine the Scribner's archive related to Hemingway's posthumous short-story collections, and I am also going to Yale for other research not related to Hemingway, though I may find some connectors to justify using the funds for both trips. ■

## 2020 Hinkle Travel Grant

### Recipients (Postponed to 2021)

Connie Chen  
Scott Childress  
Jesse Cook  
Kayla Forrest  
Eleanor Hough  
Joel Burdess  
Lay Sion Ng  
Marco Norris  
Tim Pennrt  
Daniel Pizappi  
Mary Rosenberry  
Parker Stoker  
Daniel Sundberg  
Robert Utrup  
Grace Waitman  
Katie Warczak

## Independent Scholar Travel

### Fund awardees

Jean Jespersen Bartholomew  
Clint King  
Martina Mastandrea

### Blake Scholar Award

Martina Mastandrea



From left to right: George Bonamy, Josephine Bonamy, Hemingway, and Antonio Ordóñez at the check-in desk on July 25, 1960: the day Hemingway left Cuba forever.

## The Dangerous Summer of Hemingway's Cuba

by Michael Bonamy

*ED. NOTE: Shortly before this issue went to press we received this wonderful remembrance and rarely seen photos by a Hemingway family friend, Michael Bonamy, through Society member Adam Morel in Birmingham, Alabama. "I've been interested in EH for many years," emailed Adam, "and Mike and I have been friends for many years. We are in the Knights of Columbus and are parishioners together here at Our Lady of Sorrows Catholic Church in Birmingham. We share a love of history and good conversation. Mike shared the photos with me several years ago, along with his stories of growing up on Key West. When I joined the society last year, I made a mental note to one day try to facilitate getting his photos and memories into the hands of someone who could share them with others who may appreciate them." We appreciate the willingness of both Mike and Adam to reach out!*

As I write this reflection, I'm pondering the two photographs of Ernest Hemingway at my parent's motel in Key West, Florida. He had been there before on two other occasions. He was not a stranger. On this occasion he arrived without notice. It was late in the afternoon, 4:37 p.m. by the clock behind the front desk on July 25, 1960. This date might be significant to anyone who knows the revolutionary importance of Julio Veinticinco. The next day, July 26, is noteworthy because it marks the day the Castro Insurrection began with an unsuccessful attack on the Moncada Army Barracks in Santiago [1953]. That day is highly revered by the Castro Regime.

Hemingway's sudden arrival created a stir at the Key West International Airport. Before he and his guest arrived at the Santa Maria Resort Motel, a photographer from the *Key West Citizen*, the local newspaper, was there and ready to capture the moment. My dad said, "I didn't call him." He always respected a guest's privacy.

Accompanying Hemingway was a Spanish bullfighter, Antonio Ordóñez. He was little known to us. However, in Spain, Ordóñez was of great renown in his sport.

He was comparable to a Mickey Mantle.

Ordóñez was with Hemingway at Finca Vigía when Hemingway was asked to leave Cuba. It was there that Hemingway was writing the true account of the celebrated contests between Ordóñez and another famed bullfighter, Louis Miguel Dominguín. That was the story of *The Dangerous Summer* in which the two matadors challenged each other in the ring as Mantle and Maris would have on the diamond. Hemingway believed that those were some of the greatest bullfights he had ever witnessed.

At first, for some reason, Hemingway was reticent to have his picture taken. My father asked the photographer to leave. Then, almost immediately, Hemingway changed his mind. He may have felt the photographer's disappointment. He agreed with a condition. He said, "I want the picture taken with Josephine and George." I believe he was being generous and a bit impish ... if impish can be said about Hemingway. He may have sensed that a photograph would be cherished by my family and, also, have an historical importance. After all, he claimed he had just been unceremoniously expelled





*Hemingway, as captured by the Key West Citizen while visiting the Bonamy family's Santa Maria Resort Motel in Key West.*



*The author (left) with his parents, George and Josephine Bonamy, at the Santa Maria c. 1955. The family operated the motel for twenty-five years.*

from his beloved Cuba. Hemingway then proceeded to stage the photograph. At first my father declined being included. He was not properly dressed for such an auspicious moment. Hemingway insisted, otherwise, there would be no photograph. Obviously, my father relented.

Hemingway did not like pretention. Mary, Hemingway's wife, told my mother at lunch one day that Ernest liked my parents because they did not cater to his celebrity. They called him Ernest and not Papa. They talked and laughed with him as an old friend or family member. They dined and conversed about every day matters. I'm sure Hemingway enjoyed my father in the photograph with his cut-off shirt and work clothes. My father had come straight from some grimy chore to greet a friend. I believe that was real to Hemingway.

At the very time that the photograph was taken, my mother broke a BIG smile. Hemingway was a flatterer. He had just told her, "Josephine, you have got to read this book. I have just found the desk clerk for the hotel in Spain." He was intimating that my mother would be a character in the book he was writing. My mother loved flattery. She told that story often. As you can tell, my father got a kick out of it too.

I've never read *The Dangerous Summer* and Hemingway himself never finished it. I have always wondered if my mother made its pages. In any event, it's a nice thought.

There is one other reflection about that particular photograph. Ordóñez has a Western Union Telegram peaking out of his French Line, Transatlantique satchel. I'm intrigued by the intrigue of that telegram and the historical significance of Hemingway's sudden departure from Cuba. Connected?

Finally, the photograph of Hemingway under the three-meter diving board was the one transmitted by the AP to document Hemingway's arrival in Key West. I remember seeing it in the *Miami Herald* and, of course, in the *Key West Citizen*. It has a special charm. Sometimes I think the picture projects a certain insecurity. Less than a year later, Ernest Hemingway would be dead. My wife, however, disagrees. She sees a man comfortable in his own skin.

Photographs compliments of the George and Josephine Bonamy Family



*Hannah Driscoll, MA, Hemingway Intern, Summer 2019. Hilary K. Justice took this photo right as Hannah opened her first-ever file in the JFK research room.*

## Hemingway@the JFK: A Dispatch from the Pandemic

*by Hilary K. Justice, Hemingway Scholar-in-Residence  
John F. Kennedy Presidential Library & Museum*

**G**reetings. First: Adding my voice to the chorus of hoping everyone's managing to stay safe, healthy, and on something resembling an even keel at least some of the time.

Everyone has a pandemic story. Here's ours.

For those of you who've never been to the JFK Library in person, it's one of three institutions on Columbia Point: us, the Massachusetts State Archives, and UMass Boston. So when the first known positive case in Massachusetts was announced as a UMass Boston student who'd returned from international travel, I exchanged a look with Hemingway Intern Hannah Driscoll that basically said, "Welp. It's just a matter of time."

The JFK Library and Foundation somehow were able to source hand sanitizer and disinfecting wipes for each of us, and we all immediately wiped down all of our work surfaces. Our amazing and inspiring building services team, Work, Inc. (an organization that provides opportunities for adults with disabilities), stepped up to a higher level of alert, increasing the frequency of their always excellent attention to common areas and shared surfaces. We all practiced elbow-bumps in lieu of handshakes. This felt completely weird, and our laughter was uneasy.

Hannah and I were, at the time, finalizing a small temporary display on Hemingway and World War I, which we were aiming to launch in early April

as part of the PEN/Hemingway award festivities. We'd met with Janice Hodson, the new Museum Curator, to discuss how to convert a very bright space to one that would be safe for artifacts. Hannah had sourced a period map of the Veneto to use as our backdrop, and we'd just gotten authorization to order a custom-sized print. We'd met with Stephen Plotkin, whose archival responsibilities include all the books, to select a variety of translations of *A Farewell to Arms*. I'd hit eBay to source original 78 rpms of Enrico Caruso and "The Retreat from Caporetto" and a WWI Red Cross nurse's pin so we could leave Agnes von Kurowsky's safe in the vault (cf. above, lighting issues). Hannah, as part of her internship, had drafted the "exhibit script" outline (a spreadsheet listing all items on display and all relevant metadata), and we were working on the interpretive language and discussing best practices in museum item labeling with Janice and with Stacey Chandler, whom many of you know from the Archives department, who loves Hemingway and has a great eye for aesthetics.

Meanwhile, as is usual early in a calendar year, the team that puts on the PEN/Hemingway award celebration and luncheon were deep in discussion with PEN America and the Hemingway family about the usual annual decisions and logistics. Under the leadership of Nancy McCoy and with Forums Producer Liz Murphy taking point, the Education and Public Programs department presents the public awards ceremony. Foundation-side, VP Maura Hammer's Development department arranges the VIP luncheon, hosted by Seán and Colette Hemingway. This year, we were celebrating the promotion of our colleague Lindsey Havincek to a new role organizing all the details of the luncheon. The PEN/Hemingway team at the JFK straddles three departments and two institutions, and with our partners at the Hemingway Foundation, PEN America, UCross, and the Hemingway family, it's always a wild adrenaline rush to get all the details perfect. (After which, our internal "Team PEN/Hemingway"—Liz, Lindsey, and I—celebrate with a glass of bubbly something.)

But on March 10, just after Hannah and I finished taking final measurements for the WWI map order, I received an email from Rachel Day Flor, the new Executive Director of the JFK Library Foundation, saying, "All Foundation

staff must prepare immediately to work indefinitely from home, starting tomorrow.” I turned to Hannah and said, “Okay, here goes.”

The next day, we got word that two of our colleagues had been potentially exposed at a conference, and the NARA and JFK pandemic plans went into effect in high gear. (The NARA pandemic plan document—because yes, they’ve had a plan for years—was a huge confidence boost to read. Surreal in spots, and not fun reading, but one does take comfort from a good plan.) Giving Federal staff (which includes all the archivists) a crucial few hours to gather what they needed, Jamie Roth, Deputy Director, and Norm Beland, Facilities Manager, closed the building and activated all the protocols and gathered the materials for a top-to-bottom deep clean. (The deep-clean did not affect items in archives storage; there is, I’ve learned, a higher-level decontamination plan in which every paper must be taken out of every folder and handled individually... I shudder at that thought, as do archivists the world over... but such a plan does exist. We did not have to go there this time. Small blessings.)

We’ve been working at home ever since.

What this means to you all:

Research:

The JFK’s reference emails are still actively staffed and that our archivists are doing absolutely everything they can (and are allowed to)\* to assist researchers from home.

Textual reference:

[kennedy.library@nara.gov](mailto:kennedy.library@nara.gov)

Audiovisual Reference:

[JFK.AVArchives@nara.gov](mailto:JFK.AVArchives@nara.gov)

\*Copyright is still copyright, which has huge impact on archival work in Hemingway studies, but asking “I don’t know if you can access this, but I have a question about X; can you help me? If not, I understand” is always an option! If they can help, they will.

They live for this stuff. Our archivists would much rather be in the building with access to our incredibly rich and precious holdings.

Also, please understand that their response time is unlikely to be immediate. Research inquiries go into a queue, and the JFK research queue covers multiple American icons, any one of whom can randomly become newsworthy on no notice. So I beg your patience, especially now. If you don’t hear from them in about ten business days, ping them again? I know we’ve all appreciated an email bump when we get buried and our inboxes are swamped.

If there’s anything I can help you with, reach out. My email is [hilary.justice@nara.gov](mailto:hilary.justice@nara.gov). The (newly reorganized) Hemingway North annex here in New Hampshire is at your service.

Caveat: If your inquiry is really one for the archivists, I’ll forward it to the research email address, so just skip the middle-person. Their statistics are in part what drives federal funding, and I know we’d all love it if the JFK could have more full-time archivists! (Hey, a scholar can dream...)

Regarding the PEN/Hemingway award ceremony:

We don’t have the Magic 8-ball on this. We’re in conversation with PEN America and the Hemingway family regarding viable alternatives regarding how and when to publicly celebrate this year’s winner and honorees. I’ll keep you all posted (by reaching out to the Hemingway Society social media magnate) as soon as I have anything official.

Regarding Hemingway website content (Note: this does not and will not include archival holdings):

I’ve had to pivot on some of this and delay most of the rest; all Foundation-funded programs gave back huge percentages of our 2020 budgets as part of our determination to see this through with all of our colleagues’ positions secure. So the planned spiffy tech part of it is delayed;

in the meantime, I’m reinventing the wheel. Expect something a bit more lo-fi, initially. More on that soon.

One silver lining:

The JFK Foundation has partnered with Google Arts & Culture, and I’ve received a fast-tracked green light to convert a modified version of my permanent exhibit Hemingway: A Life Inspired for hosting on that platform. (More tech to learn, more often!)

And another:

Congratulations to Hannah Driscoll on her successful defense of her thesis, “An Archival Interpretation of Hemingway’s ‘A Very Short Story,’ *The Sun Also Rises*, and *A Farewell to Arms*” and earning her Masters in Literature at UMass Boston. (She’s the one who found the picture for this year’s sadly canceled conference poster, so her impact on Hemingway Studies is already profound! She’s doing a concurrent Masters in Pedagogy, so if there’s any way for me to hire her back, I will.)

Regarding when we might be open again to researchers and the general public:

We don’t know for sure. I can say that everyone has a four-phase plan right now, and that the JFK Library is at the epicenter of three of them: NARA’s, Boston’s, and the State plan. Alan Price, the new Director of the Library, conveys that NARA’s is careful and thoughtful, and that we’re not even in Phase 1 of it yet. I’ll keep you all posted on that, as well.

Finally, this. Two of my colleagues at the JFK have lost family members to Covid-19 (a cousin, and a father). Please keep them (and everyone in the hotspot that is Boston) in your thoughts. ■

Miss y’all,  
Hilary



# A Prayer for Travelers Offers Shelter from the Storm:

Ruchika Tomar on Winning the  
2020 PEN/Hemingway Award

by Wayne Catan

*ED. NOTE: Readers know that the newsletter each year regularly includes coverage of the spring PEN/Hemingway ceremony by our roving ace Hemingway reporter Steve Paul. With the pandemic requiring the event's indefinite postponement, Steve was prevented from putting his crack Kansas City Star skills to the test. Fortunately, another contributor we frequently call upon, Wayne Catan, was already in the process of interviewing 2020 recipient Ruchika Tomar for the Hemingway Society website. Wayne graciously allowed us to include his interview in this year's newsletter in lieu of Steve's.*

**Q: You received your BA in English from the University of California Irvine, and an MFA from Columbia University. What was your experience at these universities, and was there anyone, at either institution, who really opened your eyes to becoming a novelist?**

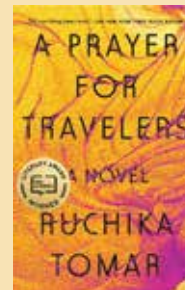
A: I chose Irvine for the strength of its English Literature program, and I can't say enough about the quality of instruction I received. Mark Goble, Lindon Barrett, and Jayne Lewis were just a few of my professors who made a lasting impression. My MFA experience also changed the course of my life in many ways, and New York was central to that transformation. At Columbia, I worked closely with Samantha Gillison, whose mentorship continues to be incredibly supportive. Ben Marcus was the chair of the program at the time, and his kindness, graciousness, and professionalism remains instructional to me as both a writer and a teacher.

**Q. Can you also tell us about your time as a Stegner fellow at Stanford?**

A: The fiction faculty [Adam Johnson, Elizabeth Tallent, and Chang-rae Lee] always manage to select very diverse, incredibly self-possessed writers for the fellowship, which makes it easy to respect and admire them. Most everyone at the table is post-MFA, post-publishing. There's a degree of professionalism to the workshop which is slightly different from the graduate school experience. It was a pleasure to read the work of my peers, and the protected nature of the fellowship allowed me to explore new avenues in my writing that I wouldn't otherwise had the time to.

**Q. Are you reading more since the quarantine? If so, can you talk about a couple of books that you have enjoyed?**

A: I've mostly been reading obscure research material, but I did get the chance to read Rebecca Makkai's *The Great Believers* early on during quarantine. I would happily add my voice to the chorus of praise she's already received.



**Q. Do you remember where you were when you received the news about winning the PEN/Hemingway Award?**

A: I think I was in a library when I received the email, so I had a very hushed call with my agent. It's an incredible honor to win the PEN/Hemingway Award, and I'm so grateful, of course. I was also just happy for the book itself. At some point after publishing I think the book begins to feel like something almost separate from you. It has its own life. So in some ways I felt as if I'd just heard some incredible news about a great friend—which is also a really nice experience to have. It was also a relief to be able to share the news with my agent and editor, who took a leap of faith on me as a new novelist. I felt some responsibility for their choice, so it was gratifying to share my happiness with them.

**Q. Do you have a favorite Ernest Hemingway book or story?**

A: I've always found *The Sun Also Rises* to be casually devastating in a way I particularly enjoy. The novel seems to be the ideal form in so many ways, which Hemingway utilized so often to great effect. ■

# 2019

## Update: How the Covid-19 Market Crash Has Affected Foundation Funds (Hint: It's Not as Bad as You Might Fear)

by Carl P. Eby

Amid our disappointment about the need to postpone this year's conference in Wyoming and Montana, I am glad to be able to report a bright spot: we have so far weathered the accompanying Covid-19 financial storm (knock on wood), and we are in good condition. Last year the Society and Foundation simplified and consolidated its long-term investments, until then held separately by the Society and the Foundation, and moved its holdings to The Vanguard Group. This transition was completed in January of this year. As I reported to the Board on 14 February—about a week before the COVID-19 market crash—the Society and Foundation held \$656,601.64 in its long-term investments (not counting the checking accounts the Society and Foundation use for their regular business). As of June 2020, we hold \$616,794.48 in the same investments—and \$15,000 of that difference was used to pay our annual contribution to the PEN/Hemingway Award. So our investment losses this spring amount to less than \$25,000. I understand if a loss of that magnitude isn't everyone's notion of a "bright spot," but compared to the nearly \$100,000 hit we took in the 2008 crash, it looks very good.

## 2019 in Facts and Figures\*

Membership: .....	572
(down from 603 in 2018)	
Society funds: .....	checking \$30,972
money market .....	\$100,601
Morgan Stanley .....	\$140,915
Total .....	\$272,448
Number of monthly membership inquiries: .....	15
(most of which can be resolved by logging into the website at <a href="http://www.hemingwaysociety.org">www.hemingwaysociety.org</a> )	
Foundation funds:	
Main account .....	\$412,443
Wells Fargo checking .....	\$3,960
Total .....	\$416,403
Total Society and Foundation accounts .....	\$692,164
Total earned in permissions in 2019 .....	\$25
Number of monthly permissions requests: .....	4
Total earned in royalties in 2019: .....	\$5,031
Number of 2019 submissions to <i>The Hemingway Review</i> : .....	53
Number of 2019 acceptances: .....	11
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
Website hosting and maintenance charges for the website: .....	\$25 mo./\$300 yr
Email blast services: .....	\$432 per year
Website expenses for 2021 conference set up,	
credit-card backup capability, etc: .....	\$2,550
One True Podcast production costs for 2019: .....	\$168
Zoom conferencing annual fee: .....	\$180
Sales of <i>The Hemingway Review</i> back issues: .....	\$2,882
Number of unique monthly visitors to the website: .....	3,000
Number of Twitter followers at @thehsociety: .....	551, up 107 from 2018
Number of Tweets from @thehsociety so far: .....	600, up from 496 in 2018
Most popular Tweet: .....	#NationalCatDay viewed by 9,542 users
Number of Facebook "Likes" on the Hemingway Society Page: .....	4,323
Number of Facebook Followers: .....	4,311 (201 up from 2018)
Top 5 most popular posts of 2019 were:	
1. 11/19/19: The 100th anniversary of Shakespeare and Company	
.....	(690 unique engagements)
2. 09/29/19: Celebrating #NationalCoffeeDay with a quote from "A Clean, Well-Lighted Place" .....	(683 unique interactions)
3. 09/27/19: The 90th anniversary of the publication of <i>A Farewell to Arms</i>	
.....	(617 unique interactions)
4. 04/15/19: The fire at Notre-Dame Cathedral in Paris memorialized with an excerpt from <i>A Moveable Feast</i> .....	(609 unique interactions)
5. 06/13/19: The 17th International Colloquium on	
Ernest Hemingway at Finca Vigía .....	(445 unique interactions)
Number of applications to the Kennedy Library Grants in 2019: .....	7
Number of Kennedy Library grants awarded: .....	3
Number of 2019 applicants for the	
Lewis-Smith-Reynolds Founders' Fellowships: .....	17
Number of Founders Fellowships awarded in 2019: .....	2
to Elizabeth Lloyd-Kimbrel for "The Books He Borrowed Just Before <i>The Sun Rose</i> :	
An Annotative Analysis of the Books Listed on Hemingway's Shakespeare & Co	
Lending-Library Card for October 1925-1926" and to Iñaki Sagarna (with co-	
researchers Edorta Jimenez and Javier Muñoz) for their museum exhibit "E.H.-E.H.:	
Ernest Hemingway and Euskal Herria"	
Number of Hinkle Travel Grants awarded for Wyoming/Montana (now postponed	
until 2021): .....	16
Number of Independent Scholar Award awarded for Wyoming/Montana	
(see above): .....	3
2019 donations to the Hinkle Fund: .....	\$1,535
Amount of 2019 donations to the Lewis-Smith-Reynolds Founders' Fellowship Fund	
from members: .....	\$905
Amount of 2019 donations to the PEN/Hemingway Award	
fund from members: .....	\$1,650
Amount of 2019 donations to the Independent Scholar Fund: .....	\$360
Amount of 2019 unspecified donations to the Society: .....	\$1,565
Number of letters in vol 5 of the Letters (June 2020): .....	393

\*Please note: the figures here are 2019 numbers, which to many of us amid the pandemic seems a halcyon eon ago. The economic impact of Covid-19 on our financials will be discussed in the July 19 Society membership meeting, which will be held on Zoom.

# Papa's Cocktails Alive and Well in Bangkok

by Neil L. R. Tate

**T**he thick heat of a Bangkok backstreet weighed down my narrow shoulders and charged my mind with the desire to seek a cool oasis. Through the afternoon glare and humidity, I could see palm trees and colonial architecture that seemed out-of-place, yet so familiar. To my unbelievable surprise, a bold name appeared before my eyes. I was shocked to say the least to encounter something so totally unexpected on a side street of the bustling old city of Siam—a restaurant featuring the name *Hemingway*.

Perusing the menu, I quickly selected a mojito to ward off the heat that seared deep into my bones. I was not disappointed. The last time that I enjoyed such a delicious mojito I was in a Cuban bar in south Florida, which worked its magic by being heavy on the spirited rum and crushed mint while being light on the sugar. So it is with great delight that I can inform the Society that when traveling in Thailand there is a bar and restaurant that embodies the spirit of Old Ernie. If one wishes to touch base with our patron saint, the Hemingway Garden Bar & Restaurant on Street 11 of Sukhumvit, Bangkok provides a pleasant Hemingway ambience. Fortunately, the establishment derives more from Hemingway than just name recognition, and a brief chat with General Manager Damian Mackay provided insight into why the restaurant ran with the namesake and theme:

NT: Who conceived the idea of a Hemingway-themed restaurant, and what was the inspiration?

DM: Our original restaurant was in a 100-year-old house on Sukhumvit Street 14, not far from where we are located today on Sukhumvit Street 11. The house was very similar to Hemingway's Key West

house with an amazing garden and large trees. With the distinctive architecture and vintage of the house, Hemingway came to mind as the man of the era, and Hemingway's Bangkok was born. Loosely themed around the man and the food and drinks from the places he's famous for living in and around.

NT: When did the original First Edition open for business, and when did the Second Edition open?

DM: February 2013 we opened The First Edition on Street 14. On the 20<sup>th</sup> of March 2019, and we opened the new Second Edition venue on Street 11.

NT: I notice that a lot of your customers are of the international set. What percentage of your clientele are familiar with Hemingway?

DM: 70-80% of our current customers are regulars from the old venue. Most know of Hemingway. We are one of the popular ex-pat hangouts in Bangkok.



*Above: The author, on a typical day of bon-voyaging. Below: The Hemingway Garden Bar and Restaurant on Street 11 of Sukhumvit, Bangkok, Thailand (as photographed by the author in 2019). As with nearly all eating and drinking establishments, this tribute to the writer remained closed as of late June due to the global pandemic.*





NT: Have any of the principals involved in the restaurant visited a bar made famous by Hemingway such as the La Floridita in Havana, Sloppy Joe's in Key West, or one of the Hemingway museums?

DM: Yes, when we first started at the original location.

NT: What is your favorite Hemingway story or novel or movie?

DM: I like the short story "The End of Something."

NT: Besides the Hemingway pictures on your walls, do you plan to showcase any original Hemingway memorabilia such as fishing poles or first-edition novels?

DM: No. The venue is loosely themed, offering a unique venue in the concrete jungle of Bangkok.

NT: Hemingway enjoyed the company of cats and quite a number of them adopted him. Have any of the local felines become regulars of the restaurant? And do you have a cat-watering station made from a recycled urinal similar to what Ernest installed at his Key West house for his six-toed cats?

DM: Not yet. But pets are very welcome in the garden. At the original site on Sukhumvit Street 14, we adopted a few kittens that were rescued from the inside of the main bar. The kittens fell through while we were building. In the quiet of the evening, we could hear them in the walls, which led to an hour-long rescue by breaking walls to get them out. The mother came back for one but abandoned the other. We named her "Lucky" and she was always wandering around and became very famous with the regulars. When we closed the First Edition venue to relocate, one of the maids took her home to be cared for.

NT: Any plans to have a Hemingway Look-Alike contest similar to the one conducted by Sloppy Joe's in Key West, Florida?

DM: Not yet.... But we have a couple of very good contenders that are regular customers that could win hands down.

Unfortunately, Mr. Mackay was very busy with the many details of running the newly-opened restaurant and was pulled away to other duties, but my next drink arrived to keep me company—a Papa Doble based on the author's original recipe from the La Floridita in Havana. I was not disappointed. The menu offers a lively explanation of the historical background of the Hemingway drinks offered as well as other anecdotes on the famous writer's life. And on the celebratory side, the Happy Hour extends from eleven in the morning



to well into the evening based on Ernie's lifestyle, and it would satisfy the likes of another famous Caribbean aficionado the singer Jimmy Buffet with his famous motto "It's Five O'clock Somewhere!" A morning start to the revelries is a little more than this traveler can belly up to, but I can attest that both the lunch and dinner menus provide a delicious addition to the "Giant Killer." Needless to say, on my next journey to Thailand, I will again seek refuge from the scalding heat of Bangkok in the cool depths of those incredible Mojitos at the Hemingway Garden Bar & Restaurant.

*ED. NOTE: Because Neil sent us this piece before the Covid-19 lockdown, we asked him to email Damian to see how the Hemingway was faring during the pandemic. Sadly but not surprisingly, word came from Bangkok that the restaurant had indeed shut down in mid-March until it could safely reopen. As Neil writes, "I guess like all the restaurants and bars of the world, they too have been suffering the wrath of the virus. Their menu does not really lend itself to 'take-out,' especially in a city where every five feet there is a street vendor selling every kind of barbecued animal part imaginable—plus an amazing variety from the insect world." ■*

# IN MEMORIAM:

## Raúl Villarreal

July 16, 1964-July 18, 2019

by Michael Curry

When I read Hemingway's *Cuban Son* in 2011, I felt an immediate connection having grown up around men like Raúl's father, René. The voice Raúl used to tell the story, René's voice, is one I heard many times in Key West. Our connection, through Hemingway, grew over the ensuing months and ultimately led to Raúl's move to Gainesville with his wife, Rita, in 2015. During our five-year collaboration, we accomplished much for Santa Fe College and made so many friends around the Hemingway-Key West-Cuba story we were developing.

Every so often, during those five years, Raúl would invite me over for dinner, a "guys' night in" that usually included a steak, a Cuban cigar, and some rum. Of all the things we did together, these are the times I remember most. On these evenings, we talked about everything from Hemingway to the arts festival he was producing to the gallery we were hoping the Santa Fe College Foundation would acquire soon. He would talk about his work in the studio. We discussed our writing, critiquing each other's work, and talking out ideas for the next short story or essay.

Sitting on that back porch by the pool, is where so many schemes and dreams were hatched, surrounded by the smoke of a cigar, glowing with the promise and fragrance of Cuba and the pleasant warmth from a sip of dark Cuban rum. During these evenings, Raúl always set a small totem, carved by his father, René, between us. The totem shared in the rum and the cigars. For Raúl, it brought René; for me, it was a reminder of the purpose of the work we were doing.

When I remember these evenings, I usually recall Raúl's artistic statement:

"We find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion."

This was the guiding statement of his art and his life. These were the ideas Raúl wanted to explore with every person he



Longtime friends and collaborators Raúl Villarreal and Michael Curry: literally, where Havana met Key West (Courtesy of Vicki Santello Photography)

touched, however briefly.

On many of these evenings, we could see the flash of lightning in the distance and hear the rumble of thunder. Sitting outside with the thunder, the lightning and the rain, our horizons always seemed limitless, as if we could move in any direction, endlessly.

During these evenings, I never considered the hard truth; some of us reach the edge of our horizons sooner than others.

Now, when I think of Raúl, I imagine him strolling tall and proud across the Plaza de Armas in old Havana, down Obispo Street and into the Ambos Mundos Hotel. He is dressed in white and the Cubans he passes on the street take note of the tall man walking proudly with confidence and purpose. He sees someone he knows and speaks to them with kindness, moving on only when he has elicited a smile or a laugh. Many times small amounts of money pass to the acquaintance to ease the challenge of the everyday struggle each Cuban faces.

Once inside the Ambos Mundos, I imagine him sitting at the bar in the lobby, chatting with the bartender and drinking an ice cold Bucanero or perhaps a Hatuey. There is an old man playing the ancient piano. Raúl walks over and places a ten-dollar Cuban convertible peso bill in the tip jar as the sounds of Ernesto Lecuona drift through. The old man looks up and both men smile and joke, the way Cubans smile and joke when they share a love of music and culture and history.

During his lifetime, Raúl painted, taught, travelled, partied, loved his family and his wife Rita, and helped his father tell the story of his friendship with the great writer, Ernest Hemingway. For Raúl, the book was an act of devotion and respect from a son who, by his own reckoning, was a visual artist first, and a writer second.

I am comforted by the fact that I am one of the people who experienced and remembers these things. I am comforted by the fact, Raúl's memory will live on with so many people whose lives he touched with his work and his kindness.

## Saying Goodbye to Hemingway's Cuban Grandson

by Jeffrey Herlihy-Mera

*Ernest Hemingway was like the grandfather I never met.*—Raúl Villarreal

The other Hurricane María evacuees in Gainesville weren't interested in where Joaquín Phoenix scattered his brother's ashes in Micanopy. Or that Jack Kerouac died just down the road. As I got out of the taxi, a man at the corner of 7th and 1st greeted me in Spanish. The son of Hemingway's mayordomo, Raúl Villarreal was born in San Francisco de Paula and moved to Madrid in the 1970s. Hemingway's fourth wife, Mary Welsh, supported the family on another move, this time to New Jersey. In America, oil on canvas would become Raúl's crucible: an





*Raúl with the author's son, Santiago, in Gainesville, Florida, in November 2017.*

artist, professor, mentor and critic, after four decades in the northeast, he moved to Gainesville in 2014 to curate the Spring Arts House on the campus of Santa Fe College.

He died suddenly in July 2019 at 55.

That day in November 2017, before showing art at his home, he gave my family a tour of Gainesville and the college, and we went for lunch at Emiliano's, a Puerto Rican café on 1<sup>st</sup> Ave. The owners welcomed us with flags and music.

We spoke about living in Spain and about our fathers and grandfathers. He told me about his boyhood in Cuba and asked about Puerto Rico.

At lunch that day Raúl talked about San Francisco de Paula almost as if he were still there. He was forced to come to terms with leaving Cuba, navigating schools in Madrid and then New Jersey. He talked about learning English and about how his Spanish changed over the years. Gainesville, he said, was a revelation: everything was affordable, the weather was great, the people were kind, the college was a perfect fit, and almost everyone there reads Hemingway.

He was proud and excited to talk about his father and their book, *Hemingway's Cuban Son*.

I sensed a loneliness in Raúl, but not one that brings sadness. Exile is an exercise in isolation. Distance, pain, confusion, misunderstanding, adjustment and loss—these are not political but existential matters. Raúl navigated them with great dignity. And was able to bring them to his art.

He spoke softly and with great care to my son, Santiago. Their accents in Spanish are similar. Santiago described Hurricane María and what it was like without power or water. The way Raúl listened and asked questions reminded me of Ronda in 2006, and the patience and *gentiliza* Raúl had when speaking to his father. After their Hemingway in Andalucía panel, I introduced myself—the three of us talked about things Cuban and things Hemingwayan. Some of my best memories as a scholar and as a human being were that day in that place.

After lunch we went to the Villarreal home, where Raúl showed photography and family letters, many yellowed with age, before his art. As we walked from room to room, we talked about handwriting and stamps, perspective and light, art movements and literature, the direction of Hemingway studies, and about Cuba. He told us about Valerie Hemingway's visit and pointed to the room where she stayed. As he did this, he said to my wife: the casa would be *siempre a las órdenes*. She smiled.

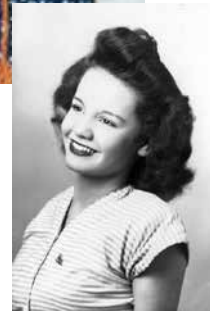
As we went into the receiving room, Raúl described the inspiration for the art around us, his most important works. There were images of Nuestra Señora de Candelaria, machetes in palm fronds, the *Pilar*, bullfighters, San Francisco de Paula. We talked about the Nobel Prize interview, about Hemingway's Spanish and his English. (A few months later, part of our conversation appeared on the blog of Lingua Franca. You can still find it online by Googling the title: "Clean, Well-Spoken: Hemingway's Cuban Spanish").

Santiago walked around, contemplating the in-progress canvases propped against the walls. He turned his head this way and that way. Touched his forehead with a fingertip.

"Tiene los gestos de su papá," said Raúl.

We all laughed.

The day I met Raúl and René in Spain seems like a long time ago. In Mayagüez fourteen years later, a copy of *Hemingway's Cuban Son* with their signatures is on my shelf. Ya que están presentes en la memoria, otra dimensión de lejanía, ese documento y mis recuerdos pesan. Alegre estoy de haber tenido el privilegio y el honor de conocerlos. Mi más sentido pésame. Adiós y con dios amigo. Un fuerte abrazo.



*Rose Marie Burwell, author of the invaluable Hemingway: The Postwar Years and the Posthumous Novels (1996), in her office at Northern Illinois University (above) and as an aspiring scholar (right).*

*(Courtesy of NIUToday.com and the Beloit Daily News respectively)*

## Rose Marie Burwell March 12, 1934-January 26, 2020

Rose Marie Burwell, whose 1996 study, *Hemingway: The Postwar Years and the Posthumous Novels*, made an indelible contribution to our understanding of the writer's final decade and a half, passed away on January 26 after a five-year battle with frontotemporal dementia. She was eighty-five.

In so many ways, Professor Burwell was a pioneer. Originally from Rock Island, Illinois, she earned her G.E.D. at fifteen and that same year, 1949, married. A decade later, only four months after the birth of the fifth of her six children, she earned an undergraduate degree in history from Augustana College in Rock Island. While teaching elementary and secondary education, she entered the PhD program at the University of Iowa, receiving her degree at the age of thirty-five. Shortly thereafter, she began her career in academia at the University of Northern Illinois. She remained at that institution in DeKalb, Illinois, for the next three and a half decades, retiring at the age of seventy.

For the first twenty years of her career, her work focused largely on D.



H. Lawrence and Joyce Carol Oates. Beginning in the early 1990s, she turned her attention to Hemingway and produced a series of essays that mixed gender and textual studies, two fields that at the time regarded each other with deep suspicion. Even though it appeared more than thirty-five years after Hemingway's suicide, *The Postwar Years* (published by Cambridge University Press) was among the first to focus serious scholarly attention on texts whose importance was somewhat undermined by the conditions of their posthumous publication, most notably *Islands in the Stream*. Her central argument was provocative: Burwell argued that *Islands*, *A Moveable Feast*, *The Garden of Eden* and what was then known as the African Journal (subsequently *True at First Light* and later *Under Kilimanjaro*) were best understood as a quartet. As Kim Moreland wrote in a review of the book in *American Studies International*:

"Though devoting a chapter to each of the four posthumous texts, [Burwell] concentrates on revealing linkages among them. First among these are structural links. Burwell traces the ways in which work on these four narratives overlapped, Hemingway working on *Eden* between 1948 and 1959, *Islands* between 1945 and 1952, the African book between 1954 and 1956, and *Feast* between 1957 and 1961. During the eleven years that Hemingway worked on *Eden*, then, he was also working on one or another of the other three texts. Both *Eden* and *Islands* grew out of an ur-text begun in 1945 that Hemingway sometimes called his Land, Sea, and Air book; *Across the River and into the Trees* and *The Old Man and the Sea* also grew from the ur-text. Hemingway worked on the African book while struggling with *Eden*, and the elephant story that character David Bourne writes and that appears as a text-within-the-text of *Eden* resembles scenes in the African book. Upon reaching an impasse with the African book, Hemingway began *Feast*, whose genesis occurred in an attempted conclusion for the African book, in which the character Hemingway dreams of his first wife and their life together in Paris."

In addition to this major study, Burwell served as program director for the Society's 2000 conference in Bimini. As many younger scholars will attest, she was generous with her research and notes. As her friend and colleague Sue Warrick Doederlein, emeritus professor of English at NIU, wrote in an online remembrance:

"Although it was her scholarship and teaching that earned her professional recognition, Burwell was known by her family and her fortunate friends as the perfect hostess, the wisest source of information on childcare and recipes, the kindest colleague."

Only Burwell would lead an international convention of scholars in a rigorous discussion of new ideas on Hemingway and then invite all twenty-five of them to her home for a fine dinner which she had cooked and would serve herself, mindful as always of dietary and cultural restrictions on food choice."



*The prolific and polylingual George Monteiro at the beginning (right) and end of an esteemed career that spanned six decades.*

### George Monteiro May 23, 1932–November 5, 2019

The author of more than thirty books, George Monteiro was one of the most prolific and polymathic scholars of the past sixty years. After earning a B. A. from Brown University in 1954, an M. A. two years later from Columbia University, and a Ph.D. again from Brown in 1964, he began his faculty career at his alma mater, focusing on nineteenth and twentieth century American literature. He contributed broadly and frequently to Hemingway studies. Among his notable essays on the author: "Hemingway, Henry, and the Surprise Ending" (*Prairie Schooner*, 1973); "The Limits of Professionalism:

A Sociological Approach to Faulkner, Fitzgerald and Hemingway" (*Criticism*, 1973); "The Education of Ernest Hemingway" (*Journal of American Studies*, 1974); "Grover Cleveland Alexander in Kansas City: A New Piece by Ernest Hemingway" (*American Literature*, 1982); "Expatriate Life Away from Paris" (*The Antioch Review*, 2001); and several contributions to *The Hemingway Review*, including "Tennessee Williams Misremembers Hemingway," (1990), "Last Heroes in Fitzgerald and Hemingway: *Tender Is the Night*, *The Last Tycoon*, and *Across the River and Into the Trees*" (1997), and "Hemingway in Madeira in 1954" (2013). He was also a frequent reviewer of new Hemingway scholarship. In 1994 he edited *Critical Essays on Ernest Hemingway's A Farewell to Arms* (G. K. Hall), and his last major project was *The Hemingway Short Story: A Critical Appreciation* (McFarland, 2017).

Professor Monteiro's work on Hemingway barely scratched the surface of



his interests, however. Bilingual in English and Portuguese, he was a major figure in the study of Portuguese and Brazilian literature, both establishing and serving as the director of the department dedicated to studying

those national literatures at Brown. He also served as editor of *The Portuguese American Journal* and translated numerous poetry collections, as well as authoring two of his own, *The Coffee Exchange and Double Weaver's Knot*. His interest in Portuguese culture, language, and history was familial: his parents, Francisco José Monteiro and Augusta Temudo Monteiro, immigrated from there to the village of Valley Falls in Cumberland, Rhode Island in the 1920s.

In a 1996 keynote address at the Conference on the Portuguese-American Experience" at the University of Massachusetts Dartmouth called "The Education of George Monteiro," he recalled the experience of being a "hyphenated American" during the Great Depression and World War II as he attended public schools, when all the Portuguese-American students were placed under one less-than-capable teacher:

"I never heard of a Portuguese-American in Miss Fanning's class. If we

thought about it at all, we thought that it was just luck of the draw or maybe a placement solely based on geography. Not so. It was years before I found out how it was done. It seems that the young widow of an Irish-American politician and the possessor of a grade-school education, was given the one clerk's job in the office of the superintendent of school's office, a job she held from the mid-1920s until she was eighty or so. She told me once how much she enjoyed the task of assigning students to their next grades. I never learned whether she did it on her own or whether she was under orders to put all the Portuguese-American fifth graders in Miss Lightbrown's class, a lost year for most of her students since Miss Lightbrown was, simply put, mad. When the war ended a year or so later, the poor woman lost her job and was institutionalized. Such 'tracking' carried through the sixth and the seventh grades (where another, neurotic teacher one day ordered all the Portuguese-American kids to march over that minute to mass at St. Patrick's church—another instance of clerical politics). Only in ninth grade did such behind-the-scenes tracking come to an end, when we moved on to the high school building and were allowed to choose our own tracks— College Preparatory, Commercial, Trade, or—as I ended up— General, which was neither fish nor fowl, but did enable me to get to college.”

Professor Monteiro was eighty-seven at the time of his death.

## Dennis B. Ledden December 23, 1948-April 1, 2020

A retired assistant teaching professor in English at Penn State University, Dennis Bruce Ledden was a fixture at not only Hemingway Society conferences (mostly recently, Paris in 2018) but also those of the American Literature Association, the Society for the Study of Midwestern Literature, and the Society for the Study of the American Short Story. Indeed, only days after we learned of his passing at the age of seventy-one, we received the inaugural edition of SSASS's journal, *Studies in the American Short Story*, which features Dennis's article "Understanding Sandra Cisneros's 'Never Marry a Mexican' through the Lens of Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*."

A lifelong resident of Pennsylvania,



Dennis with his daughter, Alicia, at her wedding.

Dennis was a veteran of the Vietnam conflict who after earning a B. S. in Secondary Education-English from Penn State taught for thirty years, retiring from Butler Intermediate High School in Butler, Pennsylvania, where he lived with his wife, Yong Hui Ledden. In 1980 he earned an M. A. in English from the University of Pittsburgh and in 2013 a Ph.D. degree in literature and literary criticism from Indiana University of Pennsylvania. He was also an accomplished poet and author of flash prose. At the time of his death he was working on two projects, *Hemingway and the Wounds of Love: Romance and Masculinity in the Early and Later Fiction and Wartime and Post-War Romantic Quests: Inner Strength and Masculinity Construction in Faulkner, Fitzgerald, and Hemingway*.

Dennis's daughter, Alicia, wrote us a week after his funeral about his dedication to the Hemingway Society:

"I think that my dad was always trying to get out of the small town where he lived for some adventure, and reading Hemingway and getting to talk to people like yourselves was something that he really cherished. In fact, I remember asking him once about all of the conferences that he traveled to and asking him if it was really necessary when the effort/money could go towards home repairs, etc. He told me something to the effect that getting to meet like-minded



Dennis B. Ledden during the Eiffel Tower portion of the 2018 Paris conference.

people gave him inspiration for the whole rest of the year. So I couldn't really argue with that, not that I had any say in it in the first place.

"Now that he isn't alive, I feel inspired by how much writing he did in the past few years without any compensation and largely without any support from universities. But I also feel inspired by how he sought out community and somehow found other Hemingway-crazy kindred spirits like yourselves who encouraged him to do what he loved to do most."

Shortly before his death, Dennis received news that *The Hemingway Review* would publish an essay of his on Pauline Pfeiffer's African safari journal. The piece will appear in the spring 2021 issue. ■