

# the HEMINGWAY NEWSLETTER

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**As the Pandemic Ends Yet the Wyoming/Montana Conference Remains Postponed Until 2022 the Hemingway Society Programs a Second Straight Summer of Online Webinars.... Only This Time They're Designed to Confront the Uncomfortable Questions. That's Why We're Calling It:**

## *A Dangerous Summer*

In one of the most powerful passages in his account of the 1959 bullfighting rivalry between matadors Antonio Ordóñez and Luis Miguel Dominguín, Ernest Hemingway describes returning to Pamplona and rediscovering the bravery of a citizenry he had met more than thirty-five years earlier when first inspired to immortalize the region in *The Sun Also Rises*:

"The faces that were young once were old as mine but everyone remembered how we were. The eyes had not changed.... No mouths were bitter no matter what the eyes had seen. Bitter lines around the mouth are the first sign of defeat. Nobody was defeated."

The quote describes how many feel as fifteen months of pandemic worry and isolation fade amid the Great Reopening. It's not an overstatement to say living through Covid-19 has posed professional and personal challenges likely to be the greatest we face in our lives. And while it feels good to unmask and re-immense, we do so with an abundance of caution, the most practical decision of which is to push what was supposed to be our 2020 conference, and then our 2021 conference, back another year to July 17-23, 2022.

Faced with a second consecutive summer of plans placed on hold, the board of the Hemingway Society, under the advisement of the media committee,



Two classic posters from Hemingway's dangerous summer suggest the spirit of ours: the courage, skill, and grace necessary to confront the bull. (Courtesy: eBay)



Lynda M. Zwinger, editor of the *Arizona Quarterly*, as well as acquisitions editors Aurora Bell (the University of South Carolina Press), James W. Long (LSU Press), and additional special guests.

**Friday, July 16, 1 p.m. EST: Teaching *The Sun Also Rises*, moderated by Juliet Conway**

We'll kick off the literary discussions with a panel on teaching *The Sun Also Rises*, moderated by recent University of Edinburgh Ph.D. alumna Juliet Conway, who has a great piece on the novel in the current *Hemingway Review*. Dig deep into Hemingway's Lost Generation classic. Whether you're preparing to teach it or just want to revisit it with fellow aficionados, this session will review the publication history, reception, and major critical approaches that have shaped the way we understand this important work. Panelists: Susan Farrell, Jeffrey Herlihy-Mera, and Katie Warczak.

**Friday, July 23, 1 p.m. EST: Teaching Hemingway's Short Stories, moderated by Frederic J. Svoboda**

The editor of Kent State University Press's excellent *Hemingway's Short Stories: Reflections on Teaching, Reading, and Understanding* (2019) will lead a roundtable on the advantages and challenges of including Hemingway's short fiction on syllabi of all levels. Does the fabled "iceberg theory" resonate with

has voted to offer a series of webinars four Fridays in a row in July and August. While last summer's Houseguest Hemingway programming was a resounding success, organizers don't want simply to repeat last year's model. Led by *Hemingway Review* editor Suzanne del Gizzo, the team takes its inspiration from another significant moment in *The Dangerous Summer* when Hemingway lists the "three great requisites for a matador": what is needed is "courage, skill in his profession and grace in the presence of the danger of death." A Zoom webinar may not seem like much of an arena of mortal combat—unless your Internet connection is wonky—but we do believe criticism is an exercise of courage, skill, and grace.

Accordingly, please join us for the following:

**Wednesday, July 14, 1 p.m. EST: Academic writing and publishing webinar co-sponsored with the F. Scott Fitzgerald Society**

The series kicks off with a webinar designed to help graduate students and emerging scholars better understand the publication process of journal articles, monographs, and essay collections. Panelists will include del Gizzo, who has helmed *The Hemingway Review* for more than five years now, Lee Zimmerman of Hofstra University, editor of *Twentieth Century Literature*, and

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Ernest Hemingway

### Hemingway Society Leadership

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*Ernest Hemingway with bull, near Pamplona, Spain. 1927.*

students today? Do we teach too much symbolism or not enough theme? What works work best in the classroom? Should we stick to the classics, or should we expose novice literature students to the unexpected Hemingway to upend their stereotypes? Panelists: Ross Tangedal, John Beall, Don Daiker, and Susan F. Beegel.

**Friday, July 30, 1 p.m. EST:**  
**Hemingway and Race, moderated by Marc K. Dudley**

How might the Black Lives Matter movement affect the way we read, teach, and write about Hemingway? Will it? If so, in what ways? Hemingway and Race is a large and complicated topic. Hemingway wrote about Native peoples and had a long relationship with the Latin world. This panel will focus primarily on Hemingway's interactions with Black people, his portrayals of Black characters, and his awareness of and relationship to social movements related to race. Panelists: Gary Edward Holcomb, Ian Marshall, Quentin D. Miller, and Peggy Wright-Cleveland.

**Friday, August 6, 1 p.m. EST:**  
**Hemingway and Sex, moderated by Suzanne del Gizzo**

How does the #MeToo movement affect the way we read, teach, and write about Hemingway? Gender and sexuality have been defining topics in Hemingway scholarship for nearly forty years now, but #MeToo adds new levels of complexity to that already rich discussion, inviting us to think about the dynamics of sex, seduction, and sexual violence in Hemingway's work. Panelists include Carl Eby, Debra Modellmog, and Lisa Tyler.

We look forward to seeing Society members in Zoom one final summer before we can reunite in person in 2022! ■

### On Being Postponed Again: A Pre-Post-Pandemic Letter

Your Correspondent can't remember exactly when the Wyoming/Montana conference was postponed the second time. Your Correspondent can't quite remember much of what happened the past fifteen months, to be honest. I do know I was wrongly accused of punching Mr. F. Scott Fitzgerald in the stomach with dirty hands by an Internet twerp named McSweeney. Which would be a pretty good parlor trick considering that Mr. F. Scott Fitzgerald wasn't even in the South of France in 1920 when said punching was reputed to have taken place. Your Correspondent wasn't either but that's not the point. The point is that had Your Correspondent knotted Mr. Fitzgerald's innards with a slug he would have to have long reach. Your Correspondent does have good reach, but transatlantic it's not.

Whether Your Correspondent remembers exactly when the Wyoming/Montana conference was postponed a second time isn't the point, either. The point is that with the alphabet boys from the CDC claiming the virus has been put down like a shark with a .22 to the forehead it isn't likely to be postponed a third time. And that means Society members need to remember to remake the arrangements they had made almost two years ago when we thought we were headed there. Housing, travel, registration—it all has to be done over. Your Correspondent recommends getting that housing done right away. Word has trickled down that AirBnBs in Cooke City are already as sparse as my adverbs. You do not want to be the one who shows up in Yellowstone National Park saying Well, I'll be of unsavory parentage because I have no place to stay. We do not recommend camping out that week.

You know who does recommend you camp out?

The coyotes, that's who.

So even though if you're like Your Correspondent who isn't exactly rushing to the Internet to book travel when airlines are full of fistfights and hotel lobbies have more conflict than the shores of the Piave in 1918, it's time to.

Reregistration for July 2022, our president reports, will reopen in August.

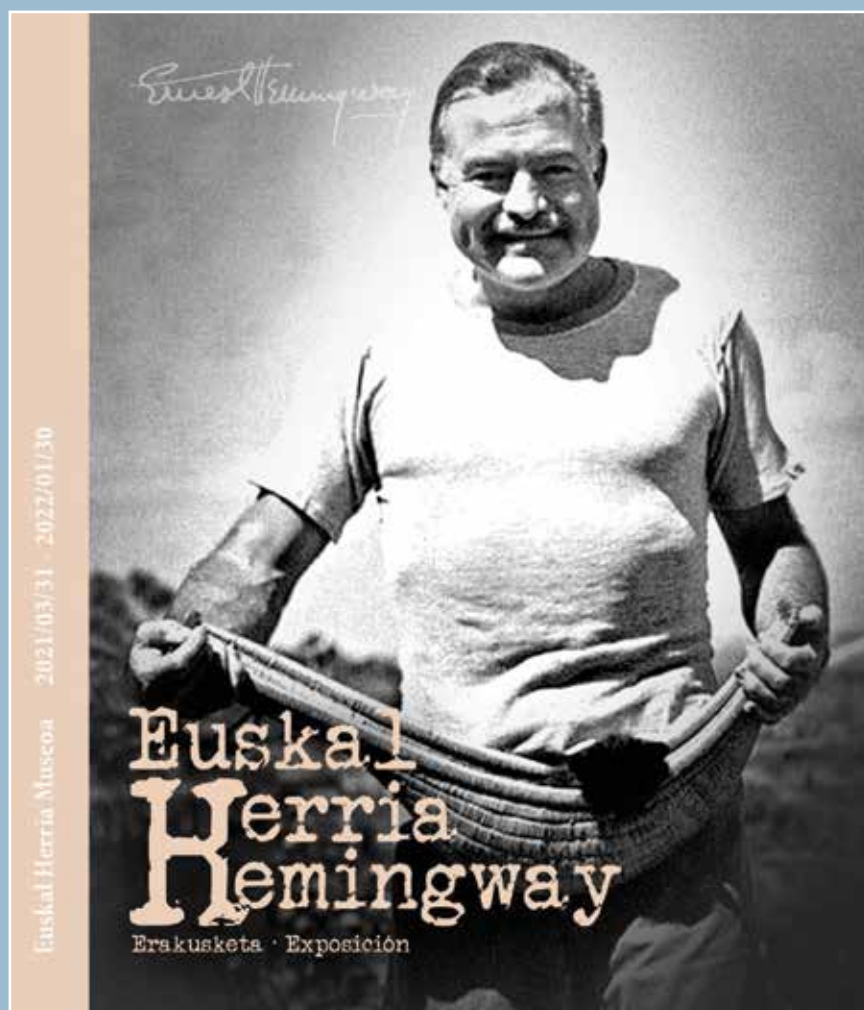
And just to be clear, our president is not also president of the Maine Tuna Club. How the pandemic affected that fine organization is a chapter for another book. ■

## 2020 Lewis-Reynolds-Smith Founders Fellowship Recipient Iñaki Sagarna Describes What It's Like for a Pandemic to Upend Research Plans—and How Perseverance Ultimately Pays Off

**W**e received the Lewis-Reynolds-Smith Founders Fellowship a month before the outbreak of Covid-19. Our goal was to use the grant to gather extra information for an exhibit to open July 31, 2020. Thus, after receiving the fellowship, plans were made to visit Madrid, Barcelona, and Salamanca looking for references about the stay of Hemingway in the Basque Country. However, we only made it to Salamanca (the Spanish Civil War archive is hosted there) before the lockdown. Fortunately for us, and thanks to the big and generous help of the Hemingway Society, key information was obtained to make a more comprehensive exhibit.

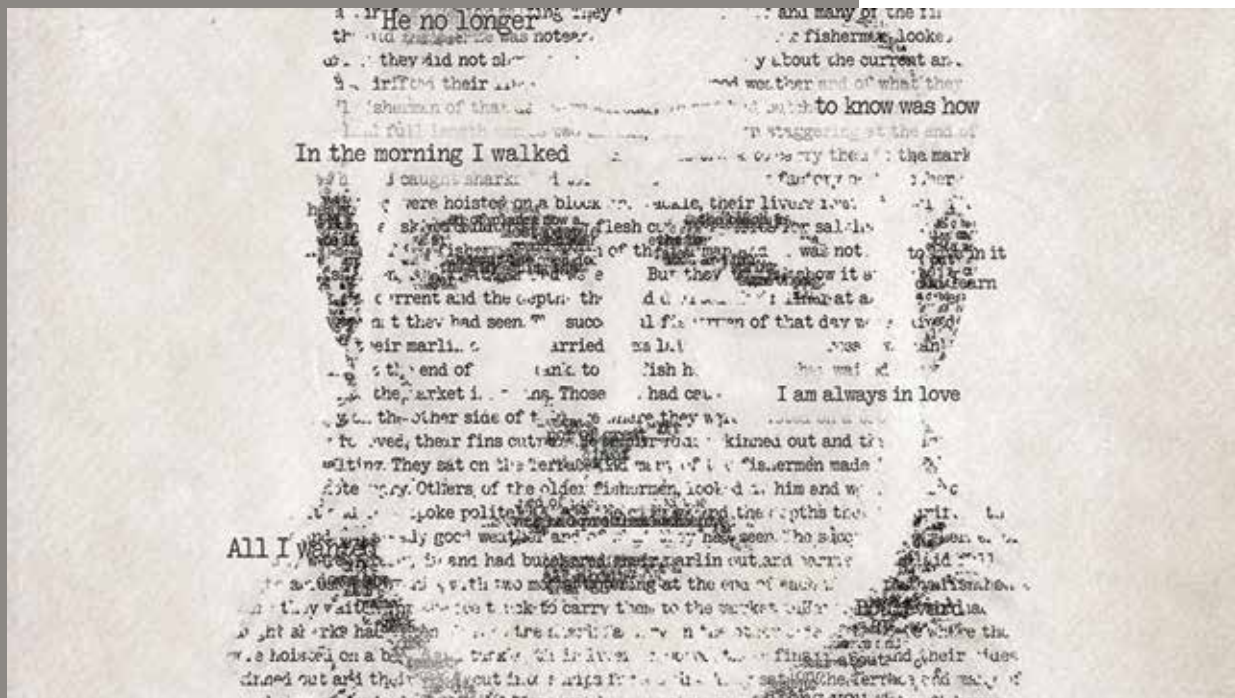
Now that Covid-19 is fading away, the Basque Museum of Gernika has as of March 31, 2021, after a long time, opened the postponed exhibit, Hemingway & Euskal Herria. The different panels deal with Hemingway's relationship with the Basque Country, and Basques over the whole world, including Cuba, Nevada and Idaho.

The Founders fellowship support was instrumental to gain extra knowledge on the life of Basques such as Juan Duñabeitia, Jose Maria Uzelai, and Andres Unzain about their wanderings after the Spanish Civil War. Once the pandemic is over, we still hope to go to Madrid and Barcelona. ■



*The opening of the Hemingway & Euskal Herria exhibition in late March 2021 at the Euskal Herria Museum of Gernika-Lumo. Above, the cover of the sixty-four page exhibit catalog.*





The graphics for Ken Burns and Lynn Novick's documentary emphasized a point Society members have long understood: Hemingway was a man of words as much as action. (Courtesy PBS)

## SPECIAL REPORT:

# *The Last Good Life Story*

As the Ken Burns/Lynn Novick Documentary *Hemingway* Premieres on PBS, Becoming the Literary Event of Spring 2021, the Reaction to Its Detailed, Nuanced Look at the Legend and the Art Demonstrates that No Two Readers Agree on How an Icon's Biography Should Be Told

ED. NOTE: The April 5, 6, and 7 premiere of Ken Burns and Lynn Novick's three-night, six-hour documentary on Ernest Hemingway prompted more commentary on the writer than any biography, film, or previously unpublished manuscript in recent memory. What was particularly striking was the breadth and variety of the reaction. The lack of consensus had nothing to do with the quality; reviewers and viewers alike concurred that the mixture of interviews, photography, film clips (*Hello, Martha!*), and even some inventive animation with manuscripts was effective. What nobody could quite agree on is who Hemingway was. The range of response was particularly apparent when Society members gathered on Zoom on April 10 for a post-watch party with special guest Geoffrey Ward, who wrote the documentary, in conversation with Krista Quesenberry, Paul Hendrickson, and Steven Florczyk. While the event was cathartic for aficionados just then beginning to venture out after a year in pandemic lockdown, the roundtable also illustrated that the Hemingway mystique remains as irresistible and impenetrable as ever. In this special report, we take a peek behind the scenes, survey the critics, and let Society members voice their opinions.

## Part I: Familiar Society Faces Prove Scholars Can Be as Charismatic and Insightful on the Screen as Any Talking-Head Superstar

ED. NOTE: Although the documentary featured input from such literary institutions as Edna O'Brien, Tobias Wolff, and Mary Karr, among others, for many Society members it was a quartet of Hemingway colleagues who commanded the screen. We were so impressed we decided to play four questions with our Fab Four.

### Susan F. Beegel:

**How did you prepare for your interview?**

I prepare for interviews while doing things like prepping dinner, loading the dishwasher, or walking the dog. These are good times to rehearse in my head answers to the questions I hope I will get asked. When I travel, I take along an excellent pocket chronology of Hemingway's life by Mike Reynolds to read in the airport or hotel room the night before. This quick fix reminds me of episodes and connections it might be fun to talk about and protects me against making errors about dates or other details.



*Susan F. Beegel with Burns and producer Sara Botstein.*

I also carry a copy of Carlos Baker's *Life*, still the most accurate, best-documented, and easiest-to-use biography for rapid reference. The worst mistake you can make in an interview is the one you don't realize you've made until you get home. All you have to do is say 1925 instead of 1926, and you walk out the door leaving behind a ruined take that might otherwise have been excellent material, or, worse still, a take with an error that makes its way onto national TV with your name on it. It's important to be sharp and fresh about details and ready to check something if you are unsure and even ask for a redo if need be. With luck, if you review the night before, you won't have to.

**What was your greatest fear going into the taping?**

I've done more than a dozen TV documentaries and used to compete in debate and extemporaneous speaking, so I relish interviews and was especially honored and excited to be interviewed by someone of Ken Burns's caliber. Nerves are a good thing—adrenalin is a performance-enhancing drug, after all—but there's

really nothing to fear about taping. If you sneeze or your hair falls in your face or your shirt is buttoned crooked or you botch a sentence or draw a blank or lose your voice, the take can be done over or edited out. The entire film crew has your back. They are watching every detail and want you to look good—and no one is better at this than the Burns-Novick team. I mean, the sound guy is looking at a digital readout of your voice that tells him you need a drink of water before you know you're thirsty. You are just having a very intense conversation with one other person in a circle of very bright light. In this case, that person is Ken Burns, who is a master at relaxing people, drawing them out, challenging them, and even bushwhacking them into a good interview.

But, if I had one concern going in, it was the heat. It was 98 degrees in NYC that day and to film we had to turn off the air-conditioning, which was old and noisy. To this, add klieg lights. I was worried about maintaining my energy and focus and concerned about everyone else, too.

**Was there anything you said that when you watched the documentary you thought "Oh, I mangled that answer" or by contrast, was there a moment where you thought, "Hey, I have no memory saying that ... but it sounds pretty good"?**

There are no mangled answers in a Burns-Novick film. The mangled answers are on the cutting room floor. What you see on screen represents just a few minutes chosen from a much longer taped interview. I was happy with the material chosen from my interview—I feel like the best things I said went in, along with some more workaday quotations to help bridge the overall narrative or to contrast with other speakers' opinions. Plus, a little kidding around. What was most meaningful to me was being used as voiceover in a place or two. It was special to see how the directors visualized some of the things I spoke about.

**If you could pick only one word to describe what it's like to watch yourself in a documentary, it would be?**

Whatever the word is, it's the same one you'd use to describe seeing your written work in print.



Marc K. Dudley (Courtesy: imdb.com)

## Marc K. Dudley:

**How did you prepare for your interviews?**

How did I prepare for the interview? I didn't. While I thought of prepping, I honestly had no idea where to even begin, so I went in cold, crossing my fingers, insistent on just trying to enjoy the moment. And I did!

**What was your greatest fear going into the taping?**

That stage-fright would kick in and that I'd draw a blank when the cameras started rolling.

**Was there anything you said that when you watched the documentary you thought "Oh, I mangled that answer" or by contrast, was there a moment where you thought, "Hey, I have no memory saying that ... but it sounds pretty good"?**

I spent a couple of solid hours in that interview chair, and I recall talking a great deal about race-related matters, some of the short stories, and Hemingway's safaris, but I completely forgot being asked about *The Sun Also Rises*. Seeing myself for the first time on-screen talking about that novel was a pleasant surprise!

**If you could pick only one word to describe what it's like to watch yourself in a documentary, it would be?**

Watching myself in a Ken Burns production was absolutely **surreal** (my all-encompassing word). I'm thrilled and truly humbled by the experience. I've told both the film's directors (Ken Burns and Lynn Novick) that this documentary experience (the filming, the consulting, the conversation with so many smart people) has been the most fun I've had since graduate school.

My spotlight moment was surreal to say the least. I was flown to NYC, introduced to what seemed like a dozen folks on set, was prepped by make-up, and then placed in front of the camera and the lights (and I thought I heard the word "action"). I taped for over two hours; and I think I spent the better part of that first hour just processing my present-day reality. I'm still not done processing!



Verna Kale (Courtesy: imdb.com)

## Verna Kale:

**How did you prepare for your interviews?**

I re-read my own book as a refresher. I had also already read a draft of Geoffrey C. Ward's script because I was serving as a program advisor, so I had a sense of what story the film was going to tell. I went to New York for several days of meetings with the filmmakers before my scheduled tape day. We finished up our meetings early, so I had a day and a half free in New York. I don't have a lot of free time in general, so instead of cramming for my interview, I enjoyed the chance to go to the Museum of Natural History with Susan Beegel (who took this picture of me and Teddy Roosevelt), to visit the Morgan Library, and to meet up with friends at places that don't have kids meals.



Verna with Hemingway's favorite president at the Museum of Natural History, snapped by Susan on a break

**What was your greatest fear going into the taping?**

I was afraid I would say something factually wrong or unintentionally offensive and disgrace myself.

**Was there anything you said that when you watched the documentary you thought "Oh, I mangled that answer" or by contrast, was there a moment where you thought, "Hey, I have no memory saying that ... but it sounds pretty good"?**

I'm in the film really briefly—just a few remarks about Gellhorn. One of the public intellectuals I admire most (Tressie McMillan Cottom) tweeted about what I said, which was kind of my worst fear come true:



But maybe this will motivate me to finally publish the Gellhorn chapter of ye olde dissertation. Overall though I really enjoyed watching the series live and following what people were saying in real time with the #HemingwayPBS hashtag. It was a communal experience and people had some really witty and moving reactions.

**If you could pick only one word to describe what it's like to watch yourself in a documentary, it would be**

Recognized.



Miriam Mandel (Courtesy: imdb.com)

## Miriam Mandel:

**How did you prepare for your interviews?**

I got to know Lynn beforehand. My part was filmed in Paris at the 2018 Hemingway Conference. Lynn came a couple of times to my hotel, before the interview, and we met and had coffee and talked and talked: she is a tremendously engaging person, a great listener, an open and intelligent speaker, and just fun to be with. In no time at all we had exchanged family histories and partner stories. By the time the day of the filming came around, I felt we knew each other very well and could talk easily.

On the appointed day I went over to her hotel, where the crew was, with my silver earrings and my very best little black frock carefully rolled up in a paper bag. Lynn nixed the frock but allowed the earrings. She then turned me over to the makeup woman, who made me feel like a movie star by brushing blush here and drawing smudgy blue lines there, and then I was cautioned to step carefully over a bunch of cables and wires that decorated the floor between me and the chair I was to occupy. I clutched my very worn copy of *Death in the Afternoon* hoping to be asked to read from it. I don't remember if I was.

**What was your greatest fear going into the taping?**

That I would sound stilted. But Lynn made sure I didn't. She sat across from me and the conversation began. It was the most natural and easygoing conversation you can imagine, and although there was a lighting person there, and a sound person, and a make-up person (who stopped the proceedings at one point because my left ear had gotten too shiny and needed to be powdered), and a lot of equipment, the

only thing that mattered was Lynn's face. She not only asked wonderfully intelligent questions, she responded to my answers with her mobile face, so that I couldn't help but remain focused on her. I think her expressions conducted my answers, managed the tempo, created emphases, and elicited emotion, much as Zubin Mehta's eyes and face and hands do when he conducts the Israel Philharmonic. It was a wonderful conversation, guided by that expressive face of hers. I don't remember how long it lasted, but I do remember that I enjoyed myself, the way one does when a class goes well, when you know that real communication has taken place, when you feel that understanding has occurred and insights have been achieved. It was that kind of a high.

**Was there anything you said that when you watched the documentary you thought "Oh, I mangled that answer" or by contrast, was there a moment where you thought, "Hey, I have no memory saying that ... but it sounds pretty good"!**

For two years I didn't know if all that fun had ended up in film or on the cutting floor. Sandy Spanier and Verna Kale, who were advising the documentary team and saw previews, at one point told me I was in, or at least had been in, in the version they saw. Seeing the documentary itself was exciting, waiting to see if I indeed was in it, and when and where I would show up. And yes, there I was, with my makeup and silver earrings, my little black frock and my very worn copy of *Death in the Afternoon* nowhere to be seen.

**If you could pick only one word to describe what it's like to watch yourself in a documentary, it would be**

**Odd.** Watching myself was an odd experience—odd but oddly pleasant. Even odder was *hearing* myself before I was actually on screen, as happens a couple of times in the documentary.

There were a goodly number of emails that came to me after the documentary, some from high school friends of long ago asking if that was me, and one very interesting missive from someone who responded to my accent, saying it filled him with nostalgia: he was a Cuban who had come to Puerto Rico, had gone to the same school I went to, and had had his Bar Mitzva in the synagogue my parents helped establish and in which I was married. Someday I hope to meet him and see what *his* accent sounds like.

Most of all, though, I hope to meet up with Lynn again and pick up where we

left off. She is a terrific interviewer and, most of all, a terrific conversationalist. In *Hemingway*, she and Ken Burns and their talented team brought forth a beautiful and sensitive documentary, making writing and even thinking come alive, and avoiding all pitfalls, pathos, and stereotypes. My admiring congratulations to them all.

## Part II: The Man in the Mirror: Despite an Aggregated 89/100 Score on Metacritic.com, Hemingway Proves that Reviewers Remain Wildly Conflicted about the Writer's Accomplishments and Relevance

... why a film about Hemingway now, and not, say, Faulkner? Is Faulkner not a more vibrant figure, who prefigured in his Snopes stories and novels the age of Trump and Derek Chauvin's trial, and the Gordian knot of race that continues to choke large portions of our country? In this context, Burns and Novick's *Hemingway* feels a little anachronistic, and "smells of the museums," as Stein once said of Hemingway...

Stein's voice and her experiments with sound are part of the spine of his work, and how gripping is that? To realize that Hemingway's famously muscular prose was born of admiration for a middle-aged lesbian's sui-generis sentences and paragraphs? Absorbing Stein's influence, and admitting to his attraction, was one way of getting at what he always longed for: to be a girl in love with a powerful woman. —Hilton Als, *The New Yorker*

Whatever you already know, or don't know, about Ernest Hemingway and his work—and his life—the new PBS documentary *Hemingway* is certain to add more to that body of knowledge. And, very likely, it will make you reassess much of it. As a Ken Burns and company literary biography, *Hemingway* is even better than their previous documentary on Mark Twain. And my levels of praise don't get much higher than that.

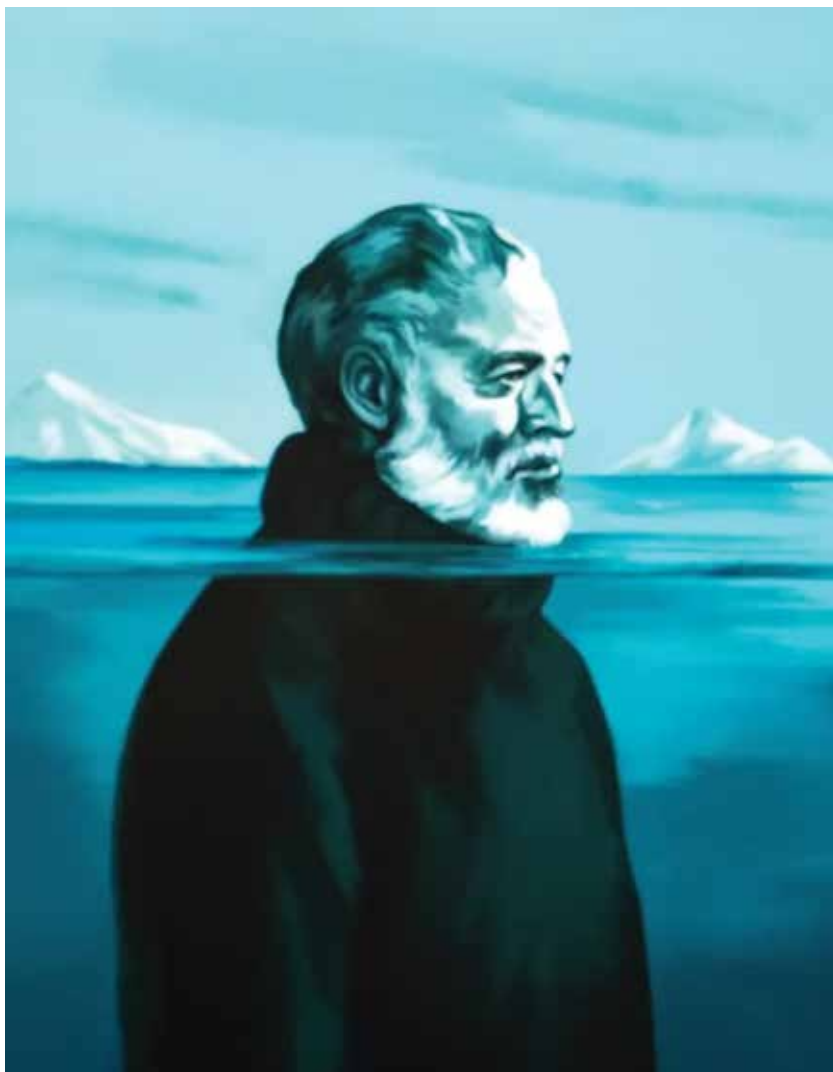
—David Bianculli, NPR

Most surprisingly, the documentary shows a man who—far from being a relic of the past—is instead an avatar for the 21st century, with the narrative coalescing around themes near and dear to the millennial heart: gender inequity, mental health, and the thirst for fame.  
—Brin-Jonathan Butler, Bloomberg.com

It's not that the documentary is uninformative—Burns and Novick seem to have access to every pertinent location, letter, photo, film clip, and interviewee related to their subject. But the overall tone and approach tends to remain no matter what the subject, whether it's the Civil War, jazz, baseball, the Dust Bowl, or Ernest Hemingway. As always, there's Peter Coyote's warm narration, elegiac music, and a fairly simple narrative arc. What it adds up to, though, is a tendency toward depoliticization, but by now Burns is renowned for his ability to sand off the spikier, more interesting parts of his subjects. —Eileen Jones, *Jacobin*

... an engaging and beautifully constructed character study and proof that whatever [Ken] Burns chooses to cover as a filmmaker will more than likely become the definitive documentary on that specific topic. In Hemingway's case, it's a story that is a lot more sensitive than one could've imagined. —Kiko Martinez, *Variety*

So what can *Hemingway* tell us about what American writers owe to Hemingway? Whatever that debt is, it's a lot, according to the various writers and literary scholars who appear as talking heads in the documentary, but they (Edna O'Brien, Tobias Wolff, Mario Vargas Llosa) are fairly long in the tooth, and few young



As *The New Yorker's* illustration to Hilton Als's review suggested, most critics strove to discover the 7/8 of Hemingway hidden beneath the surface. (Courtesy: *The New Yorker*)

fiction writers would now claim him as a star to steer by. In comparison, the influence of William Faulkner, transfigured in the crucible of Toni Morrison's genius and legacy, can be detected everywhere.  
—Laura Miller, *Slate*

*Hemingway* is unmistakably an attempt to reassert the author's place in the 20th-century literary canon, but Burns and Novick do not shy away from telling you things that may—and in my case definitely did—move you toward the conclusion that Hemingway was more problematic than many celebrities who have been “canceled” in recent years. Midway through watching the series, I wrote in my notes, “I’m starting to get the sense that Burns and Novick don’t like Hemingway either.” When the facts are bad enough, objectivity becomes its own judgment. —Scott Porch, *The Daily Beast*

### Part III: Several Readers Write: Society Members Weigh In, Respectful but Varied in Reaction

I would like to see more about Michigan, Arkansas and the American west. —Pat Atwater

I recall the comment that among English language writers only Shakespeare has had more written about him than has Ernest Hemingway. And why not? Hemingway made his work out of his life. He also sought experiences, rich in their own right, which would serve as fodder and he invited his contemporaries to view his work in that context. The brilliance of the documentary was in showing how the themes of war, death, love and nature, so prominent in his work, were embedded in these life experiences. —William Berg

My reaction to the Ken Burns / Lynn Novick Hemingway documentary is mixed. The main issue is, for those that have studied Hemingway for any length of time, the documentary was necessarily incomplete – at six hours. So, what to include? On one hand, the portions that focused on the writing were very effective, but again, excluded, or too quickly skimmed over some key works. On the personal front, they took a necessarily unvarnished look at his complicated life, but again, that should still flow naturally within the confines of the film. At a couple of key moments, it did not. For example, there was a random clip of Patrick stating that his father didn't care much about the Cuban people, so that's what a viewer may come away with. This is contradicted by the recent book, *Ernesto* by Andrew Feldman. The film also emphasizes a later in life letter regarding James Jones which arbitrarily attempts to inject race into the conversation, as if Burns/Novick felt pressured to check off a box. It doesn't work well. If they wanted to address race and Hemingway, they shouldn't have breezed past *To Have and Have Not* and should have referred to the work of Toni Morrison on Hemingway in *Playing in the Dark*. —Julie S. Campbell

Last night we watched the last of the six-hour Ken Burns/Lynn Novick series on Ernest Hemingway, an author I've read and studied for more than fifty years. Of course, there are moments in the six hours that one may, or must, argue about. But by and large it was an impressive job, both as scholarship and as entertainment.

Daniel Feinberg sums up the intellectual environment pretty well in two statements:

Is 2021 the worst time imaginable for a six-hour documentary about Ernest Hemingway?

Maybe.

Is 2021 the best time imaginable for a six-hour documentary about Ernest Hemingway?

Maybe.

Hemingway's work is a prism through which we can observe (a) the twentieth century, (b) human nature, and (c) literature, with large caveats—

(a) The author's fame and powerful personality distort the environment around him like a neutron star.

(b) He was both susceptible to and blind to women.

(c) He had the characteristic strengths and weaknesses of a self-made intellectual. Independent in his thinking, but with large lacunae that couldn't be filled without a lot of time and labor—which he had no inclination to invest.

(I wouldn't claim to be immune to any of these factors, myself—but who cares? If a mouse and an elephant are under examination, you can probably ignore the mouse).

Any writer who discusses a famous writer this way is asking for trouble. But I can claim to be at least partially immune in all three categories. A: I'm minor-league famous and comparatively bland. B: Happily married for over a half-century to the same woman, and C: Somewhat guilty, but in fact I do have more formal education than a writer needs. Mostly in physical science and mathematics, fortunately—an M.F.A. doth not a scholar make. —Joe Haldeman

I appreciated the series and enjoyed the experience of watching. Many photographs I had not seen before. Otherwise, nothing new for me, after a half-century of reading Ernest's works, except one thing. I never knew Gellhorn had a picture of Ernest in her dormitory room.

If I watch the series again I shall mute the commentary by the writers. They added nothing to the discussion.  
—Barry Chafin

The three-part Ken Burns' bio-pic *Hemingway* was meant for general audiences, not for literary scholars. Thus, it emphasizes Hemingway's life, those aspects more appealing, or more titillating, such as his romances with four wives and other women, and his experiments with gender crossing. Literary texts are mentioned, briefly scrutinized, and then we're on to the next woman. Valuable was the discussion of Dr. Ed Hemingway's mental problems, which Ernest and his sons inherited, as well as Ernest's concussions and alcoholism.

Short stories such as "Indian Camp," "Hills Like White Elephants," and "The Short Happy Life of Francis Macomber" get a fair amount of attention, though not all that they deserve. The scholars who commented talk of Hemingway's bare-bones style, his sparse sentences (true only of his early work), and how much has been left out. They don't say what has been left out, and that's a pity, but only from my perspective. The novels, too long to

discuss in detail, are quickly summarized, their differences in technique from the early stories not discussed, nor are their discussion of ongoing themes, such as suicide, hunting, or Hemingway's ongoing fascination with gender roles.

Burns's team did a superb job in finding illustrations, film clips, and interviews that I had never seen before, like the one with Martha Gellhorn. And they accompanied all with appropriate and even moving musical accompaniment. Their talking heads were interesting choices. Susan Beegel, Miriam Mandel, Mary Dearborn, Verna Kale, and Amanda Vaill are all extremely well-qualified Hemingway scholars—and they are all women, helping convey subliminally that Hemingway is not just a beer-swilling, gun-toting misogynist. Patrick Hemingway, of course, deserves to be there by birth—the other sons are dead. Michael Katakis's presence, I assume, came through Patrick, for Katakis was his literary manager for nineteen years; anyone who approached the Hemingway estate (which Patrick ran after Mary's death) for publication rights had to go through Katakis.

The authors who commented on Hemingway and his influence—Wolff, Tim O'Brien, Verghese, Edna O'Brien, and Llosa—are all old enough to collect Social Security. Which is to say that they are of generations affected more directly by Hemingway, as were Raymond Carver, playwright Tom Stoppard (who began as a short story writer), and Ralph Ellison. But where are younger writers, those of twenty-five, thirty-five, or fifty? How do they feel about Hemingway? We don't know, because either Burns did not ask, or if he did, the answers he got were not in accordance with his script.

Hemingway was indeed the most famous writer of the twentieth-century. Men's magazines of the fifties, from *Argosy* to *Playboy* regularly featured stories by or about him; furniture and rum are still sold under his name. Almost no writers today exclusively use the stripped-down, simple declarative sentences that initially made Hemingway famous, but almost all of them have followed him in discarding O. Henry surprise endings in favor of a portrait of a situation with psychological ramifications—which, in Hemingway's case, he left for the reader to supply. He was not the first to emphasize psychology over plot twists, Henry James and Chekov were there before him. But Hemingway

made James readable for the common man, and writers today of literary pretensions follow him in portraits of behavior and their meanings. —Peter Hays

Ken Burns and Lynn Novick deserve a Hemingway hat tip. This was no hagiography but all the better for that. A tough, at times, but rewarding watch with plenty for both students and scholars. Reminded the fans of the greatness of Hemingway while rescuing the man and the writer from the virtual dustbin of history. All topped off by honest, insightful commentary from such as the great Edna O'Brien. Thank you, Ken and Lynn for giving us back our man. —Angus Laverty

Ken Burns and Lynn Novick's documentary does an excellent job of reviving a much-needed new focus on Hemingway for the 21<sup>st</sup> century. Choosing familiar celebrities and writers Tobias Wolff, Edna O'Brien made it less intimidating for audiences unfamiliar with his work. There were many wonderful pictures not widely or previously shared. However, I would have preferred even more scholars speaking about Hemingway, and his time period, as there is a huge resurgence of scholarship. I was hoping to see more about his relationships with various modernist writers like Fitzgerald, Ring Lardner, Sherwood Anderson, Dos Passos, and Harry Crosby. —Gloria Monaghan

Burns and Novick's *Hemingway* will undoubtedly provoke argument and invite corrections. It may well enlighten those with only a surface awareness of the legends that have gathered around the Papa figure and largely obscured the writer inside. It may well harden the views of Hemingway's detractors on any number of art and behavioral issues. But it may also spur some new readers in Hemingway's direction. It also will help to affirm how and why we connect with lasting literature. —Steve Paul (from his review of the documentary in *The Kansas City Star*)

An unflinching portrait of a brilliant and complex artist, the Hemingway documentary both grounded the author in his life and illustrated how he was able to transcend his literary forebears to become the 20th century's most singular American writer. Burns and Novick push the viewer to at once feel that Hemingway is deeply

human and therefore relatable through his faults and desires, yet at the same time beyond the grasp of the ordinary through his work and the life he pursued. —Justin Rodstrom

As a contributor of my discovery of Ernest Hemingway's long lost home movies, filmed in Key West on April 7, 1935, with an assist by F. Scott Fitzgerald's granddaughter Eleanor Lanahan in 2003, I was amazed in how it was put to great use in episode two, among the treasure trove of photos and other footage housed at the JFK Library in the Hemingway Collection and felt despite the time constraints of the nearly six-hour documentary, Ken Burns and Florentine Films did a master work of humanizing the legendary and self-mythologized Ernest Hemingway. Grateful Ken included me and Cristen Hemingway Jaynes in the credits. — Scott Rossi

I appreciated hearing your enthusiasm for the Burns-Novick *Hemingway* series. Lynn was at the 2016 Hemingway Society Conference in Oak Park/River Forest to talk about the work that they were doing on the documentary. I'm glad that it increased your feelings for his writing. For many years, I looked forward to a major discussion on Hemingway the Artist and not solely on the man and myth. Hemingway was a hard-working artist who got up early on a daily basis to write and that often gets lost. His short stories and then later released novels also explore many themes that are still hot topics today such as date rape, abortion, sex change, androgyny and dealing with injuries. Read a novel of the time, and you can see how he changed English language expression.

I know his history, but seeing again how the concussions, posttraumatic stress, bodily and head injuries (cars and planes and war), family inherited mental illness and the problems of self-medicating that exasperated alcoholism made me wonder in some appreciation as to how he could even write during his last of decade. Eventually, with the shock treatments and its loss of memory, he couldn't. Patrick told me that losing his home in Cuba was a major blow since it contained his library of 9000 books. After we started going there, the Cubans began studying his library and found that roughly 1/3 of the books had marginalia, often research oriented

for his literary work. His final inability to write overcame any promise he made to son Jack who said they agreed to never kill themselves. Without writing and his art, I believe, he ceased to live.

If people read and appreciate his literary work more due to the series, I believe it will have succeeded. —Scott Schwar

A triumph not only for Hemingway and his work, but an equal triumph for Hadley, Pauline, Martha, Mary, and Patrick. Heartbreak and humanity as only Florentine Films can expose. —Ross Tangedal

I read Hemingway as a boy growing up in Montana. I knew he was often boorish, coarse, rude and aggressive but I didn't realize until watching the Burns-Novick documentary that many of those rough spots were actually signs of psychosis. I was bewildered by the way he treated his wives (even beating Mary), ditched his boys, turned on Stein and Anderson and loved the grotesque slaughtering of animals. I learned from *Hemingway* what no biography ever told me, that the man who wrote "The Last Good Country" was sadistic for a good share of his life. The Burns-Novick film made me very sad for I love Hemingway. —Dave Thomas

This must be a well-known anecdote in the Hemingway community, but it is something that has stayed with me since I read Dearborn's biography of Hemingway. "I just want to say that Hemingway made it possible for me to *be* who I am," she documents an attendant saying, noting that it was difficult to determine the speaker's gender. Edna O'Brien remarks in the documentary how some parts of *A Farewell to Arms* could have been written by a woman. Though Hemingway's androgyny has been recognized since the 1980s, there is something truly satisfying in how the filmmakers highlight this important aspect of Hemingway that we don't often give him enough credit for: the ways that he made room for multiplicity and for fluidity. —Elena Zolotarief ■

## To What End?

Sometimes, when faced with the legend and the truth, print the legend. I believe that is an old journalistic saw. Some truths are private and are meant to be so. There is another trite saying. If you don't have anything nice to say, you probably ought not say it. The good nuns beat that into us. They disliked tattlers.

Every one of us is a bundle of goodness and moral disappointments. The documentary's authors could have focused more on those things that made Hemingway a great man to us ... the great writer of the Twentieth Century. To dredge up private, secret, and intimate details connects Hemingway to his suicide no more than the documentary's authors possible twisted lives predicts the same outcome for them. The good nuns also taught that calumny is a terrible wrong, a sin of grave proportions. Even if a thing is *true*, to utter it when the affect is to sully someone's name or reputation is despicable and mortal. Calumny is a form of moral cancer. Lastly, I knew Mary Hemingway, better than her husband who seemed more inward and reserved at the time. Mary Hemingway was a delightful person. She was most pleasant and outgoing. I prefer to accept her simple and uncomplicated explanation of Hemingway's suicide. It was tendered to my mother and me at lunch. I was sixteen or seventeen at the time.... audacious enough to ask. "He [Hemingway] was so depressed that he couldn't write anymore." That is all that I needed to know.

In the Beginning was the Word. In the End the Word was lost to him.

At best, the authors of the documentary could have waited a bit until all who knew the Hemingways had passed on. To me the APT piece was an unnecessary truth that should be relegated to a matter between the Creator and Ernest Hemingway; an



Ernest Hemingway, six years old, 1905.

imperfect human being, as am I and so too the authors. God knows how to sort through those matters with care. We humans must never *presume* to attempt applying His higher powers and implying conclusions that are reserved for Him alone. I believe that the documentary's authors crossed a line. They can rationalize ad infinitum ... but, TO WHAT END?

Otherwise, the authors produced a fine piece. :) TO WHAT END?

I did enjoy some familiar scenes. I noticed Toby Bruce in one fleeting view. I screamed to my wife with excitement, "That's Toby!" The view went by so fast she replied, "Where?" She will have to trust me. I was also hoping to see a 1928 Ford Coupe. As an aside, I recently was directed to a photograph of Hemingway and the Key West '28 Ford. The person who did the directing said that the snapshot was in a private collection on the computer. Supposedly, the conservator wanted money to view the photo. To date, I have not been so inclined to indulge the conservator. I think I'll stick with the yellow '28 Ford stock-photograph that I recently submitted with the Dink Bruce homage for the *Newsletter*. As with the APT piece, sometimes reality is unnecessary. — Michael Bonamy

As always, thought provoking and eloquent comments, Mike. It's worth noting that Hemingway did not want his personal correspondence published, though eventually his son Patrick allowed it. On the other hand, consider Hem's own words which were quoted in Burn's piece:

*"I'm trying in all my stories to get the feeling of the actual life across—not to just depict life—or criticize it—but to actually make it alive. So that when you have read something by me you actually experience the thing. You can't do this without putting in the bad and the ugly as well as what is beautiful. Because if it is all beautiful you can't believe in it. Things aren't that way."*

The question "To what end?" might be answered in the same way we confirm study of any tragic figure or event. So long as there is a commitment to truth, I believe reflecting on the good and the bad of a life is worthwhile. Hemingway seems to have thought so. He was certainly occupied with the perplexity of life and its inevitable end.

One of my favorite Hemingway quotes in *A Farewell to Arms* is illustrative: "The world breaks everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry." Beyond his willingness to examine the world in this way (at the ripe old age of thirty), I detect compassion and an appreciation of life in these seemingly morose words. The way he lived his life seems to bear that out.

Ernest Hemingway is one of the most compelling persons I have ever encountered. I am extremely appreciative of the multitude of studies of his life and art, and yet, I cannot really get my head around him. I bet that study and failure would be okay with him. — Adam Morel ■



A typical view from the veranda of the Hotel La Palma in July 2002

ED. NOTE: This is the eighth in our series looking back to Hemingway Society conferences of yore. 2014's remembrance of Paris 1994, 2015's trip back to Schruns 1988, 2016's return to Lignano 1986, 2017's recollection of Madrid 1984, 2018's look back to Bimini 2000, 2019's postmortem of Key West 2004, and last year's fortieth anniversary celebration of Thompson Island (1980), the ur-conference, all pay respect to the adventures and anxieties of organizing an international conference. The subject of this year's nostalgic jaunt, Stresa 2002, was notable for its emphasis on Hemingway's convalescence after his WWI wounding and for the setting's influence on *A Farewell to Arms*. It was also the occasion of one of the most famous photos in the Hemingway Society's now forty-one-year history. (We were only twenty-two back then). Ultimately, the conference established what has become the cardinal rule of Hemingway conferences: THERE MUST BE A BOAT RIDE.

## *Golden Spots of Time* Remembering Stresa, 2-7 July 2002

by Rena Sanderson

During World War I, on July 8, 1918, one month after the eighteen-year-old Ernest Hemingway reported for duty with the American Red Cross Service at the Italian front, he was, as all Hemingway scholars know, seriously wounded at Fossalta di Piave. During his treatment and extended stay at the Red Cross Hospital in Milan, he fell in love with Agnes von Kurowsky, an American nurse seven years his senior. His first visit to Stresa was on a ten-day convalescent leave, (September 23-October 3, 1918), during which Agnes was not with him. Nevertheless, he clearly had a good time. On September 29, on stationery of the Grand Hotel des Îles Borromées, he wrote his family that he was on leave at Stresa, "a little resort on Lake Maggiore one of the most beautiful of the Italian Lakes" and that he was "to return to the Milan hospital for more electrical treatments" for his leg. He reported that he was limping "pretty badly" but could row on the lake and had taken the cog railway to the top of Mount Mottarone.

"In spite of the war," he wrote, the "wonderful" Grand Hotel was "very well filled with an awfully good bunch," including aristocracy and wealthy high society. He was getting spoiled by counts and countesses and learning "polite sassiety" Italian. He remembered Stresa well, and ten years later, when he wrote *A Farewell to Arms*, he presented Stresa and Lago Maggiore as the setting for Frederic Henry and Catherine Barkley's escape by boat from Italy to Switzerland.

The young Hemingway was smitten with Italy and Italian culture. It was the first foreign place to seduce him and his creative imagination. He loved it with the pride and passion of an explorer and enjoyed sharing his discovery with friends. It probably never occurred to him that one day these same magical spots would be enjoyed by a large band of scholars following his lead.

It was John Sanford, the son of Hemingway's sister Marcelline and a board member of the Hemingway Society, who served as site director and at least two years in advance started planning the 10<sup>th</sup> International Conference at Stresa for July 2–7, 2002. By the fall of 2000, after a visit to Stresa and with the assistance of H. R. Stoneback, he reserved the Hotel La Palma as conference center. In addition, he also already sketched out some of the special local events.

When John became ill and required extended medical treatments, Scott Donaldson, then-president of the Hemingway Society and Foundation, stepped in. In a wonderful display of collaborative effort, a fine team of local experts assisted him in finalizing local arrangements, from transportation, hotels and restaurants, to local financial support. Members of this team were Paul Montgomery, a retired journalist and resident of Lausanne, Switzerland; Winifred Bevilacqua, an American professor of the University of Turin; John Patrick Hemingway, Hemingway's grandson (Gregory's son), who lived and taught in Milan and participated in the conference; and Luca Gandolfi, who offered to guide a tour of Hemingway sites in Milan that turned out to be very popular. I was honored to serve as program director, but there would have been no conference without all those necessary local preparations.

I remember the Stresa of 2002 as a charming little Italian village on the shores of Lago Maggiore, with spectacular views



*Program director Rena Sanderson (who generously wrote this article!) with then trustee and future three-term Society president James Hughes Meredith, one of the invaluable volunteers who helped run the registration table*

of the lake dotted by the Borromean Islands and of nearby Italian and Swiss mountains. It featured an attractive mix of architecture, from elegant hotels with lavish green lawns and perfectly groomed flower hedges to modest, colorful houses with shuttered windows and clothes lines fluttering on the balconies. Known for its mild climate, it was rich in parks and gardens that were green oases of tropical trees and exotic flowers. A landscaped promenade along the lake shore and the town's central plaza & cobbled narrow streets invited visitors to stroll and linger.

I arrived at the small, old-fashioned train station of Stresa after a long, scenic journey from Zürich. While I waited for the taxi to take me to the Hotel La Palma, I started to wonder if and how everyone

would find their way from the various corners of the world and arrive safely. Two days later, what a relief and joy it was to see the growing crowd fill the gardens and terrace of the elegant Villa Rosmini at the opening reception. Here they were, some a little travel-worn but merry and glad to have made it. There was much hugging, clinking of glasses raised for toasts, and a rising volume of happy chatter and laughter.

Looking at my old program, I'm reminded of the organizational challenges and how many people it takes to create a successful conference, especially one with a large international participation. I'd organized one local Hemingway Conference in Idaho, but it was much smaller. Fortunately, more experienced folks were ready to provide helpful advice.



*The opening reception in the garden behind the Villa Rosmini. How many friends do you recognize?*

Susan F. Beegel did so in the most tactful way and also kept financial accounts in good order. To my surprise, many others cheerfully volunteered to moderate sessions or to help with various tasks, from staffing the registration tables to posting signs or setting up the book exhibit.

Now, in 2021, the names on the conference program bring back the familiar faces. It was a large conference with close to 300 registered participants, including over 110 speakers. There is not room to mention everyone here, but I remember everyone fondly, including those who sadly are no more.

Members of the program selection committee deserve credit for their time and fairness in choosing papers that added up to a solid program. There were thirty-two sessions on a wide range of topics, with something for everyone. There were sessions on the Lost Generation, Hemingway and Italy, and Hemingway in relation to modernism, journalism, the arts, the theater, and other writers. There were two sessions on *A Farewell to Arms* and one on teaching the novel.

Audiences also learned about Hemingway's other works, from the story collections and his Italian short stories to the African writings; about his imagery and language, about Hemingway biography, and about Hemingway and gender. Bill Newmiller offered an Internet

Workshop—an interesting sign of the technological transformation of literary studies.

One session offered intimate readings from the correspondence of the Hemingway family and a film clip of an interview with Hemingway's sister Carol. And another featured readings of poetry on Hemingway. Selected papers from the conference were collected in *Hemingway's Italy: New Perspectives* (LSU Press, 2006).

A good conference should both educate and delight. One popular special event that was educational but also lots of fun was the boat ride that re-enacted the fictional escape route from Stresa to Bressago, Switzerland, in *AFTA*. The trip included a stop at the Brissago Islands with a garden tour and cocktails, followed by dinner on the boat. Onboard entertainment took the form of a sing-along with Sparrow and Stoney Stoneback.

During one stop on the ride, Larry Broer took a picture of a dozen women who participated in the Stresa Conference and whose literary studies were also scheduled for publication in the forthcoming book he edited with Gloria Holland, *Hemingway and Women: Female Critics and the Female Voice* (U of Alabama Press, 2002). While the picture doesn't include all of the women scholars who presented papers or moderated sessions at Stresa, it's a reminder that women scholars

were well represented at this conference and have been active participants of Hemingway scholarship for a long time.

The layout of Stresa made it easy for visitors to enjoy the outdoors and to explore the town and its surroundings on foot. I remember conference participants leisurely strolling to town along the promenade from the Hotel La Palma. It was a friendly, hospitable town that made informal socializing easy. On hot afternoons, the plaza and patios of coffeeshops would fill with visitors chatting over a glass of wine or while waiting in lines for cones of gelato. On the way back from town, in the later afternoon, the sound of live music could be heard drifting from under the white canvas covers set up on the spacious front lawns of elegant hotels—a scene reminiscent of Fitzgerald's writings.

Throughout the conference, the keynote speaker Tobias Wolff and his wife, Catherine, were most gracious and approachable. One evening, the couple shared an especially nice Italian dinner with a large group at one of the islands. It was a mild night and a romantic setting on the deck of a restaurant overlooking the water. I seem to remember the pleasant background sound of waves softly lapping the wooden posts of the deck, but maybe I just imagine that. I'm quite sure, however, that the boat ride back to Stresa seemed



*We reprinted this iconic photo of two generations of female Hemingway scholars gathered in Stresa back in 2017, but its importance can't be overstressed: we should print it on a T-shirt and sell it, honestly! If we tried to take a photo today of all the women advancing Hemingway studies nineteen years later we'd need a wide-angle lens. (Back row, left to right): Nancy Comley, Lisa Tyler, Susan F. Beegel, Sandra Spanier, Miriam Mandel, Linda Wagner-Martin, Kim Moreland, Gail Sinclair, and (front row): Linda Patterson Miller, Rena Sanderson, Hilary K. Justice, and Rose Marie Burwell. Nancy and Rose Marie have since passed. (Thanks always to Hilary K. Justice)*

dream-like and almost put me to sleep.

The Grand Hotel, a stately and truly grand old place where Hemingway stayed in 1918, seemed the perfect place for the final gala banquet. Whatever anxiety I had during the conference that things might not go smoothly, I knew at this point that we'd made it. There had been no serious disasters, and most folks seemed to have had a good time. When Scott Donaldson officially thanked me at the gathering and I received a good round of applause, I was flustered but also ever so happy.

Let's thank Hemingway for his discovery and love of magical places! And let's thank him for introducing us to the larger world or "the whole big world out there," as he called it after his return from Italy in 1919 when he nudged his sister Marcelline to taste the unfamiliar (*At the Hemingways*, 184). The locations of our conferences allow us to become, like Hemingway, explorers of unfamiliar places and people as well as their food, traditions, language, history, and arts. It's thanks to Hemingway conferences that I came to see the world and gained different perspectives. I attended my first

Hemingway Conference in Austria at Schruns, just a few miles from Feldkirch where I was born and raised. I was hooked. Subsequently, from Paris to Key West to Ronda to Venice, each conference seemed better than the last. Each one was a sort of home-coming. In retrospect, I only wish I'd attended all the ones I missed.

From today's perspective, nineteen years after the Stresa conference, the memories of our younger selves and all the fun we had are bitter-sweet and a tad melancholy. With hindsight, there is the realization that much of what we innocently took for granted has changed or been lost. Individual lives, travel, local politics, and culture—both abroad and in the U. S.—may never be the same again. The world has undergone major demographic movements, and the relocations have brought with them significant changes to local cultures and politics—even prior to the Covid-19 epidemic. In the summer of 2019, during a fantastic trip from Scandinavia to the Mediterranean, I discovered the impact on Europe. In Austria, I struggled to accept some of the changes, and when my train

through Italy stopped at Stresa, I didn't get off. I wasn't ready for more changes, but by the end of the trip I felt fortunate to have witnessed some of the new Europe.

In recent years, I've missed some Hemingway conferences, partly because I dreaded the absence of "regulars," all those dear vibrant colleagues and friends who always attended. However, the bright and happy faces in photos of recent conferences reassure me that the current generation of Hemingway scholars and students, both young and old, will carry on. The pandemic has left few untouched, and for a while travel and accommodations may not be as easy and may cost more. And yet, during these uncertain times, it's good to remember that we may count on the coming together of like-minded folks, civilized discourse, stimulation, and fun at the heart of future conferences.

As Ken Burns's fine documentary showed, the arc of Hemingway's life and work is rich enough to sustain inquisitive minds for many generations. ■

# Dangerous Men in Endangered Landscapes:

Michael Katakis, Manager of the Hemingway Literary Estate, on Storytelling in Big Sky Country, Helping Burns and Novick Realize *Hemingway*, and What Professors Robert Jordan and Henry Walton Jones, Jr. Have in Common

**Q:** *One of the main things I found very moving about the five stories is the connection to the land and to the history of land ownership in Montana. The opening story, for example, "The Fence," is at once elegiac, gory, and morbidly sardonic in depicting the meaning of wire fencing to ranchers. (It has a hell of a final line!) Could you talk a little about what inspired your literary attachment to Montana? Did you grow up there during the heyday of dude ranches (which the story also remembers)?*

A: I grew up in Chicago but loved westerns and would go to see as many as I could. My father knew the owners of the Patio Theater just a few blocks from where we lived. I would sit in the balcony with my bag of popcorn and watch Gary Cooper and John Wayne and others during those formative years. Because of that I had romanticized that fictional West with its ideas of black and white and good or evil. Living in Montana was a wonderful experience. It filled me with awe but cured me of any residual romanticism. We had neighbors, a ranching family who had been on the land for over 120 years. In the 40's times got tough and they started, for part of the year, to accept guests. That family was the model for "The Fence" and also for "The Final Tally of Walter Lesser."

**Q:** *One theme that connects the story is the idea of changing traditions, of the loss of old ways that tied us to the land. I was really struck in "Hunter's Moon" by a couple who've been together more than thirty years going through the rituals of bird hunting but without shells in their guns, so they can just "talk and remember." What Montana traditions do you feel have been lost over the course of your lifetime? Do you feel the symbolic importance of hunting is one of them?*

A: Montana, for the time I was there, seemed a place you were either born to or could escape or hide and reinvent yourself. That made it a place of characters and contradictions and mystery for me.

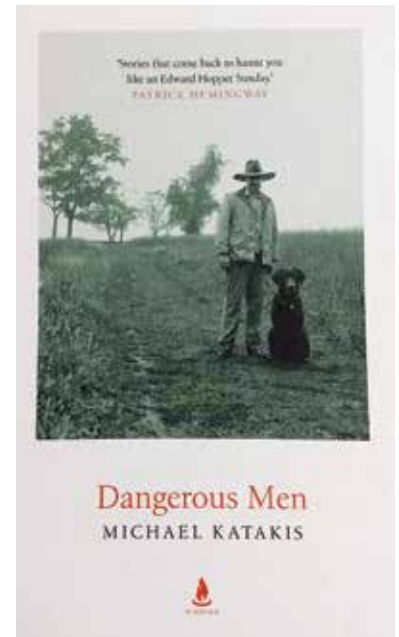


Michael Katakis from the Hemingway documentary (Courtesy: imdb.com). Michael's story collection *Dangerous Men* offers a vividly feral look into the lives of Montana ranchers.

Unfortunately, like a lot of places, Montana became an 'it' place and brought people from different states and countries who were like me as a kid. The difference is I had shed the romanticism of Montana and could begin to see it as it was. Increasingly, some of the people I saw coming not only held tight to their romanticism but were determined to keep it and then exploit it for profit, much like an amusement park. Many of them took up hunting or fly-fishing because they either loved it or thought it was a part to be played. I can tell you that when those folks moved in, the sale of cowboy hats and boots skyrocketed. In a strange way it was similar to Venice at carnival with Fellini directing. Think of Marcello Mastroianni in a cowboy hat with a fly rod and you get the picture.

**Q:** *Many of the stories, like "Home for Christmas," have twist endings that make a reader go back and rediscover the foreshadowed clues. Can you talk a little about how you learned short-story structure? Do you study any specific models? Do you have endings in mind usually and work toward them, or do you more often discover the twist along the way?*

A: Endings usually come to me first. Sometimes a first line sets the stage for the beginning. I'm not sure why but I find that if I have a few beginning sentences and an ending, I become free in structuring the rest of the story. I am working on a new collection of short stories and it's happening quite a bit. In "A Very Chicago Story" that I just finished, the ending came slower but the beginning was set very



quickly. The ending, full and complete came after two days work and that informed me about the rest of the story. Hemingway was right in two regards. One, write what you know (I know Chicago and its racial tensions) and two, stop when you know what will happen next. It helps enormously to begin the day with a known direction. The twists at the end of my stories are important to me. O. Henry always fascinated me as has Kafka. I just reread *The Trial* and even though I knew what was coming it affected me just as the ending of Orwell's 1984 still does. I do not care for happy endings I suppose or I want to leave the reader unsettled or, invested in the characters in a way that is uncomfortable or thought provoking.

**Q:** *The centerpiece story, "The Final Tally of Walter Lesser," is my favorite. It's a really ambitious in terms of structure, broken up in sections that go back and forth in time, and it's about a crooked land grab. It has that generations theme we associate with Faulkner or Cormac McCarthy, but it's also a gripping revenge story. I could totally see Charles Bronson as Walt (kind of like in Mister Majestyk). It also has two great themes: municipal corruption and developers creating a faux Wild West in the styles of their condos and subdivisions and golf courses. Can you tell us a little bit about land development today in Montana? Is it as detached from authentic ranching as it used to be? We always hear stories, for example, about how Ted Turner or Dennis Quaid are "ranchers."*

A: Thank you Professor. To be mentioned with Cormac McCarthy and Faulkner, not to mention Charles Bronson (*The Magnificent Seven* was one of my favorite movies) makes me feel that my job is done. I have a soft spot for Walter Lesser and what he suffered and what he decides to do in the face of his own mortality. Some people have said they have a hard time with the story because he is crossing lines of vengeance and justice and they have found the line so blurred that they end up cheering him on and then feel bad about that. I understand. We all talk a good game, but the line between vengeance and justice is very thin indeed. Yes, the word ‘rancher’ has become, to me anyway, much like the word ‘artist,’ with the view being that if you say it, you are it or, if you have money from being a stock trader or whatever, you then decide to be this other thing in spite of having no knowledge, experience or, as in most cases, any talent. In these United States of Salesmen, money is but one coin of the realm. The other is illusion and flim flam, a fiction that you are what you say you are simply because you’ve said it. At one appearance where I was invited to speak, I was mistakenly introduced as a scholar. I made clear to the audience that was not the case. Truth matters as does self-respect. I was married to a brilliant scholar and saw the dedication, work, and study that was involved. Perhaps one of the reasons our country is experiencing such difficulties is the arrogance of people saying they know something they don’t and then dis-respect those who do. Walter Lesser and his family were destroyed by developers and their corrupt allies. After they stole the ranch they could not ranch because they didn’t have a clue how to ranch. What they did know was sales and illusion. So, the ranch becomes Wild West Estates with the family cemetery as a prop. The land is then sold to people of means with other houses far away who want the West they had seen in movies for part of the year and never in winter. Such customers have little concern for the people who had lived and died there. That story was inspired by the many land speculators I had the misfortune to meet. One of the old hands at the ranch Walter Lesser is modeled on, told me, as the land rush was going on around us that, “We used to hang land speculators. Just a thought.”

**Q: The title of the collection is also really eye-catching in its simplicity. You seem to suggest what makes men dangerous isn’t their capacity for violence but their need to clear up historical lies. Do you know any real-life men like Walt or Hal Gustafson, who’s another son of lies in the second half of the story?**

A: You’ve got it absolutely right. It is very timely now, isn’t it? What Walter Lesser is doing, with the violence, is setting the record straight. Like Walter delivering a reckoning we, as a nation, at least some of us, are attempting to set the record straight about the poison that is a major part of our history and remains a part of us today. You can only delay reckonings for so long because the grievances and crimes that go unaddressed don’t die. They simmer under the surface until they explode, demanding acknowledgment and redress. The dangerous men and women are those who have never wanted or allowed full and honest accounts of what is true. They know when something is wrong but hide it for a myriad of reasons that are often personal and profitable. Look at the people tying themselves into selective morality knots trying to spin January 6 into something, anything other than what we all saw.

**Q: Switching gears a bit, many of our members may only know you as the gentleman who manages the Hemingway estate, but you’ve written several other books. Can you tell us your favorite one besides *Dangerous Men*?**

A: The other work that means much to me is, *A Thousand Shards of Glass: There is Another America*. It is a book of essays about the United States. It is a difficult book but a truthful one. Unfortunately, some months ago a reviewer commenting on the release of a new edition with a new introduction, declared it prescient. It was written in 2014 after the death of my wife and it drew a harrowing picture of who we are as a people and nation. To my great sadness, given the events that have transpired since, the book reads rather tame now. As to prescience, it was only prescient to those who had not been paying attention.

**Q: You are a prominent voice in the Hemingway documentary that made a big splash in April. Can you tell us your role in its development? Did you have any input over the story arc or did you just serve as a commentator? And can you**

**share how the estate feels about the final product?**

A: I have been working with Ken Burns, Lynn Novick and Sarah Botstein for nearly seven years. We would discuss things over the years and sometimes meet. From the beginning I told them that I and the Hemingway estate would cooperate if they skipped the idolatry of Hemingway, didn’t take cheap shots and just proceeded and went wherever the truth took them. I cleared the way for them at the JFK and anywhere they needed to go. You, professor, were very helpful and supportive in regard to the letters and that was much appreciated. We continued our exchanges and I urged them years ago to film and interview Patrick which they did. I supplied them with names of authors that might assist with interviews and in some of our first exchanges requested that they use a good number of female scholars and writers because they would have a different and valuable perspective that could only assist in revealing the man and his work. I continued to request that they be wary of the myth of Hemingway. Everyone who participated and worked on the film did a remarkable job and I think the work speaks for itself. The only people from the family I have spoken with have been Patrick and Carol Hemingway and they much approved of the film.

**Q: Finally, I have to say, my favorite moment in Hemingway is when you compare *For Whom the Bell Tolls* to *Raiders of the Lost Ark*. I mean, that comparison made me see the novel in a whole new way—not just because Robert Jordan and Indiana Jones are professors. There’s also something very “adventure movie” about *For Whom* (though I wouldn’t call it a “B movie” like the ones that inspired *Raiders*). I gotta ask: did you have that line in your head before cameras rolled, or was that a spontaneous comment? I could almost sense you chuckling at the comparison as you said it.**

A: All of my comments and answers were off the cuff. I had no idea what I was going to be asked and was not asked about being filmed until the day before at the meeting we were having in New York. As to my *For Whom the Bell Tolls* and *The Raiders of the Lost Ark* comparison, you’re right, I did chuckle because I loved the book. Not the movie (*For Whom the Bell Tolls*) but the book. ■



Ai Ogasawara on the campus of Kwansei Gakuin University with her latest book, along with an interior glimpse of *Avant-Garde Hemingway* in Japanese (next page)

## From Nishinomiya to the City of Light: Donald Daiker Interviews Ai Ogasawara on Hemingway's Modernism and His Literary Reputation in Japan

Hemingway scholar Ai Ogasawara has just published *Aban Gyarudo Hemingway—Pari Zenei no Kokuin* (*Avant Garde Hemingway: Paris, Modernism, and How One American Writer Made Them His Own*) in Japanese with Takanashi Shobou. She plans to translate it into English for future publication. Until then, she generously agreed to answer questions about her work.

Ai wrote her Master's thesis on *The Sun Also Rises* and her doctoral dissertation on Hemingway, Cézanne, and Paris in the 1920s. She has published extensively in Japanese journals, and she has presented at

Hemingway conferences in Kansas City, Oak Park, Venice, Paris, and Ronda, Spain. She is a board member of The Hemingway Society of Japan and is a faculty member at Kwansei Gakuin University in the Hyōgo Prefecture.—Don Daiker

**Q: How did your book begin? What was its inception?**

A: It all started with Cézanne: I was captivated by a comment Hemingway made about Cézanne, that he could “make a landscape like Mr. Paul Cézanne.” This was about fifteen years ago when I was working on my Ph.D. dissertation. I decided to focus on the influence of Cézanne's visual secrets on Hemingway's prose by drawing on several different fields including art history, literary criticism, and some areas of brain science. It was the beginning of my project investigating the inter-artistic relationship between Hemingway's prose and the visual, which ultimately led to my writing *Avant-Garde Hemingway*.

**Q: I believe its title in English is *Avant-Garde Hemingway: Paris, Modernism, and How One American Writer Made Them His Own*. In what major ways do you think Hemingway is an avant-garde writer?**

A: As you know, Hemingway stayed in Paris in the 1920s, and his work then and later was strongly influenced by his exposure to the avant-garde Modernist art movement there. He was especially affected by his interaction with Gertrude Stein, his mentor at the time, and some of the seminal visual artists of the decade, including Picasso, Miro, Man Ray, Gerald Murphy, and many others. Hemingway structured his first collected short stories *In Our Time* (1925) as a Cubist painting. He also established what's now known as the iceberg theory of writing, an approach which can be related to Picasso's innovative ideas of space. In addition, he invented “cinematic prose” in “My Old Man,” and experimented with a unique form of narration that can be compared to the movie camera in some of the stories collected in *IOT*. Above all, Hemingway intuitively understood the intercorporeal viewpoint of Cézanne's, which is Modern and avant-garde compared with the artificial static representation created by following the Renaissance perspective method. With his visual, spatial, and corporeal prose resulting from the avant-garde technique of borrowing and adapting techniques from other art forms, as well as the poetics of “moment” that he learned from Gertrude Stein (also known as the continuous present), Hemingway can truly be called a most “avant-garde” writer.

**Q: What do you see as your book's major contribution to Hemingway studies?**

A: Although there have been exciting previous studies that focused on the analogy between Hemingway's writing and visual works, my research has established the original interrelationship between Cézanne's paintings, findings in neurophysiology, and the “bodily” effect of Hemingway's prose. Also, I believe that my discussions about both “cinematic prose” in “My Old Man” and the analogy between Hemingway's short stories and Edward Hopper's paintings are new additions to the field of Hemingway studies. I've sought to get a picture of some Hemingway works through the idea of “visuality,” which may be interesting to some colleagues.

**Q: Has your work been influenced and perhaps helped by the work of other Hemingway scholars? If so, please explain.**

A: My research has been greatly helped by the work of other Hemingway scholars who have focused on analogical comparisons between Hemingway's prose and the visual arts, as exemplified by Emily Watts' *Ernest Hemingway and the Arts*. I am greatly indebted to Colette C. Hemingway's *in his time: Ernest Hemingway's Collection of Paintings and the Artists He Knew*. I've also drawn heavily on the research of Meyly C. Hagemann and Kenneth G. Johnston in identifying the paintings that Hemingway must have seen during his years in Paris.

As for my approach to the interrelationship between writing and the visual, my role model has been Ben Stoltzfus who wrote *Hemingway and French Writers and Magritte and Literature*. Helping me to follow this path, John W. Berry kindly sought to connect me with art historian Barbara Maria Stafford, whom I was reading a lot then, as well as helped me research in Oak Park Public Library.

As for seeing Hemingway as a Modernist writer, one of my first exposures to the more detailed academic discussions in this area was a lecture given by Linda Wagner-Martin in Japan about twenty years ago. I also had the privilege of translating Debra Modellmog's *Reading Desire* into Japanese and gained many exciting gender-related insights in the process, through dozens of exchanges with Debra while translating, and having her as a guest

lecturer at the annual Conference of the Hemingway Society of Japan in 2011.

I always learn a great deal from my fellow Hemingway aficionados on every panel at Hemingway international conferences: John Beall, Mike Kim Roos, and Elizabeth Lloyd-Kimbrel. Elizabeth's vast academic knowledge is awesome and has often been of great help to me. John and Mike's approaches—especially inter-artistic approaches, John looking at Hemingway and painting, and Mike at music and painting, have been inspirational. Last but not least, I owe a lot to you, Don Daiker—for having introduced me to these three aficionados!

**Q: You called this your first book. Do you have another book planned?**

A: Yes. The English version of my first book!

**Q: How did you come to the work of Ernest Hemingway? What did you read first and in what context?**

A: To be honest, my first experience of reading Hemingway was disastrous! I read *The Old Man and the Sea* when I was a high school student. In Japan, a famous publisher makes a list of "100 great books for students" every year, and *OMATS* has been included in it for about forty years. I was told at school to choose one book from the list for summer reading. I chose *OMATS* since it looked short. I'm sorry to say that I didn't enjoy reading it at all—I

was a sixteen-year-old Japanese student and knew nothing about Cuba, growing old, nor did I have any idea of life as a battle. Later as a freshman at university, I learned how to read and "interpret" a literary work in a certain context, this time by reading *A Farewell to Arms* under Prof. Tateo Imamura: one of the founders of Hemingway scholarship in Japan. I may have to call that the real beginning of my Hemingway reading.

**Q: Can/do your students connect with Hemingway? Is he popular among your students? How big of a "draw" is Hemingway studies in Japan?**

A: In Japan, literary education used to be a major area at university. Around the last decade of the twentieth century, however, a kind of backlash against the liberal arts occurred; since then, the number of literature departments has diminished, as has the number of learners. Now, most college students don't know anything about Hemingway, or know of him just as a name on that publisher's list. The shelves for Western literature in bookstores have been narrowing year by year.

Compared to the current condition and decreasing number of students who are majoring in literature, we have a rather rich group of "middle-aged" Hemingway scholars making up the membership of the Hemingway Society of Japan. There are many female scholars as well, which is noteworthy as a group in a country that ranks 120th in gender equality. Many have attended biannual international conferences in recent years, and the size of our group is growing as you may have noticed. Although literary education has diminished in our country, due to the outbreak of Covid-19, people came to be more reflective; and some may need literature to help them engage critically with the world and with thinking about life. We, Hemingway scholars in Japan, are quite ready to provide help to those who are in need. ■

ED. NOTE: While we wait for an English translation of Avant-Garde Hemingway, check out Don's most recent article, "Hemingway's The Sun Also Rises: The Centrality of Jake's Paris," in the spring 2021 issue of *The Hemingway Review*.



# *Expatriate Parallels and Politics:*

**When Troy University Senior Thai Nhuan Huynh Discovered David Crowe's Study *Hemingway and Ho Chi Minh in Paris: The Art of Resistance*, the English Major from Vietnam Had to Know How the Historian at Augustana College Imagined the Modernist Capital Shaping These Unlikeliest of Fellow Travelers**

**Q: What inspired you to go deeper in thorough research on Hemingway and Ho Chi Minh's years of recognition in Paris? What sparked you to come up with this unusual duo of authors, this topic for your book?**

A: For reasons I don't truly understand, I have always been fascinated by the Lost Generation in Paris and by the Vietnam War. I have also been lucky to be part of a generation of college faculty who, for the past thirty years or so, could travel to almost any attractive destination on funds provided by study-abroad students. As a result, I know Paris and Saigon (or Ho Chi Minh City, if you prefer) better than I know cities in my own state. My courses have taken me to Paris four times and to Vietnam three times (not to mention Oslo, Stockholm, and Berlin). These courses have opened up avenues for research—if it's right to call avid and joyful reading about the places I've visited "research." I go through periods of addictive reading in novels, histories, and even cookbooks involving favorite international places. So that is how I came to see that Ho and Hemingway shared Paris as a kind of university for the liberating arts. Specifically, the idea for the book came to me one day on a dodgy tour bus in Hanoi when the guide noted that Ho had lived in Paris during the early 1920s. My dissertation explored Hemingway's first four books, which were of course written mainly in Paris in the

1920s, so immediately I realized that there would be connections between the two men's experiences that might transcend coincidences, and I was off and running on this book.

As I composed the book, I realized that the most important reason for bringing Hemingway and Ho Chi Minh together in a serious study is that they both despised empires, the Great War politicians and profiteers forced for selfish reasons, and the colonial project generally. During their Paris years and after, both Hemingway and Ho sided with the dispossessed people, those whom the powers-that-be considered expendable in wartime trenches or colonial farms and factories. Hemingway and Ho hated profiteers and worked to liberate the laboring classes from obvious oppressions.

**Q: What research methods have been the most fruitful for you in obtaining even sensitive and secretive information of both Hemingway and Uncle Ho? Were there any obstacles during your research for those pieces of information?**

I spent some time in the Hemingway Collection in the JFK Library in Boston, where I did find information about Tonton, a friend of Hemingway's who had fought for France in Vietnam. But I had little need for such archival materials. Most of my research materials were on my own shelves or came to my house via interlibrary loan. There were a dozen



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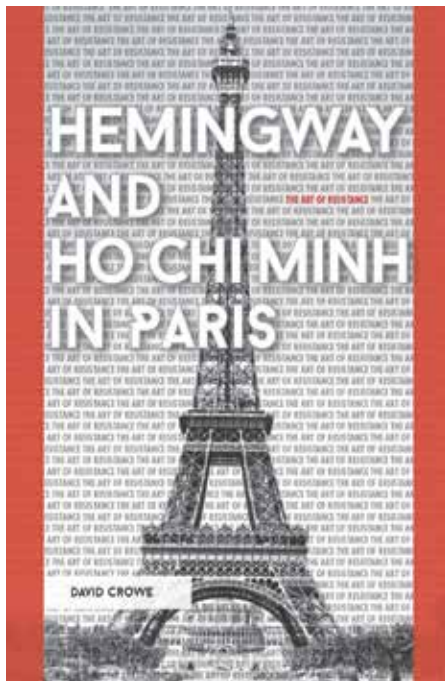
Hemingway biographies and the four or five extant Ho Chi Minh biographies, especially those of William Duiker and Pierre Brocheux. I also read anything I could find about the Vietnamese resident in Paris, many serving on the front lines during the Great War and in Parisian kitchens and portrait studios after. Of course I also read what I could about the Indochinese colonial project, and I took the opportunity to read every word of the letters and journalism and other nonfiction Hemingway and Ho wrote while living in Paris.

**Q: According to your research, Hemingway was influenced by Pound's concrete images, Stein's subtle repetition, and the Cézanne-esque style. Perhaps, how do you see these forces as impacts on shaping Hemingway's individuality as a human since Paris?**

Most people who know Hemingway's career realize that Pound and Stein were crucial personal literary tutors. As I argue in the book, Hemingway found it useful



David Crowe and the cover of his intriguing study of Hemingway and Ho Chi Minh in 1920s' expatriate Paris



to learn a prose style from Pound and Stein while at the same time rejecting their reactionary politics. Stein treated her Vietnamese manservants very poorly and Pound was nearly executed for his support for Mussolini. I try in the book to show that Hemingway learned a great deal about resistance and liberation from others in the Paris community, especially from Dadaists and Surrealists such as the painters Miro and Masson. Fans of Hemingway need to realize that he was capable of broad learning from many and varied sources, not all of them literary. Literary scholars like me need to explore other arts and sciences because Hemingway was a deeply curious man.

**Q: How did Hemingway come to realize Dadaism was no longer suitable for his interest? Was there a specific cause for Hemingway's transition from Dadaism to Surrealism besides his sense of the movement itself?**

I don't carry my analysis in this book past about 1929, so I should not have a strong opinion about the Dadaist elements of Hemingway's later work. However, I think the Dadaist cocktail of psychological

complexity and progressive politics, a shedding of repressions and openness to bliss and realization that the unconscious gives shape to daily endeavors—these never left him. Nor did a willingness to shock readers with a naked, unsavory or unwelcome truth. Hemingway's work often shocks us, as it shocked his parents and other conventional readers during the 1920s. Dada appears to have informed both Hemingway and Ho in the art of shocking an audience for humanitarian and political ends.

**Q: I want to quote a part of your book. On page 235, you wrote that Hemingway's talent "for writing vignettes and prose poems was perfect for modernist collage effects and for revealing moral and psychological states of mind through selective hints and cues." By that and with occasional mentioning of Freudian perspective, is there a direct impact of Freud's theory on Hemingway's style and psychology? If so, besides surrealism, in your view, how were the two men related, or was there a time when they made contact with each other?**

I believe that Hemingway's Freudian theories, which I analyze closely in the book, came mainly from acquaintances steeped in psychoanalytical theory, including his Surrealist friends. But everyone in Paris and Greenwich Village and Berlin was talking about Freud in the 1920s because, according to their interpretation, Freud urged greater sexual freedom. I'm not sure that any Modernist writer, from William Faulkner to Langston Hughes to Anais Nin, can be understood properly without reference to Freud's ideas. You ask whether Hemingway might have met Freud. No, Hemingway never met Freud, to my knowledge, but all of Hemingway's narrators seem driven by an unconscious energy or dread. Their conscious wish to work and love is conditioned, interrupted, or sometimes destroyed by inner urges not under their full control, including a general death wish and more specific memories and dreams that seem to stem from wartime trauma. I'm glad you asked about this because a Freudian understanding of depth psychology is another element in Hemingway's, if not Ho's, education as a modern artist in Paris, as I try to show in my discussion of Surrealist artistic and sexual freedom.

**Q: How do you think about the relationship between Hemingway and Scott Fitzgerald besides the incident with Scott's car? Were there more to their relationship, and what more can we learn about whether Scott might affect Hemingway's style like Pound and Stein?**

A: Scott Donaldson and Matthew Bruccoli have both written excellent books about the tricky friendship and rivalry between Scott Fitzgerald and Ernest Hemingway, so I felt I did not need to devote much energy to that topic. I merely noted the strange character of the relationship and moved on. (I had to keep a lid on the Hemingway biography to keep it from overwhelming the scantier information we have on Ho.) Yes, Scott Fitzgerald had a profound effect on Hemingway's work, especially drafts of

*The Sun Also Rises*. Fitzgerald may very well have saved Hemingway some serious embarrassment by urging him to cut the dreadful first 25 pages of that novel in draft manuscript. I discuss that situation in the book, but not at length.

***Q: I would like to know more about the benefits that Pauline provides to Hemingway, especially in his career as an author. How did she express herself about Hemingway's (quoted) "commitments to progressive or revolutionary politics and art"? And what happened to the relationship between Hadley and Hemingway afterward besides the agreement for their son Bumby (Jack Hemingway)?***

A: Hemingway's second wife, Pauline, whom he met and wed in Paris, mainly boosted his confidence and career opportunities. Her money underwrote Hemingway's career in the latter half of the 1920s, and arguably, her Catholicism triggered a renewal of his Catholic faith. My contention is that his first wife Hadley had the more profound effect on Hemingway's literary aims. She was a deeply compassionate person with a love of the arts. Her family money also underwrote Hemingway's early career, but more importantly, she helped Hemingway to see that his life's calling was to write in sympathy for the suffering and dispossessed, and her love of Surrealist artists such as Miro and Masson, a passion she shared with Hemingway, helped him to see that his own writing could have surreal qualities that resisted the selfish, reactionary goals of the colonial profiteers and oppressors.

As for your question about Bumby, he grew up living with Hadley and her second husband, first in Paris and then Chicago. Hemingway had Bumby for summers in Key West and Cuba during that period prior to the Second World War, when Jack (Bumby's adult name) became a US Army officer, served in the OSS supporting the French Resistance, and endured capture and imprisonment by the Germans occupying France.

***Q: In your opinion, what painting had the most impact on Hemingway's career, The Farm by Miró or the Cézanne-esque series of paintings? Why?***

A: Hemingway loved lots of artists, from Goya to Picasso to Klee to Miro and Masson. Yet he tells us in *A Movable Feast* that Cézanne was the most important. I think Hemingway loved the experimentation and abstraction and expressive power of Miro's *The Farm*, and he owned lots of other boldly abstract modernist paintings, but for his own writing, Cézanne provided the model of a quieter, more sophisticated modernism. Hemingway loved Cézanne's ability to apply large, flat swaths of paint to a canvas in the modernist style, yet to achieve a result that makes the eye see the world in light and shadow, in its actual, glorious beauty. Hemingway achieves the same effect in "Big Two-Hearted River," the opening paragraphs of *A Farewell to Arms*, and elsewhere.

***Q: You also state that, on page 325, "Hemingway seems to have become a kind of an agent for the Soviets, in a distinctly underhand way," and ended without any further note. Would you like to explain more about Hemingway's time with the Soviets? In your opinion, if you did another book on the details of that topic, what would the Hemingway community react to such work? On the same matter, do you have any plan to conduct further research and investigation on Hemingway and Quoc after this book?***

A: Actually, I do cite Nicholas Reynolds's 2017 book, *Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures, 1935-1961*, for that passage. On pages 75-76 of that book, Reynolds reports that there are KGB documents describing Hemingway's recruitment by Soviet agents, who wanted nothing more from him (it seems) than favorable speeches and essays. I don't want to push the argument too hard, but I am suggesting that Hemingway's Paris education may have been similar to Ho's in that each of them developed a sympathy for some

complex expression of revolutionary politics with humanitarian, rather than totalitarian, aims. Both were hopeful about the Soviet project—until it became clear how murderously totalitarian that project had become under Stalin.

***Q: In the end, do you want your research to reach out to more people, especially the Hemingway community and the Vietnamese in Viet Nam, or do you prefer to let people come to it gradually and immerse themselves in new and maybe controversial information to their beliefs in both authors?***

Q: I wrote this book for a general readership of curious people, not for literary scholars. (Though I did research and cite sources literary scholars will respect). I apparently had the same hope that animated Ken Burns and Lynn Novick's recent film, which is that Hemingway's life is so interesting to the general public that they will embrace a detailed retelling and interpretation of it. I certainly do hope that Vietnamese readers will find and appreciate the book. It is written for them too.

I have had many readers tell me that the Ho Chi Minh material is a revelation to them. They had no knowledge of the man and his life and aims other than the image framed by Vietnam War propaganda, which poses Ho as a frail little communist monster obsessed with killing American boys. I try to show that Hemingway and Ho both came to Paris as wounded young veterans of wars of empire. They found in Paris a community of artists, writers, emigres, and revolutionaries who helped them to learn the art of resistance, to turn their hurt into artistic and political action. For both of them, that art involved careful, realistic, shocking writing that revealed to readers the endemic violence underlying the pious self-congratulation of nominally Christian empire. I think it is a story with serious contemporary relevance. ■

# How Did We Do in 2020?

When the pandemic first closed the world down in March 2020 Your Correspondent was convinced we would have to write off fundraising for the year. We were very pleasantly surprised in January then when Cecil Ponder delivered our numbers to learn that contributions to our main funds were up in many cases. For example, gifts to the Founders' Fellowship topped 2019 contributions by more than \$300. That may not seem like a lot, but it took the fund's annual earnings up to \$1,235—a respectable figure. PEN/Hemingway donations were up nearly \$200, and gifts to the independent scholars fund up \$140. Overall, we were only down in donations to the Hinkle Fund by \$95 and in specified contributions by less than \$200. Total contributions in 2020 were \$6,426 up from \$6,015 in 2019. Not bad at all considering the economic strain of the pandemic. As always, we thank our members for their generosity!

## 2020 in Facts and Figures

Membership: an average of .....	626
<i>(up from 572 in 2019)</i>	
Society funds: .....	Checking—\$29,776
Money Market.....	\$20,617
Total .....	\$50,593
Number of monthly membership inquiries: .....	15
<i>(most of which can be resolved by logging into the website at <a href="http://www.hemingwaysociety.org">www.hemingwaysociety.org</a>)</i>	
Foundation funds:	
Main account .....	\$666,857
Checking.....	\$13,416
Total.....	\$680,273
Total Society and Foundation accounts.....	\$730,866
Total earned in permissions in 2020 .....	\$1,550
Number of monthly permissions requests: .....	8
Total earned in royalties in 2020: .....	\$3,787
Number of 2020 submissions to <i>The Hemingway Review</i> : .....	35
Number of 2020 acceptances: .....	10
Cost per member to print and mail	
<i>The Hemingway Review</i> : .....	\$16.30 per year or \$8.15 per issue
<i>(up from \$7.50 due to color photos in Fall 2020 issue and increased paper costs)</i>	
Online Review sales of content through ProjectMUSE: .....	\$140
Total Review royalties: .....	\$31,791
<i>(combined from ProjectMUSE, EBSCO, Cengage, and ProQuest; \$28,000 from ProjectMUSE)</i>	
Total Review Permissions: .....	\$450
Total Non-member subscriptions: .....	\$1,348 (libraries and subscription services)
Advertising Revenue: .....	\$200
Total Review income: .....	\$33,929
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
Additional website expenses for (postponed) conference: .....	\$3,567
Email blast services: .....	\$535
Zoom costs for 2020: .....	\$803
One True Podcast production costs for 2020: .....	\$144
Number of One True Podcast episodes since 2019: .....	42
Total number of downloads/streams/listens: .....	32,400 (!)
Number of unique monthly visitors to the website: .....	3,000
Number of Twitter followers at @thehsociety: .....	838, up 277 from 2019
Number of Tweets from @thehsociety so far: .....	911, up from 600 in 2019
Number of Facebook "Likes" on the Hemingway Society Page: .....	4,500 up from 4,323
Number of Facebook Followers: .....	4,478 up from 4,311 in 2019
Number of Kennedy Library Grants in 2019-20: .....	7
Number of Kennedy Library Grants awarded in 2019-20: .....	5
<i>(Wayne Catan, Katelyn Croll, Verna Kale, Eamonn O'Neill, Iñaki Sagarna)</i>	
Please note: the Kennedy Library suspended grants for 2020-21 due to the pandemic	
Number of 2020 applicants for the Lewis-Smith-Reynolds Founders' Fellowships: .....	17
Number of Founders Fellowships awarded in 2020: .....	4
<i>(See recipients' descriptions of their projects on pages X)</i>	
2020 donations to the Hinkle Fund: .....	\$1,440 (down from \$1,535 in 2019)
2020 donations to the Lewis-Smith-Reynolds Founders' Fellowship Fund from members: .....	\$1,235 (up from \$905 in 2019)
2020 donations to the PEN/Hemingway Award fund from members: .....	\$1,831
<i>(up from \$1,650 in 2019)</i>	
2020 donations to the Independent Scholar Fund: .....	\$500 (up from \$360 in 2019)
2020 unspecified donations to the Society: .....	\$1,456 (down from \$1,565 in 2019)
Number of items to be published in <i>Letters, Volume 6</i> (2022): .....	364
Number of items to be published in the <i>Volume 6</i> Appendix (letters newly available for publication that would have otherwise appeared in chronological sequence in previous volumes): .....	33

## Do Let's Go to the Dogs Tonight: A Hemingway Letters Project Update, At-Home Edition

by Verna Kale

At the Hemingway Letters Project, we have been fortunate to be able to continue our work over the past year from our various remote offices. Whether we are working from basement desks or kitchen tables, a dedicated study or a spare bedroom, work on the *Letters* is ongoing. We look forward to being back on campus and back in libraries and archives soon, but one of the silver linings of working from home has been getting to spend more time with our pets (and one beloved teddy bear). If you have a furry (or scaly, or feathered) office mate, please share your photos on Twitter, tagging @theehsociety and using the hashtag #ehsocietypets.



Ogden Trogden



Brownie Brooks



Noche Eggert



Freya Brooks



Tucker Quesenberry-Mills



Gimli and Sméagol Kale



Nella Warczak



Ernest Spanier



Bacchus Brooks



*Chocky Alexander*



*The Witch King of Angmar and Frodo Kale*



*Ernie Miller*



*Zelda Kale*



*Circe Brooks*



*Gabby Tangedal*



*Zap Gluckman*



*Impulse Warczak*



*Porchie Warczak*

## 2021 Lewis-Smith-Reynolds Founders' Fellowship Recipients



### Nissa Ren Cannon

"Lending on the Left and Right Banks: The Lost Generation at the American Library in Paris and Shakespeare & Company"

Sylvia Beach's lending library, Shakespeare and Company, plays an oft-cited part in the story of Hemingway's Paris Years. Less frequently discussed is the writer's relationship to interwar Paris' other prominent Anglophone lending library: the American Library in Paris (ALP). Although it has escaped much attention, there is documentation of the writer's connection to the American Library: in the 1920s Hemingway wrote of his friendship with its director, W. Dawson Johnston, in a letter to Bill Smith; contributed book reviews to the Library's Paris *Tribune* column; and appeared more than once on the pages of *Ex Libris*, the ALP's Little Magazine, as an author and the subject of Gertrude Stein's 1923 poem "He and They, Hemingway."

This project compares the borrowing, acquisitions, and holding records of Shakespeare and Company and the ALP, in order to expand the conversation about how these two libraries developed and sustained the reading habits of Hemingway and other Anglophone artists in Paris in the 1920s and 1930s. Better understanding interwar Paris' preeminent Anglophone lending libraries' holdings,

and members' borrowing practices, can help us better understand the cultural milieu that contributed to Hemingway and his fellow expatriates' interwar artistic production. This project will be published as part of a research cluster organized by the Princeton-based Shakespeare and Company Project.

*Nissa is a lecturer in the Program in Writing and Rhetoric at Stanford University. Her research focuses on the literary, print, and material culture of transatlantic interwar expatriation.*



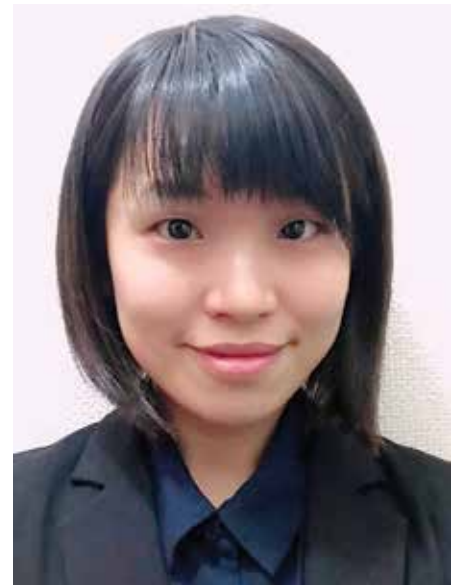
### Connie Chen

"The Poetry of Prejudice—Antisemitism in *The Sun Also Rises*"

My project completes the final two chapters of my monograph, which examines the presence and complexity of religion in *The Sun Also Rises*. The chapter acknowledges that Hemingway contributed to the anti-Semitism discourse of his times through SAR but asks: what did Hemingway create out of anti-Semitism? I show that Hemingway generates a unique tension between Christianity and its Jewish origins—where every violence directed towards the Jew equally wounds the Christian. The chapter, "Hemingway's Theology of Disability," discusses Jacob's war wound from a disability studies perspective in light of his biblical identity. I challenge the normalcy critics have been enforcing on Jacob and ask how Hemingway's exploration of this impairment contributes to disability studies and theology. Rather

than aiming to argue that Hemingway is a Christian writer, or that *The Sun Also Rises* is a religious novel, my monograph will explore how the novel points to the difficulty and mystery of the theological question: What does it mean to be religious? My reading will reveal not a novel that is inarguably Christian, but one that is indispensable to the Christian faith.

*Connie is currently a graduate student at Harvard Divinity School.*



### Lay Sion Ng

"Hemingway and Cultural Ecology: A Posthumanist Reading of Hemingway's Work"

My current project is to construct a book that uncovers the non-anthropocentric perspective embedded in Hemingway's major work from the posthumanist approach. Chapter 1 studies the parallelism between the restoration of health and that of the environment through Jake Barnes' narration in *The Sun Also Rises*. Chapter 2 explores the representations of the "rotten" food, bodies, landscapes, and rain in *A Farewell to Arms* in light of eco-gothic, proposing that these matters serve as counternarrative against human-centric warfare. Chapter 3 makes a case for ecofeminist androgyny as an archetype in *For Whom the Bell Tolls*. Chapter 4 expands the theme of interdependence in *The Old Man and The Sea* in light of the ecology of color. Chapter 5 deconstructs the patriarchal anthropocentric masculinity represented by the adult elephant hunters in *The Garden of Eden* through the lens of animal sentience and the environmental history

of East Africa during the Maji-Maji war. Finally, while tracing back to the previous case studies, I re-examine Hemingway's ecological ambivalence and offer a fresh perspective of viewing Hemingway's literary work as a form of cultural ecology.

*Ng Lay Sion is an assistant professor at the University of Tsukuba in Japan. Her doctoral dissertation concentrates on re-reading Hemingway's work in light of ecocritical posthumanism. Her latest publications include "The Elephant's Eye and the Maji-Maji War: A Non-Anthropocentric Reading of David's African Story in The Garden of Eden" (2020) in The Hemingway Review and "Transhumanism and the Biological Body in Don DeLillo's Zero K: A Material Feminist Perspective" (2020) in ISLE: Interdisciplinary Studies in Literature and Environment. She has a blog named "Issues Under Tissues."*



## Katie Warczak

"Hemingway: Animals, Violence, and Transspecies Relationships"

Ernest Hemingway's works often feature animals, but the scholarship on the significance of this animality, and how it intersects with other identities and concepts in Hemingway's writing, is still in its early stages. This chapter of my dissertation seeks to expand on these fledgling ideas by highlighting Hemingway's contributions to conversations about animality, disability, race, and eugenics, specifically in relation to transspecies relationships fraught with violence.

Violence is a key mediator of transspecies relationships in Hemingway's work, particularly *Green Hills of Africa* (1935), *Under Kilimanjaro* (2005), and *The Old Man and the Sea* (1952). However, it is not straightforward violence, as sometimes the African "prey" or sharks

win in the end, calling human superiority into question. Even so, these transspecies relationships are tinged with elements that reinforce existing hierarchies, including Hemingway accessing animal connections via racial Otherness and disability. These multilayered transspecies struggles highlight not only the eugenic fascination with human dominance, but also the animacy hierarchy's fragility, as Hemingway simultaneously supports and questions it. Given this complexity, Hemingway's work is crucial to understanding modernists' engagement with animality, disability, race, and eugenics as his work offers a fresh perspective on the dangers and complications of transspecies connections.

*Katie Warczak is a Ph.D. candidate at Pennsylvania State University. She has been published in The Hemingway Review, Humanimalia, and Disability Studies Quarterly.*

## 2021 PEN/Hemingway Award

*ED. NOTE: Our regular PEN/Hemingway correspondent Steve Paul is currently on leave from the Newsletter, completing a biography of Evan S. Connell that's coming this fall. We did want to offer a report on the award ceremony, however, courtesy of the JFK:*

Debut authors Kawai Strong Washburn and Ruchika Tomar won the 2021 and 2020 PEN/Hemingway Awards, honoring a distinguished first book of fiction, for their novels *Sharks in the Time of Saviors: A Novel* (Macmillan) and *A Prayer for Travelers* (Riverhead). Seán Hemingway, the grandson of Ernest Hemingway, honored Washburn and Tomar on Sunday, April 11, in a virtual celebration hosted by the John F. Kennedy Presidential Library and Museum. The winners will receive a cash prize underwritten by the Ernest Hemingway family and the Ernest Hemingway Foundation.

Washburn will receive \$10,000 and a month-long Residency Fellowship at the Ucross Foundation in Wyoming, a retreat for artists and writers, valued at \$10,000. This year's judges—authors Ramona Ausubel, Jack Livings, and Stuart Nadler—praised the book as a precisely observed, deeply humane novel that marries mythology, social and filial folklore, and the visceral realities of a single Hawaiian family teetering between poverty and comfort, disconnection and profound kinship. *Sharks in the Time of*

*Saviors* offers its reader the unforgettable experience of discovering wonder on the page, both in its careful attention to detail, and also in the way that detail recasts our own reality.

The virtual celebration also honored Tomar, who won the 2020 award for her debut novel, *A Prayer for Travelers*. Because of the pandemic, last year's ceremony had to be delayed, but the 2020 judges—authors R. O. Kwon, David L. Ulin, and Terese Marie Mailhot—called *Prayer* a remarkable piece of writing, astute in style and structure and also in the story that it tells. Tomar is an exquisite writer, and *A Prayer for Travelers* is marked by a deft and deeply rendered sense of place. Even more, the novel pushes back against our preconceptions, shifting fluidly in time to evoke a sense of the floating nature of existence, especially for characters such as these, who find themselves, in nearly every way that matters, having to reckon with what it means to live on the periphery.

Please Help Support the Friends of the Ernest Hemingway Collection

The Friends of the Ernest Hemingway Collection was founded in 1990 by Patrick Hemingway and Jacqueline Kennedy Onassis to provide financial support and resources to preserve and make accessible the Ernest Hemingway Collection at the John F. Kennedy Presidential Library and Museum. Without the private and generous support of friends and admirers of Ernest Hemingway, the John F. Kennedy Presidential Library would be unable to pay for the critical preservation work that is needed to protect and safeguard this historical and cultural treasure. Your donation and membership will help preserve this priceless collection and support public programming on Hemingway's life, works, times, and legacy.

All members receive 1) free admission to the John F. Kennedy Presidential Library and Museum; 2) a 10% discount in the Museum Store, and on mail and website orders; 3) complimentary subscription to the Hemingway Collection and JFK Library Foundation e-Newsletters; and 4) advance notice of all Hemingway events at the JFK Library

Membership levels begin at \$25 for students, \$45 for individuals, and \$75 for families, all the way up to \$2,500 to join the Laureate's Circle. To contribute, please visit [www.jfklibrary.org/](http://www.jfklibrary.org/), click the Donate button, and look for the Hemingway Friends link on the left-hand menu. ■

# Book Review:

**Linda Wagner-Martin Spent Her Memorial Day Escaping into Sebastian Junger's *Freedom*. Even on Vacation She Couldn't Help but Hear the Voice of a Certain Someone....**

by Linda Wagner-Martin

Published in May 2021, Junger's *Freedom* speaks of the homesickness for his youth Hemingway was experiencing when he returned from his involvement in the Hurtgen Forest battle near the close of World War II. Cherishing his friendship with Buck Lanham, living alone in Cuba, he wrote and wrote about what friendships in Michigan were like, before he married Hadley in 1921. And then married Pauline, and then married Martha, and then....

Junger's account of the four-hundred mile walk he and three friends (a conflict photographer and two Afghan War vets) undertook along the railroad lines of the East Coast, avoiding suspicious cops, drinking from streams, and sleeping as a unit is a strangely anachronistic retreat from civilization:

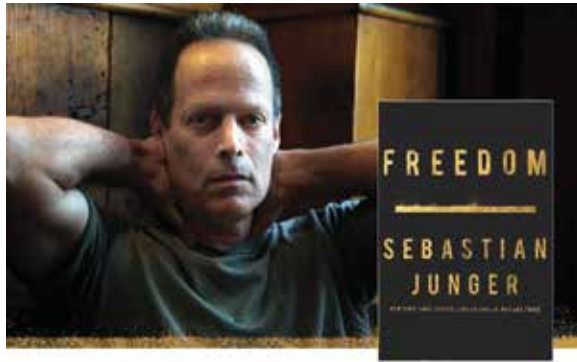
"My dog lay on my ankles, and the three other men shifted and muttered next to me in their sleep. There may be better things than that, but not many. . ."

As Junger notes in a later passage, "Most nights we were the only people in the world who knew where we were. There are many definitions of freedom but surely that is one of them."

Among the unpublished segments of Hemingway's *Islands in the Stream*, the work he began writing almost frenetically during 1945, are passages about his Michigan buddies that repeat scenes from his stories in *In Our Time* and *Men Without Women*:

"When he married he lost Bill Smith, Odgar, the Ghee, all the old gang. He lost them because he admitted by marrying that something was more important than fishing. They were all married to fishing. He'd been married to it before he married Helen, really married to it. It wasn't any joke. So he lost them all. Helen thought it was because they didn't like her."

As Hemingway wrote in the late-



published story "Summer People": "They were the best people in the world." His readers already knew this: "The End of Something" shows Hemingway's young man letting Marjorie row home, at least partly because he would rather hang out with Bill. That Bill asks him, "Did she go all right?" shows the complicity between the boys. The tranquility of the two friends in "The Three-Day Blow," like the camaraderie of the two skiers in "Cross-Country Snow," reifies how crucial male friendship is. Nick's learning from George in "The Killers" gave the younger character the tutelage of an older man: the naïve comments by Mrs. Bell show women's utter lack of understanding.

Hemingway's strangely childlike prayer in "Summer People," placed immediately after he has had sex with Kate, shows how young he is, hanging on to those guy friendships as if they are a kind of religious totem: "comfortable, happy, fishing tomorrow, he prayed as he always prayed when he remembered it, for the family, himself, to be a great writer, Kate, the men, Odgar, for good fishing, poor old Odgar, poor old Odgar, sleeping up there at the cottage, maybe not fishing...." In some places, he transposes his love of his friends to his love of Michigan, remembering "getting up at daylight to row across the lake and hike over the hills after a rain to fish at Horton's Creek." "He loved the long summer. It used to be that he felt sick when the first of August came and he realized that there were only four more weeks before the trout season closed." And as late as *True at First Light*, "It was the smell of Michigan when I was a boy and I wished I could have had a sweet-grass basket to keep it in when we traveled and to have under the mosquito net in the bed at night. The cider tasted like Michigan too and I always remembered the cider mill and the door which was never locked but only fitted with a hasp and wooden pin and the smell of the sacks used in the pressing and later spread

to dry and then spread over the deep tubs where the men who came to grind their wagon loads of apples left the mill's share. Below the dam of the cider mill there was a deep pool where the eddy from the falling water turned out back in under the dam. You could always catch trout if you fished there patiently and whenever I caught one I would kill him and lay him in the big wicker creel that was in the shade and put a layer of fern leaves over him and then go into the cider mill and take the tin cup off the nail on the wall over the tubs and pull up the heavy sacking from one of the tubs and dip out a cup of cider and drink it."

In the first of the three sections of *Freedom*, Junger spends much time discussing the way the human body can learn to walk, drawing on the experiences of long-distance runners with their phenomenal virtuosity. He writes with this same scrupulous detail that Hemingway uses at his most exacting:

"Adjust the belt, adjust the straps, adjust the stride until you've found that familiar all-day rhythm that is more of a forward-rolling motion than a walk and feels at least bearable if not, occasionally, unstoppable."

As he often does, Junger stretches his descriptive passages into larger and more



complex suggestions. Here he comments on the states of mind that truly gifted athletes understand:

“One of the adaptations that makes such endurance feats possible, psychologically, is the ability to experience time and effort in a variety of ways. Exertion causes the brain to release endorphins that mask pain and are mildly narcotic, and the repetitive nature of running or walking can lull the mind into a kind of hypnosis.... An athlete who is deeply locked into a long-distance cadence can cover 10 or 20 miles without seeming to expend much effort . . . “

Exploring the ramifications of various sites of knowledge reminds any reader of Hemingway how frequently a passage becomes a passage about the process of writing, the process of doing one's work well. Junger, too, has this digressive ability.

He also is a fine historian, and the various segments about “industrial carnage,” train wrecks, the Dust Bowl, the Trail of Tears, and various other related topics keep his reader from feeling hungry for more personal details. We never know anything about the men who are his companions. When Junger tells us anything at all, we savor those details. For example,

“We'd all been in a certain amount of combat and there was something about our endeavor—the simplicity, the hardship, the proximity of death—that reminded us of those days.... The things that had to happen out there were so clear and simple—eat, walk, hide, sleep—that just getting through the day felt like scripture: a true and honest accounting of everything that underlies the frantic performance of life.”

One of the passages that Junger gives us, as a kind of comic relief, would also have appealed to Hemingway, a man who valued whatever appetites he could indulge:

“We'd moved forty miles in forty hours and felt like wolves. We ordered coffees and a plateful of whatever pastries they had and bagels and cream cheese toasted and wrapped in wax paper and when we couldn't eat any more we stood ourselves back up on leg muscles that had already set like concrete and hoisted our packs and moved on.”

And of course, the *modus operandi* of the book *Freedom* itself would, as well, have appealed to Hemingway: “Throughout history, good people and bad have maintained their freedom by simply staying out of reach of those who would deprive them of it.” ■



Scott finally able to deliver his keynote in 2014 in Venice; behind him, co-program director Mark Cirino looking relieved. (Photo by Steve Paul)

## IN MEMORIAM:

### Scott Donaldson (1928-2020)

When Scott Donaldson passed away on December 1, the Hemingway Society lost not only one of its most visible, prolific, and accomplished leaders, but one of its great advocates for emerging scholars. Scott and his wife, Vivie, were long-terms supporters of both the Hinkle fund that supports graduate-student travel to conferences and the Smith-Reynolds-Lewis Founders Fellowship that provides financial assistance for research for Hemingway scholars early in their career. More importantly, if you happened to see Scott at one of our biennial meetings, it was likely during a panel session where he was quietly taking notes on a presentation by a new entrant to the profession. Once the session ended, it was not uncommon for him to approach this new face and offer gentle words of encouragement.

Such was my experience in Stresa, where Scott offered both compliments and critiques on a reading of Hemingway's “Che Ti Dice la Patria?” (1927) and F. Scott Fitzgerald's little-known “The High Cost of Macaroni,” which at that point had only appeared posthumously in 1954 in as obscure a literary journal as imaginable. I left the conversation with the feeling that Scott put more effort into his response than I had into my admittedly preliminary analysis of the texts. His encouragement was a major catalyst to revising that effort and eventually seeing it into print in Rena Sanderson's *Hemingway and Italy: New Perspectives* (2006). I know I was never alone in receiving that sort of championing

of a potential idea. One of Scott's great strengths was he knew the print value of a project: he was a master at making sure his articles and books remained current and relevant through a constant cycle of updating and re-anthologizing.

Scott's contributions to Hemingway studies were immense. The career overview he contributed to the Spring 2021 issue of *The Hemingway Review*—the last writing he completed before he succumbed to cancer—tells the story of how he came to organize his first full-length book on the writer, *By Force of Will: The Life and Art of Ernest Hemingway* (1977), thematically rather than chronologically under the advice of no less an editor than Malcolm Cowley. The value of that approach is confirmed by his subsequent biography of fellow Minnesotan F. Scott Fitzgerald, *Fool for Love* (1983). His twin dedication to Hemingway and Fitzgerald eventuated two of the most balanced and thorough assessments of that literary rivalry: *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship* (1999), which surprised both its author and its publisher by selling more than 20,000 copies, and *Fitzgerald and Hemingway: Works and Days* (2010). The very alteration of Hemingway and Fitzgerald's names suggests the balance he sought in depicting that relationship: both men, he understood, claimed bragging rights that exposed their vulnerabilities. *Works and Days* is especially valuable for gathering Scott's essential articles on Hemingway, including “Hemingway's Morality of



Before the wedding-- March 5, 1982 \*

\*Mike Reynolds is missing from the wedding photos because he's behind the camera

A glimpse from Scott and Vivie's wedding album. Note that Mike Reynolds served as photographer. Many thanks to Vivie for sharing this wonderful picture.

Compensation," "Frederic's Escape and the Pose of Passivity," and "Hemingway and Fame." What is remarkable about the Hemingway half of the collection is the variety of critical approaches Scott took to textual analysis. Although we knew him best as a biographer, his scholarship sublimates a number of approaches we would more likely think of as belonging to a critic: composition history, narratology, what today we would recognize as trauma studies. They're all evident in his dissections of "A Very Short Story," "Canary for One," "The Killers," and other

stories.

Scott could have easily coasted into his final decade resting on his scholarly laurels. Yet his eighties found him publishing two of his absolute best efforts. *The Impossible Craft: Literary Biography* (2015) is either a textbook disguised as a memoir or a memoir disguised as a textbook, depending on how one approaches it. Recounting his adventures (and a few major misadventures) in the practice of telling life stories, he offered a humorous but rightfully proud testament to the challenges of the genre. It should be

required reading for anyone contemplating taking on a biography. Plus, there is no greater overview of Ernest biographies than his chapter "Trying to Capture Hemingway." As for his second major project of the 2010s, *The Paris Husband: How It Really Was Between Ernest & Hadley Hemingway* appeared in 2018 just as we were heading to the City of Light for that marvelous celebration (which post-pandemic seems like a lifetime ago). *The Paris Husband* is a study in miniature and demonstrates one of Scott's best critical strengths: he knew how to dissect various treatments of a specific incident—in this case, the fabled theft of Hemingway's early attempts at fiction in the Gare de Lyon in December 1922—to diagnose how fleeting facts are embroidered into substantial fictions. There is something almost clinical in the way that Scott begins paragraphs of the book with "Fact:" or "Fiction:" that demonstrates that much like his subject he had a well-calibrated B. S. detector.

In the end, as much as the work that remains on one's shelves, it's the personal memories that remain. Reading Jerry Kennedy's wonderful testimonial that follows Scott's in the *Review*, I was struck by his reference to an obituary that noted Scott ranked fourth in the nation among elite bridge players. I was reminded of the last time Scott had visited Montgomery, Alabama, where I live, for a Fitzgerald conference in 2013. He arrived a day early and asked me to drive him to a seemingly shady address that, as it happened, sat right next to the offices of a (now defunct) indie publisher I occasionally worked with. This warehouse, which looked like the setting for a B-movie shootout, was a gathering site for local bridge players that he had found online. He was curious what kind of competition the South had to offer.

We arrived at the scheduled commencement of the games about twenty minutes early and spent the time in the parking lot with Scott instructing me on the finer points of strategy. For the life of me, I can't recall a single detail I learned about bridge that day, but I remember everything I learned about Scott.

## Mark Cirino on Working with Scott

"Scott Donaldson called me on the phone twice in his life. The second time, it was a pleasure. We talked Hemingway, literature, writing. It was fantastic, and I felt lucky every second of the call.

The first time was more disconcerting. No conference director wants to wake up to a voicemail from the keynote speaker on the day the conference begins. But Scott's name was the first thing I saw on my phone when I woke up in Venice on June 22, 2014. I still have it on my phone. When I heard the sad news of Scott's passing, I listened to it again. It's sixty-two seconds of gracious apology, genuine concern for the welfare of the conference, mixed with some communal frustration at the airline industry. I hope he wouldn't mind me sharing it with you:

*Hey, Mark. Uh... Scott Donaldson calling. We're still – heh heh – in Los Angeles, we got bumped off a plane. There's just nothing we could do about it. It's miserable. It makes me damned upset. Sorry about it and I hope I didn't screw up the whole damned program. Anyway I probably won't see you 'til we get in late Monday afternoon, so anyway, probably won't see you 'til Tuesday morning. In any case, I'm adaptable with whatever schedule change you want to make. Later on I can do something. It's not going to be easy. I know you have a very full program. Anyway, I look forward to seeing you over the rest of the conference. Sorry about everything. Bye!*

Of course, Scott gave the triumphant closing talk about the Ernest-Hadley relationship, and it was a fitting crescendo to the conference. There's a great picture of him concentrating as he delivers the talk and me in the background, looking much more jetlagged and weary than Scott."



Benjamin "Dink" Bruce, who aided many a Hemingway scholar researching in the Keys, passed away on September 20, 2020. (Courtesy: keysnews.com)

## Dink Bruce (1943-2020) An Old Car and a Friendship: A Reflection by Michael Bonamy\*

There is a story that old Conchs like to tell. It's about how Ernest Hemingway first came to Key West. As a young teenager, I heard it in the Two Friends Barber Shop on Fleming Street. This tale seemed to circulate whenever a Hemingway conversation arose ... often sparked by an article in *Argosy* or *Field and Stream*. Interestingly, people remote from the Hemingway generation would tell the story as if it were their own. I have come to believe that the story is mostly true with a bit of apocrypha ... a foundational building block for marvelous Key West legends.

As the story goes, Ernest and Pauline Hemingway arrived in Key West in the late 1920s. They had learned of the island's charm from a friend in Paris and thought they should see the place for themselves. In anticipation of the trip, they had arranged to have a brand-new Ford Model A Roadster Convertible waiting for them when they arrived on the island. Fortunately, for Key Westers and the Hemingways, the car was delivered several weeks late. Thus began a love affair. The famous celebrity couple basked in the charm and flavor of Key West, and its people, while awaiting their new car. Key Westers have ever since returned the love.

Ernest Hemingway is their eternal friend and neighbor.

The classy Model A convertible became a celebrity in its own right to the islanders. At that time, Key West had not yet fully come into the auto-age. That Model A was some snazzy automobile, as a Ferrari or Maserati might be to us today.

Hemingway and Pauline left Key West for the birth of their first child together. A few years later they were drawn back. They purchased a house and spent nearly a decade on the island. The house needed renovation and the couple invited Toby Bruce to Key West to assist them. Toby became their personal handy-man, driver, secretary, confidante, marriage counselor, and friend. The Bruces, it is worthy to note, were also the custodians of all things Hemingway that were eventually left behind in Key West.

In the 1950s it was Toby Bruce who introduced my family to Ernest Hemingway. We knew Toby primarily as a friend but also as the owner of the Home Appliance Company. My parents believed in buying local and purchased everything they could from him for our family business.

Toby and Betty Bruce had two children, Dink (Benjamin) and Linda. They were contemporaries to my brothers and me. Dink and my older brother, Bob, were about the same age. They first met at Cotillion in the mid-1950s. Cotillion was Key West's version of charm school



*Dink (top) and the author's brother, Bob Bonamy, as teenagers growing up in Key West. (Courtesy: Mike Bonamy)*

for young teen girls and boys. It was there, under the tutelage of Mrs. Anne Otto, the city's librarian, that thirteen- and fourteen-year-olds learned the fineries of social life and etiquette. Niceties and proper conversation were taught. Boys learned to tie a necktie and clean their fingernails. Girls learned about make-up and other girl things. I recall that we were instructed to dress properly because "modesty was the shield of virtue". We were also taught that "Cleanliness is next to Godliness," "Course language is the wit of a foul intellect," and "Always be polite, kind and considerate."

When there was a formal dance, of course, dance cards were required. For Dink and Bob that time was during the

exciting birth of rock 'n' roll. The two of them tolerated the formalities of Cotillion and Big Band ballroom dancing. They lightheartedly professed that Cotillion was a great place to meet girls. As an aside, when I became of Cotillion age, I found the whole thing to be insufferable. My interest was not in meeting girls. What good were they? They couldn't play baseball, didn't know how to fish, and knew nothing about racecars. There wasn't a one who had a B.B. gun. As the *pater familias* of daughters and precious granddaughters, I now have a different opinion. But back then it took Mrs. Otto to personally fill out my dance card and supervise its exact and prompt execution (all to the music of the Paul Whiting Orchestra). I was a reluctant and recalcitrant participant who could never hide from Mrs. Otto or from my parent's piercing reflective pride and possibly amusement at my disinclination with the whole thing. For years, thereafter, I would purposely not enter the public library for fear that Mrs. Otto might offer a few suggestions on grooming, posture, and comportment.

Dink and Bob seemingly didn't experience those misgivings. They were willing participants at Cotillion and grew in the friendship that started there. At fifteen they were now aspiring drivers. Both had already discovered girls, now they were about to begin discovering the independence of cars.

Dink's home was next to his father's business on Simonton Street. There was a carriage house behind that home. In that garage a dusty Model A roadster convertible slumbered and seemed forgotten. It hadn't run in years. The old car was desperately in need of repairs. Was that Hemingway's Model A of Key West lore? No one knows. Toby Bruce did drive for the Hemingways. Possibly, it was the Hemingway car. The Bruces were also the de-facto custodians of the Hemingway Key West collection. Maybe that old car was Hemingway's. Maybe not! It didn't matter to the boys. They merely saw a car and the potential for a customized Deuce Coupe Hot Rod. However, Mr. Bruce had other ideas. The boys could have the car but with one caveat. They had to restore it. The old car could not be turned into a hot rod. Dink and Bob agreed. In 1960, in the parlance of fifteen-year-olds, "This was so cool" [The quote is Bob's recollection]

The two spent months toiling over that car. They searched for parts at junkyards.



*A 1928 Model A Coupe roadster convertible like the one Dink and Bob attempted to restore.*

They studied J. C. Whitney and Honest Charlie catalogs. Dink and Bob pooled money and bought an old Model A that Bob had found on a weeded lot in the upper Keys. The intention was to salvage or "pirate" rare parts. They bruised their knuckles more than once. They labored with great love until each turned sixteen, got their real driver's licenses, bought real cars that already ran, and then entered the wonderful world of teenage diversions at thirty cents a gallon.

The Model A project was never completed by them. All was not for naught. A friendship had been forged.

It is nice to imagine that what started with a friendship between Ernest Hemingway and Toby Bruce found itself in another friendship nearly thirty years later. It has been quite some time now since Dink and Bob were together. Time and opportunities can separate people, but not warm regards and friendships. When Bob learned that Dink had recently passed away, he asked God to keep him close and reminisced with me. He told me about the weekly, Monday night dances at the Elks Club (no homework turned in on Tuesday), double dating, the hangouts at Pizzio's Drive-In, a beer now and then, water skiing excursions, hurricane parties, and of course, the old Model A Coupe. We talked about Dink's summer on the HMS Bounty that was then moored in St. Petersburg, his mate's-work cruising to Bimini on a tourist-for-hire sailing yacht, his desire to join the Coast Guard, and most of all, we talked about that old car. We both wondered, "Whatever happened to it? Could it have been Hemingway's? Was it ever restored?"

Dink was an adventurer. Dink had that same spirit that brought Ernest Hemingway to prominence and Toby Bruce to Key West. Bob told me that Dink was a "quite likeable person." He said, "I never knew Dink to exhibit anger or have a harsh word. He was extraordinarily polite. He didn't speak much, but when he spoke,

he knew what he was talking about. Dink was very smart. He stayed calm, patient, and analytical when everyone else, me, was frustrated and ill tempered. He was in no way pretentious. What you saw is what you got. Dink had a kind heart. He was considerate. He sincerely wanted to help. He was loyal too. Dink was a friend.”

\*As told to him by his brother, Bob.

## Brewster Chamberlin (1939-2020)

When Brewster passed away on November 20, it was the second straight loss of an important Key West connection for Hemingway scholars, following the death of Dink Bruce two months earlier. Since he and his wife, Lynn-Marie, relocated to the island in 2001, Brewster had taken on the Herculean task of sorting out various contradictions in the authorial chronology, not just concerning Hemingway’s productive decade on the tropical island but from cradle to grave. The fruit of that hard, often underappreciated work was *The Hemingway Log: A Chronology of His Life and Times*, published in 2015 by the University of Kansas Press. The Hemingway Society was delighted to offer his 2020 compendium of corrections and new discoveries to readers for free on our website; it’s still available there at <https://www.hemingwaysociety.org/updating-hemingway-log-new-conversation-brewster-chamberlin>, along with our last interview with him. *The Log* has proved an invaluable source for scholars; over the course of his collecting the data, Brewster became a key consultant on the Hemingway Letters Project.

An undertaking like *The Log* can overtake one’s entire writing life, but Brewster also found time to produce a similar effort on Lawrence Durrell, *A Chronology of the Life and Times of Lawrence Durrell* (2007, revised edition 2019). He also published an extensive variety of fiction, memoir, and travelogues, including *Paris Now and Then: Memoirs*,



Brewster Chamberlin, who like Dink Bruce helped any Hemingway scholar who managed to land in Key West, passed away on November 12, 2020. His *The Hemingway Log* is an indispensable resource. (Photo by Carol Tedesco)

*Opinions and a Companion to the City of Light for the Literate Traveler* (2002, revised edition 2004), *Mediterranean Sketches: Fictions, Memories and Metafictions* (2005), *Love’s Poison: Poems* (2005), *Situation Reports on the Emotional Equipose: Collected Poems 1959-2006* (2007), the thriller *Radovic’s Dilemma* (2008), *The Time in Tavel: An Informal Memoir of a Sojourn in Provence* (2010, revised edition 2017), *Shorts of All Sorts: Selected Prose and Poems* (2013), *A Paris Chapbook* (2013), *Travels in Greece and France and the Durrell School of Corfu* (2013), *Almost to the End, The Shorter Poems: New and Old* (2015), and *Scripts of All Sorts For Stage, Radio and Screen* (2020).

Additionally, Brewster sat on the board of the Key West Art and Historical Society and contributed frequently to its programming. For his dedication to the Society, KWAHS named him the recipient of its 2018 Scotti Merrill Preservation Award, which honors local citizens who dedicate themselves to preserving the cultural heritage of the Florida Keys, with

special emphasis on the Custom House—a site which, as anyone who has wandered Front Street knows, offers tourists the richest and most detailed introduction to the island’s colorful but complex history.

Before he and Lynn moved into their charming former cigar-roller’s home near the Key West Cemetery twenty years ago, Brewster directed the creation of the 1944-1949 archives of the U. S. Military Government in Germany (OMGUS). The success of that project led to an offer to serve as founding director of the Archives and Library of the U. S. Holocaust Memorial Museum, and then as director of that organization’s International Programs division. During that time, he worked with archives of several different countries to preserve records and artifacts documenting the Holocaust, including Yad Vashem in Israel.

Shortly after news of Brewster’s death broke, a friend and professional peer from Jerusalem’s Holocaust remembrance center, Yaacov Lozowick, wrote on his blog about how he and his American colleague stayed in touch in retirement:

“From time to time [Brewster] would send me a brown envelope with cuttings from the *NY Times*, or the *New Yorker*, or wherever, on Jewish matters, or German-Jewish issues, or interesting book reviews. ‘Abba,’ my daughter used to say, ‘who is this friend of yours who reads real newspapers and sends you clippings?’ The last envelope he sent was on September 17th this year, and it’s still on my desk even tho I’ve already responded to it. Recently I must have written something about Van Gogh and southern France, and in response he sent me [a link to the immersive Van Gogh experience *Alive*, which opened at the Atelier des Lumières in Paris in 2019]. I wrote back that Van Gogh would have loved it, had he lived to be 150.”

I, too, was a recipient of Brewster’s “brown envelopes.” Before the pandemic I made annual research trips to Key West for several years to delve deep into Hemingway research, and inevitably Brewster and Lynn invited me to dinner, where we spent hours talking culture, food, wine, and history. In 2015 the only time in my schedule I could get to the island was over Thanksgiving week, which meant I’d be spending a lonely holiday holed up in a hotel room. Brewster and Lynn would not hear of such a thing and invited me to their annual gathering of friends at Fort Zachary Taylor Historic State Park, not far from where the former WWI submarine basin where Hemingway moored the *Pilar* in the mid-1930s. I was relieved to discover I wasn’t the only orphan who had washed up on the beach that day; friends with other friends who had nowhere else to go had been invited to join the festivities.

Of course, one can only get away once with skipping one’s own family Thanksgiving for work, but each year afterward as Brewster and I worked at typesetting his additions to *The Log*, he would ask whether I’d be coming down in November. When I chuckled and tried to explain I was expected home over that break, he invariably would say, “But Lynn and I thought for sure you were making *this* your home.”



*James Sanford, the last surviving child of Hemingway’s older sister, Marcelline, passed away on May 19, 2021. At right, Mr. Sanford with his younger brother, John (far left), older sister, Carol (far right), and his grandmother, Grace Hall Hemingway. (Both photos courtesy of the Ernest Hemingway Foundation of Oak Park Facebook Page)*

## James Sterling Sanford (1929-2021)

We were saddened to learn at press time of the May 19 passing of Ernest Hemingway’s nephew, James Sanford. The middle child of Marcelline Hemingway and Sterling Sanford, Mr. Sanford was an active member of the Michigan Hemingway Society. As the Ernest Foundation of Oak Park noted on its Facebook page, he also donated family memorabilia to that institution, along with his siblings, Carol Sanford Coolidge (who passed away in 2013) and John Sanford (who passed in 2016 and served on the Hemingway Society board). We will publish a full remembrance in next year’s newsletter. Until then, we encourage you to visit the Oak Park foundation’s YouTube page and enjoy the conversation about his grandmother that Mr. Sanford filmed with his granddaughter, Caroline Sanford, in 2017.

