

The Hemingway Newsletter

Publication of The Hemingway Society

No. 64 Summer 2012

Notes from the Board

The 15th Biennial Hemingway Conference

The 15th Biennial Conference, which was held in Petoskey and Bay View, Michigan, on 17-23 June 2012, was an outstanding success. During the conference, we had the rare opportunity to visit Hemingway Michigan landmarks, such as Grace Cottage, Longfield Farm, Windemere Cottage, Horton Bay, as well as the city of Petoskey itself. The conference ended with a closing banquet at the Bay Harbor Yacht Club.

While there are so many people to thank, and I am in the process of thanking them individually, I want to take this opportunity now to thank the main organizers: Cecil and Charlotte Ponder, Site Directors, Robert W. Trogdon, Program Director, and Mike Federspiel, President of the Hemingway Michigan Society. These individuals all deserve our full appreciation for pulling this very diverse conference together. As I said in my closing remarks about the conference, this was an enormous management undertaking, and they succeeded greatly. Thank you, thank you, and thank you.

The 2013 Board of Trustees Election

As usual, we will be holding our election for two seats on the Board of Trustees. Members who are in good standing by 1 November 2012 will be eligible to vote in this year's election.

Robert W. Trogdon will be this year's Chair of the Nominating Committee and will be officiating the election and supervising the counting of the votes. Please forward nominations to Robert for these two open Board seats by September 15.

Please remember that each nomination needs to have a second by another member of the Society and Foundation. Also, the nomination needs to have the express confirmation by the person being nominated. Before a name will be placed on the ballot, those two issues need to be accomplished first.

Contact Robert at rtrogdon@kent.edu.

Please Renew Your Membership for 2012/2013

Now is the time to renew your membership for the 2012/2013 academic year.

In the next few weeks, we will be sending out renewal notices by email, so please make sure that we have your most current email address.

Please go to our Web site and renew online: <http://www.hemingwaysociety.org/>

Also, please consider making a donation to any of the worthy causes we sponsor.

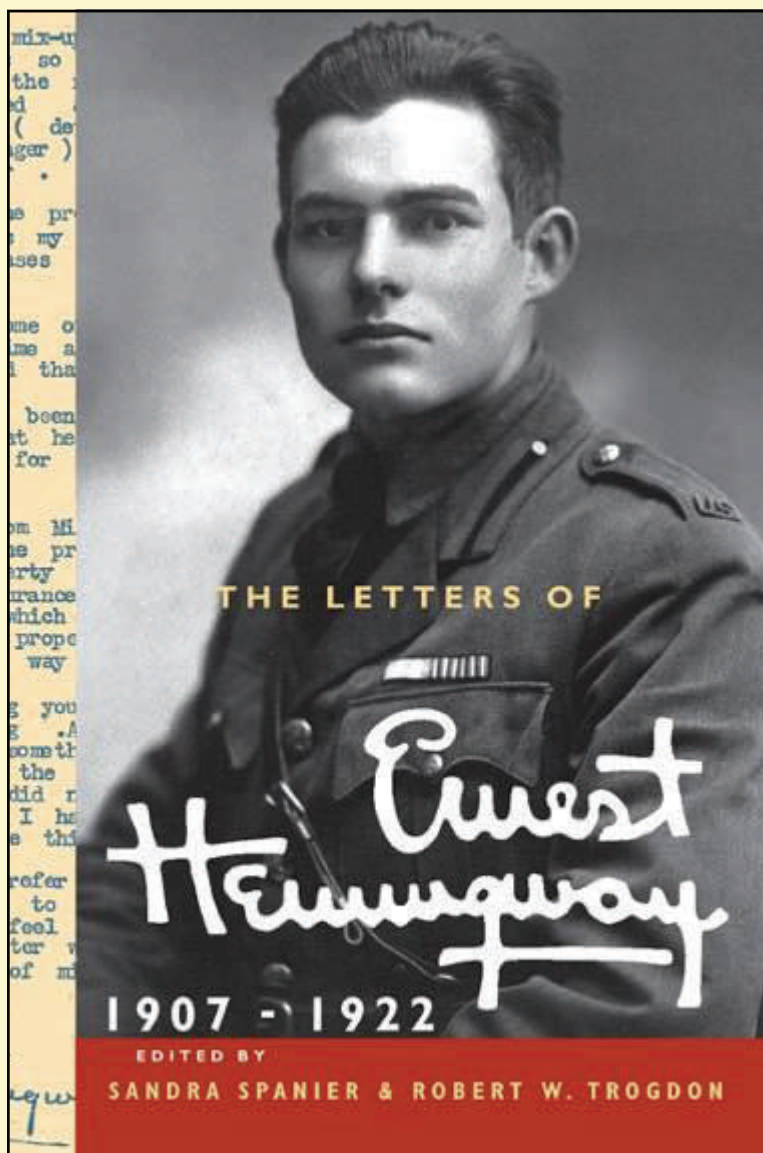
Please read the newsletter very carefully because it documents all the outstanding work that our organization is doing. Thanks to all of you for your kind support. It makes a difference.

Contact me directly if you have any questions about the Hemingway Foundation and Society:
Meredithjh602@hotmail.com

James H. Meredith, President

Hemingway Letters Project

—Sandra Spanier, General Editor,
Hemingway Letters Project,
Penn State University



I am delighted to report that the Letters Project has been awarded a Scholarly Editions Grant from the National Endowment for the Humanities in the 2012 competition for funding. The three-year award will help support work on the next several volumes of The Cambridge Edition of *The Letters of Ernest Hemingway*.

Volume 1 (1907-1922), published last fall, continues to receive widespread attention and positive reviews. *Harper's Magazine* featured a review by Larry McMurtry in its March issue, and the NEH's *Humanities* magazine (March/April) includes an interview about the Letters Project.

Since my January *Newsletter* report, additional articles and reviews have appeared in a variety of venues, including the *New Republic*, *Guardian* (UK), *Oldie Review of Books* (UK), *Yale Review*, *London Review of Books*, the Zurich newspaper *Neue Zürcher Zeitung*, and the new Hemingway website of the *Toronto Star* [<http://ehto.thestar.com/marks/how-hemingway-came-of-age-at-the-toronto-star>].

Volume 2 (1923-1925) is in preparation and planned for publication in fall 2013. The volume is edited by Sandra Spanier, Albert J. DeFazio III,

and Robert W. Trogon, with J. Gerald Kennedy serving as volume advisory editor. The manuscript will undergo a final internal review by the Project's editorial advisory committee, headed by Linda Miller and including Scott Donaldson, Jackson Bryer, Jim West, and Jim Meredith.

At the same time, work is proceeding full-speed ahead on subsequent volumes, with Rena Sanderson serving as lead editor of volume 3 (1926-1929) and Miriam Mandel at the helm of volumes 4 and 5 (1930-1932; 1933-1935).

At the Project Center we welcome aboard Bryan Grove, who joined the staff in April as an assistant editor. Bryan holds an M.A. in English and for the past nine years has worked in reference and as a supervisor at the Penn State Libraries.

Many people deserve many thanks for their various contributions to the cause—including Hemingway Society members who have served as foreign language consultants, experts on particular places and periods of Hemingway's life, and who have shared information, leads, and even copies of Hemingway letters with the Project.



Tom Fitzsimmons/John F. Kennedy Library Foundation

News From The Hemingway Collection at the John F. Kennedy Presidential Library & Museum

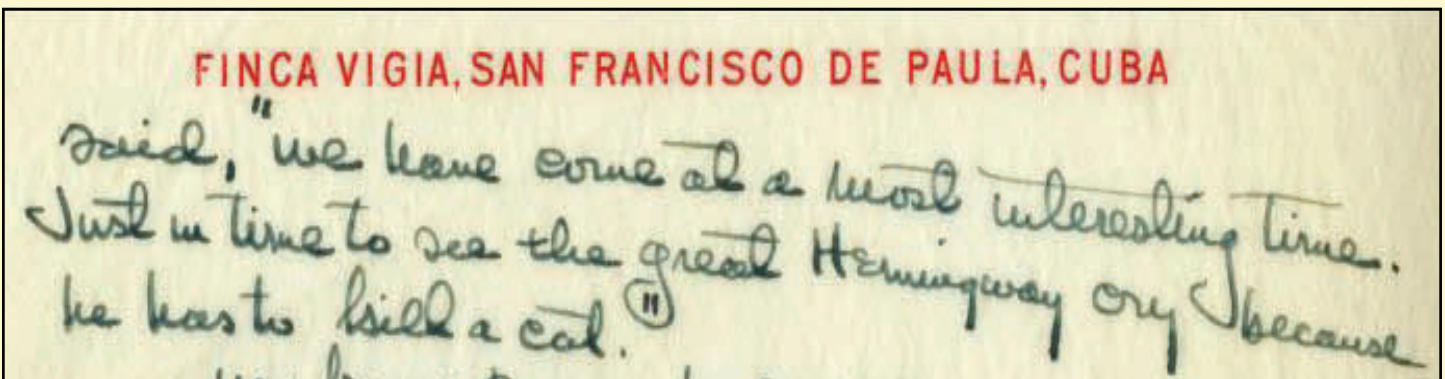
—Susan Wrynn, John F. Kennedy Library

Unpublished Letters by Ernest Hemingway Released

Fifteen letters written by Nobel Prize-winning author Ernest Hemingway to his close friend Gianfranco Ivancich were opened for the first time this spring. Hemingway met Ivancich and his sister, Adriana, who became the author's muse, while visiting Venice in 1949. The letters provide a glimpse into Hemingway's life in Cuba and his travels around the world. In one letter dated

February 22, 1953, Hemingway describes the painful event of having to shoot his cat, Willie, after the animal was struck by a car. When a group of tourists arrived at his home the same day, he writes, "I still had the rifle and I explained to them they had come at a bad time and to please understand and go away. But the rich Cadillac psycho said, 'We have come at a most interesting time. Just in time to see the great Hemingway cry because he has to kill a cat.'" Hemingway's affection for Gianfranco is apparent throughout the letters. He writes: "We miss you very much and it is lonesome to have somebody around as you were and have them like a brother and have them go away. Now I have no brother and no good drinking friend nor hard-working banana grower. Everybody remembers you with so much affection and sends very best wishes.

The letters were acquired from Gianfranco Ivancich by the Kennedy Library Foundation with the support of an anonymous donor. The Foundation also acquired from Ivancich's collection a manuscript of *The Faithful Bull*, a story that was dedicated to Adriana. The fable is from a body of Hemingway's work that he referred to as the "Venetian Fables," and a final version was eventually published in the now defunct *Holiday* magazine.



In a letter to Gianfranco Ivancich, Hemingway quotes an unwelcome visitor, "We have come at a most interesting time. Just in time to see the great Hemingway cry because he has to kill a cat."

Teju Cole Honored with the 2012 PEN/Hemingway Award

Patrick Hemingway, son of Nobel Prize-winning writer Ernest Hemingway, presented the 2012 PEN/Hemingway Award to Teju Cole author of *Open City*, <http://www.tejucole.com/>, during a ceremony on April 1, 2012 at the JFK Library. In accepting the award, Cole said: "To have been chosen as a winner feels like a tremendous stroke of good luck. To have been chosen as a nominee feels like recognition of merit. I am terribly honored to have been chosen as a nominee for this prize, and I feel very, very lucky to have emerged as the winner."

Hemingway Foundation/PEN Award

—Steve Paul

Teju Cole, an American writer with Nigerian and European roots, this year was named the 37th winner of the Hemingway Foundation/PEN Award for first fiction. Cole's short novel, *Open City*, centered on a Nigerian psychiatry resident in New York City and was widely acclaimed.

Cole—a pen name—received the award April 1 at the John F. Kennedy Library in Boston at an annual event that attracts hundreds of literary-minded locals. As usual, Patrick Hemingway helped present the award and kicked off the event with a reading from his father's *Death in the Afternoon*. A noted Boston area writer, Andre Dubus III, gave a passionate keynote talk in praise of Ernest Hemingway's legacy for readers and writers, a body of work that represents truth, heart and authenticity.



The Hemingway Foundation co-sponsors the award with New England PEN, the regional chapter of the international writer's organization. The University of Idaho and the Ucross Foundation offer residencies to the winner and runners-up.

Also named this year were two finalists and two honorable mentions.

The finalists (pictured below, alongside Patrick Hemingway, with Marjorie Hudson on right): Amy Waldman, author of *The Submission*, a novel, and Stephanie Powell Watts for *We Are Taking Only What We Need*, a story collection. Honorable mentions went to Marjorie Hudson (*Accidental Birds of the Carolinas*), and Chad Harbach (*The Art of Fielding*).



Conference Fundraiser for PEN

—Charlotte Ponder



Ticket-holders for PEN/Hemingway fund raiser at the 15th Biennial Conference of the Ernest Hemingway Society enjoyed a beautiful evening at Horton Bay and Walloon Lake. At Horton Bay on Lake Charlevoix, we saw Shangri-La, next door to the house where Hemingway's first wedding reception was held and where he often visited the Dilworth family throughout his youth, and savored desserts and champagne on the lawn. Horton Bay Store was also open, and we could stroll down Lake Street to the place where the warehouse and pier used to be. Pilings are still visible in the clear, cold water along the shoreline. At Walloon Lake, we toured Grace Cottage (pictured on p. 10) in small groups, courtesy of our host William Fairhurst, and cruised the lake aboard an armada of pontoon pleasure craft organized and

led by Jim and Marian Sanford (pictured on p. 14). Thanks to our members who attended and to some generous benefactors for refreshments and facilities, we realized nearly \$6,000 for this important fund. Thank you to everyone who helped out.

To those of you who contributed items for the conference Silent Auction to benefit the Hinkle Fund, let me say thank you once again. We were unable to properly house a silent auction this year because of space limitations, so we offered our wares via a consignment sale handled by our longtime friend and used book dealer, Steve Ruebelman. We still have some things left for the next fund-raising effort; perhaps it will be an on-line auction. Combined with the T-shirt sales we have added approximately \$1,100 to the Hinkle Fund. We hope to continue fund raising efforts between conferences to fortify these funds even further. Feel free to send checks to our treasurer, Gail Sinclair (address can be found at www.hemingwaysociety.org). This fund is one of the most valuable that we have, supporting our young scholars in their early professional growth. Let me tell you we have some outstanding and deserving graduate students in our society who will go on to do great things—who are already doing great things!—in Hemingway scholarship.

News from the Ernest Hemingway Foundation of Oak Park

—John W. Berry, Chair, *The Ernest Hemingway Foundation of Oak Park*

By far, the Foundation's most important activity this year to date was the sale of the Hemingway Boyhood Home at 600 N. Kenilworth, Oak Park.

This was a very difficult decision for the seventeen-member Board, but one necessitated when our three-year partnership with Dominican University was unable to raise the \$2 million necessary to retire the loan (\$420k), restore the Music Room (demolished in the late 1930s) and use the space as an international education space with the upper floors as housing for visiting scholars.

The Foundation put the home on the market in late February and our agent showed the home over 35 times to serious potential buyers in the next four weeks; we had two offers within a week and a third after the house was under contract.

We did our best to keep the Hemingway family and friends in the loop during the process.



In the end, a wonderful Oak Park family with two young sons living around the corner on Grove Avenue (Kurt and Mary Jane Neumann) made a bid at the asking price and wrote a letter of intent that included their connection to Upper Michigan, to EH's life and work and plan to return the property to a single family home over a few years and to open it to the public annually and perhaps for special events with the Foundation. The home had been a three-flat since the late 1930s.

Retiring the loan on the house and realizing enough revenue to cover the costs we put into house over the decade we owned it allows us now to focus on our educational and cultural mission.

Other recent activities include:

A June 8th public screening at Columbia College Chicago of the new HBO Film *Hemingway and Gellhorn* which debuted on the network on May 28th, Memorial Day.

The Foundation partnered with HBO Films and Columbia College for this special event.

Columbia College grad Len Amato, President of HBO Films and Alexandra Ryan, Executive Producer of *Hemingway and Gellhorn* flew in from Los Angeles .

Continuing this year, programming again focused on "Great Places for Learning," in collaboration with other Midwest cultural and educational institutions instrumental in the development of the young Hemingway into an internationally renowned writer.

This year's July 21st Annual Birthday lecturer is John Barr, retiring President of the Poetry Foundation—*Poetry Magazine* which published Hemingway's works in the 20's (January, 1923), celebrates its 100th anniversary this year. Mr. Barr is a businessman and a poet and will discuss EH and poetry. Our Fall lecture series includes Paul Henrickson (October 5) on the release of the paperback edition of *Hemingway's Boat*.

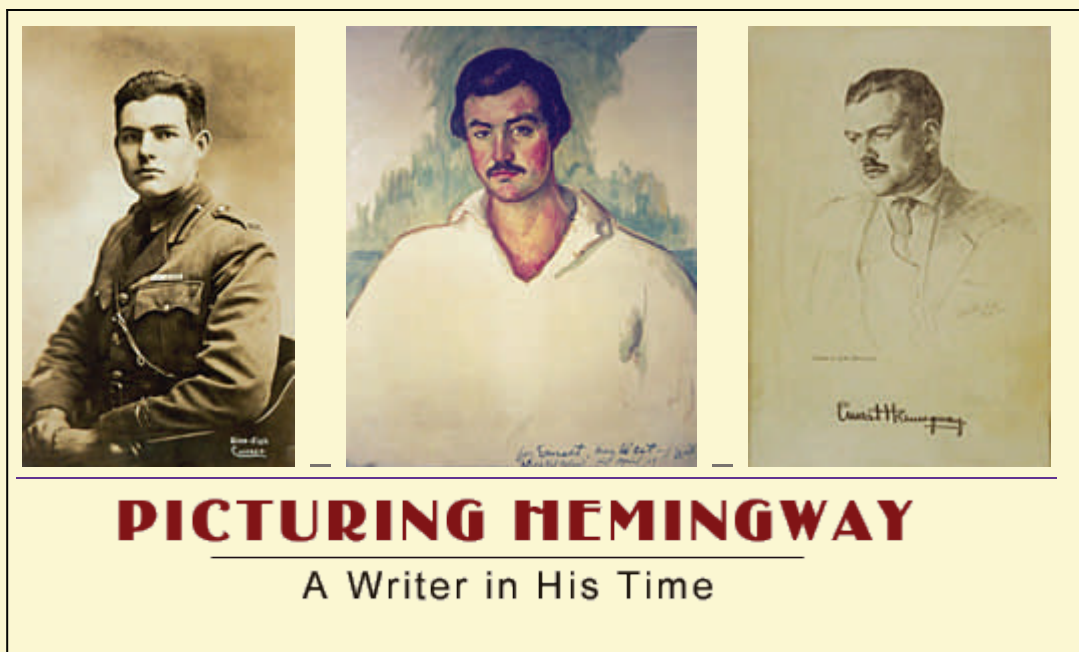
The Foundation is also planning to mount a June 2013 group People to People trip to the Havana Hemingway Colloquium.

Top Ten Hemingway-related Websites

—Lisa Tyler, Sinclair Community College, Dayton, Ohio

Serious readers and college professors tend to believe that much of the material available on the internet is shallow and academically useless. And much of it is. But when it comes to Hemingway studies, the reality is that excellent resources (many of them primary sources) are freely available on the internet for readers and instructors.

1. The *Kansas City Star*, the newspaper where Hemingway began his career as a professional journalist, hosts a particularly rich collection of resources, including a dozen articles he authored in 1917-1918, pieces by Susan Beegel of the *Hemingway Review* and Ernest's son Patrick, audio clips of Hemingway's Nobel acceptance speech and readings of his own work, and excerpts from the newspaper's stylebook, which Hemingway praised as "the best rules I ever learned for the business of writing." <http://www.kcstar.com/hemingway/>
2. Read articles Hemingway wrote between 1920 and 1924 for the *Toronto Star* in this digital archive, along with a collection of *Star* stories about the writer. <http://ehto.thestar.com/>
3. You can view images of Hemingway throughout his lifetime by visiting "Picturing Hemingway: A Writer in His Time," a website hosted by the National Portrait Gallery for its 1999 exhibit, sponsored by Thomasville Furniture. <http://www.npg.si.edu/exh/hemingway/index.htm>



4. You can view excellent photographs of letters from Ernest Hemingway in an "extended portfolio" titled "Ernest Hemingway's Life in Letters" published online by *Vanity Fair* to accompany its fall 2011 magazine article about the Hemingway Letters Project. (Type "Hemingway" in the search box to find that article, along with the Hemingway paper doll and other Ernest-related articles from the magazine.)

<http://www.vanityfair.com/culture/features/2011/10/hemingway-slideshow-201110#slide=1>

5. You can watch (or show your students) the first half of the 100-minute Biography television program *Ernest Hemingway: Wrestling with Life* (with limited commercial interruptions from Smirnoff, Kroger, and other corporations). Ernest's granddaughter, Mariel Hemingway, narrates the documentary, which features commentary from his sons, Jack and Gregory, friend A.E. Hotchner, and Charles Scribner III, Hemingway's publisher. <http://www.imdb.com/video/hulu/vi2583599897/>

6. The next time you need to wake up a class (or yourself!), take a four-minute break to watch this fascinating (and remarkably moving) stop-action video of *The Old Man and the Sea*, created by German artist Marcel Schindler.

<http://www.marcelshindler.de/animation/theoldmanandthesea/theoldmanandthesea.php>

7. Read the *Paris Review* interview of Hemingway by George Plimpton in 1958.

<http://www.theparisreview.org/interviews/4825/the-art-of-fiction-no-21-ernest-hemingway>

8. View a two-hour video on Hemingway's *The Sun Also Rises*, filmed at his Key West home. Guests include scholars Susan Bee-gel and Linda Patterson Miller, writer P.J. O'Rourke, and Hemingway's granddaughter, Mariel.

<http://www.c-spanvideo.org/program/169667-1>

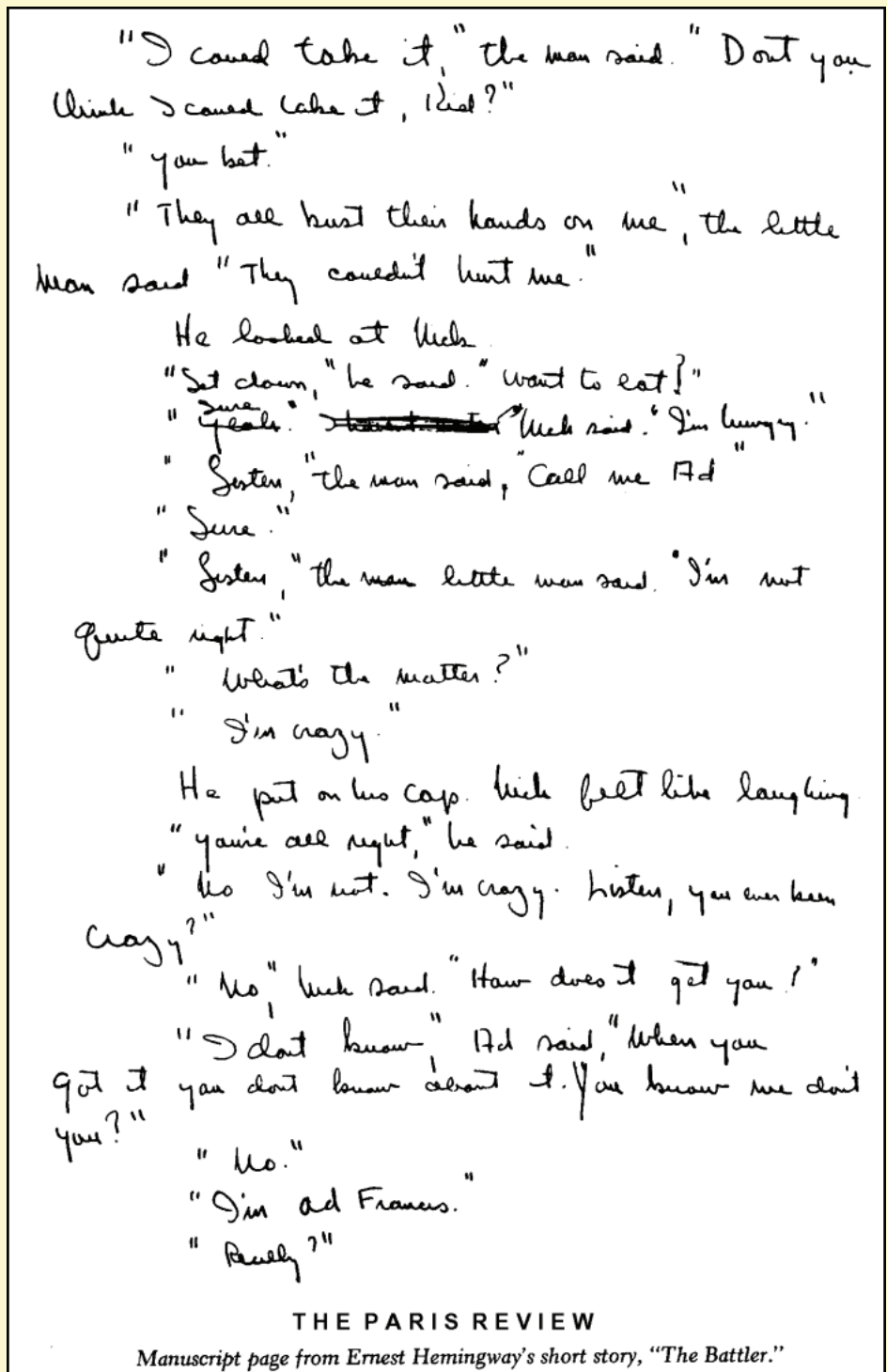
9. The "Featured Author: Ernest Hemingway" page hosted by the *New York Times* includes links to 28 reviews in that newspaper of Hemingway's work, 9 Hemingway dispatches on the Spanish Civil War, essays by Hemingway biographers Carlos Baker and Michael Reynolds, reminiscences by Mary Hemingway of her husband's experiences writing *A Moveable Feast*, a 17-photo slide show, and Hemingway's 1961 obituary: "Hemingway Dead of Shotgun Wound; Wife Says He Was Cleaning Weapon."

<http://www.nytimes.com/books/99/07/11/specials/hemingway-main.html> (free registration required).

10. Hemingway's son Patrick and his grandson Sean discuss the newly restored edition of *A Moveable Feast* in an approximately three-minute video on the "Ernest Hemingway" page hosted by Simon & Schuster, the current publisher of his works. The site also includes excerpts from Hemingway audiobooks.

<http://authors.simonandschuster.com/Ernest-Hemingway/1792713>

See the Virtual Hemingway link on the International Hemingway Society web page (www.hemingwaysociety.org) for more online resources.



Up In Michigan—Over All Too Soon!

—Charlotte Ponder, *Queen of the Conference*

“As soon as it was safe for the boy to travel, they bore him away to the northern woods.” It was a fitting opening for Carlos Baker’s biography of Ernest Hemingway and it was the same for the conference taking place in the area that was so important to the Hemingway canon.

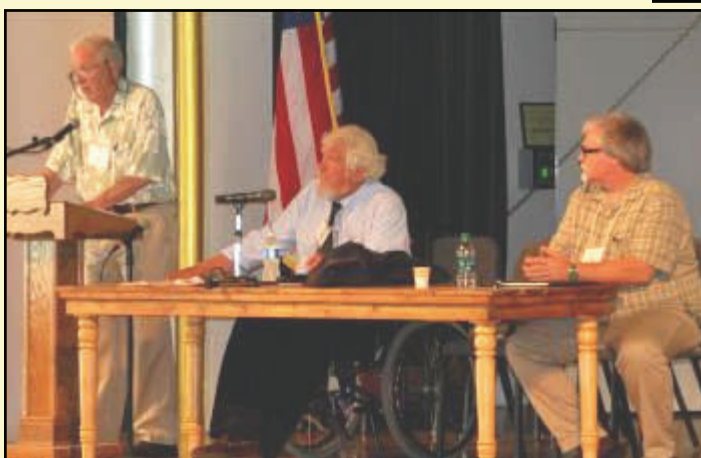
When the 15th Biennial Conference of the Ernest Hemingway Society began on June 17, 2012, Petoskey and Bay View, MI, joined the ranks of such cities as Paris and Pamplona on the international landscape of Hemingway scholarship and literary tourism. Participants arrived throughout the day on Sunday, to pick up badges and packets at the Campus Club at the Bay View Association, and they continued to arrive in rain and shine throughout the week. It would be the largest conference in the history of the Hemingway Society with nearly 320 full registrants.



The venues for panels and presentations provided by Bay View exceeded our expectations of Victorian atmosphere and charm. One member wrote to us later, “Even those rainy days made sitting together inside a 100 year old building talking about Hemingway even better!” The historic Perry Hotel, where Hemingway actually stayed at one



time, has often hosted the Michigan Hemingway Society in grand style, but the Opening Reception they provided for us on Sunday evening was superlative even by their standards. Old friends and new mingled while we enjoyed the excellent refreshments, elegant décor, and the stunning views of Little Traverse Bay.



(Top right: Jim Meredith and Charlotte Ponder at the closing ceremonies. Top left: Evelyn Hall at Bay View, where EH once wrote. Above: Welcoming Ceremonies: Charlotte Ponder, Dexter McNamara, Odawa Tribal Chairman, Robert Trogon, the Hon. Bill Fraser, Mayor of Petoskey, Jim Meredith, Michael Federspiel. Left: “Hemingway’s Michigan,” Don Junkins, H. R. Stoneback, and Michael Federspiel. *Photos courtesy of Tom Adams.*)

The Monday opening sessions have been dubbed by many as the best ever. Jack Jobst, Fred Svoboda, and Michael Federspiel were both witty and informative while giving attendees an orientation on why we meet in Northern Michigan. The plenary session that afternoon, “Hemingway and Fishing,” presented by Allen Josephs and Ken Marek, continued the standard of excellence established by the morning’s activities. Audience members raved that it was Joseph’s best plenary ever and that the fly fishing demonstration by Marek brought a unique aspect of “pure Michigan” to the day.

Papers and panels and plenaries throughout the week were outstanding, thanks to all who participated. The most difficult task, as always, was deciding which session to attend. There were approximately 120 papers given, and several presentations were organized or given by the Michigan Hemingway Society that were open to visitors as well as conference participants as our way of



Five Hemingway Women. L-R Mary by Diane Fox, Martha by Audry McMullen, Pauline by Susan Lightcap, Hadley by Carole Underwood and Grace by Charlotte Ponder. (Photo courtesy of Tom Adams.)

thanking the community for its many in-kind donations. These included: “The Odawa Tribe in Hemingway’s Time”, “Hemingway’s Michigan, My Michigan”, “Five Hemingway Women: Biographical Portrayals”,

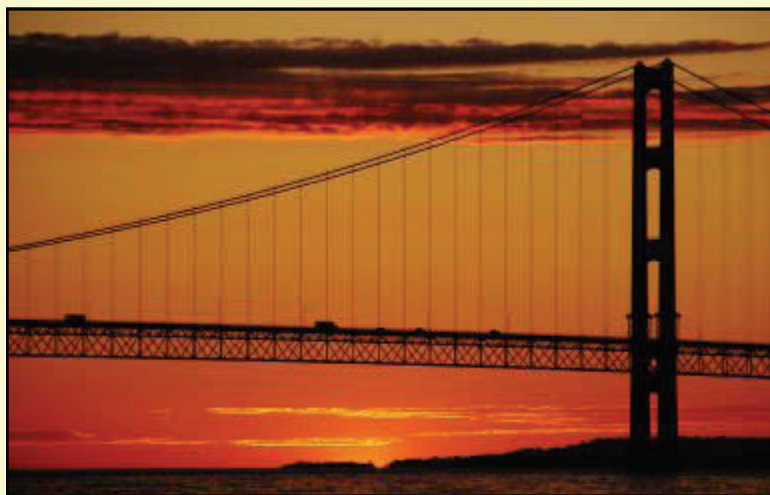


Hemingway and Food, Second Course. L-R: Gail Sinclair, Nicole Camastra, Hilary Justice and Valerie Hemingway. (Photo courtesy of Tom Adams.)

“Hemingway and the Local Area”, “A Michigan Writers Roundtable”, “Picturing Hemingway’s Michigan”, and “Hemingway and Northern Michigan.” The fascinating plenary session by J. Gerald Kennedy, “*The Letters of Ernest Hemingway and The Fiction*,” was also open to the public and made us very eager

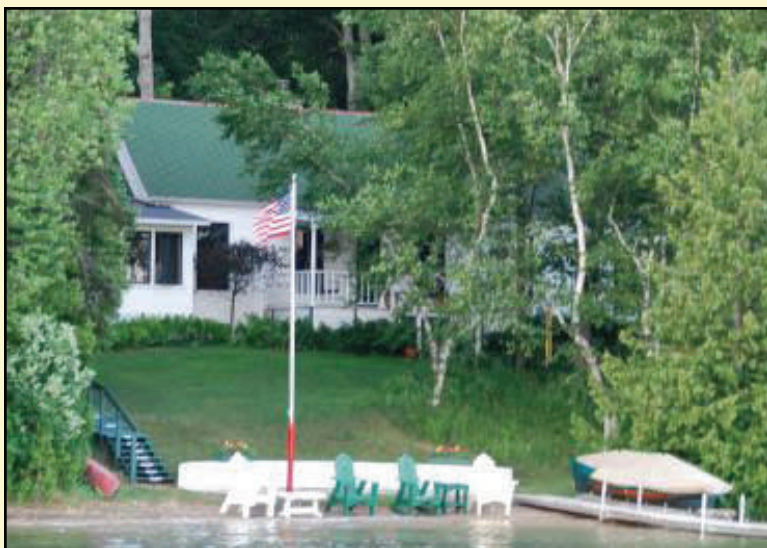
for the publication of the next volume of letters, which will cover 1923-1925.

Spellbinding is not too strong a word for H.R. Stoneback’s meditation “Hemingway’s Michigan, My Michigan,” and everyone was deeply moved by the story of young people being impacted by life, death, and literature and the message it holds. Michael Federspiel’s presentation of historic photos and materials from his very successful book, *Picturing Hemingway’s Michigan* gave us all a fascinating look into the Petoskey and Walloon Lake area as it was when the Hemingway family began summering there. The portrayal of Hemingway’s mother and wives (“Five Hemingway Women: A Biographical Portrayal”) had a most enthusiastic reception by a very gracious audience. It was an unexpected hit which generated many requests for video recordings and even tours.



Michigan weather, famously changeable, provided quite a show on Thursday evening as well. As our bus approached the docks at Mackinac City for the Sunset Cruise on a vintage ferry of the Arnold Line, impressively dark storm clouds approached. To quote from another reporter, “On cue, the weather for Thursday’s Sunset Cruise: sun, wind, rain, hard rain, wind, spectacular sunset—in that order—all between 6 and 10 p.m.” Along with a rainbow, there were drinks and plentiful food, but the five-mile-long bridge and the sunset were indeed the stars of the evening and photo ops with congenial friends abounded.

Most participants had the opportunity to tour the Hemingway summer cottage Windemere (right), either at the pre-conference reception hosted by owner Ernest Mainland or during the



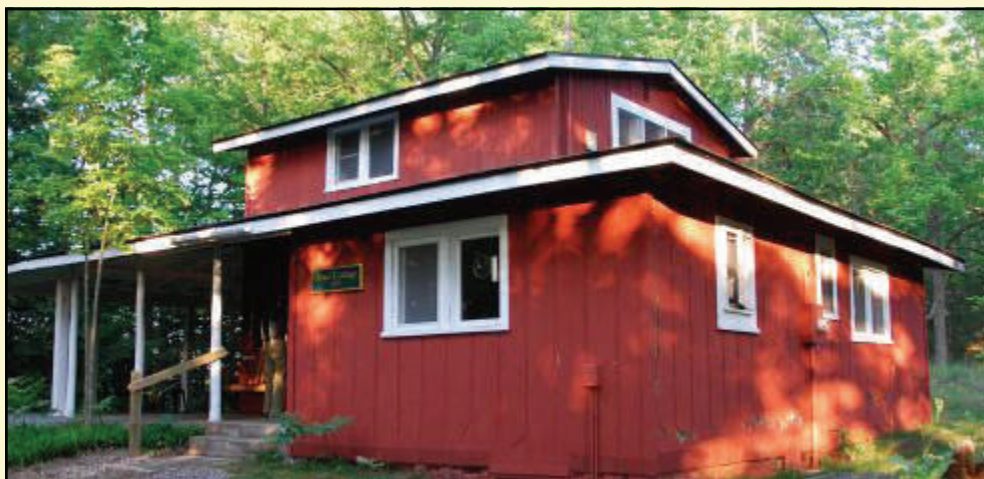
week at a scheduled tour time. We also offered bus tours to Horton Bay (General Store pictured at left; Grace Cottage below), and walking tours of Petoskey’s Hemingway sites are now marked by new historic plaques and have an accompanying brochure.

The closing reception and banquet were held at the beautiful Bay Harbor Yacht Club, a new facility built in a Victorian-looking style. We enjoyed the views from the terrace, outstanding hors d’oeuvres, drinks and conversation until

time to be seated in the banquet room.

But the windows lining that room allowed us to retain the views of yachts, sky, and water until the sinking sun became too intense. The shades were drawn during Sandra Spanier’s keynote address and lifted again in time for one more of Michigan’s “million dollar sunsets.”

(Photos courtesy of Tom Adams)





I've had the most trouble writing a "wrap-up" for this conference that I've ever had producing an article. This event represents more than four years of planning by a number of people in the Michigan Hemingway Society, two years of really intensive work, and six months of beyond-insane total immersion. I had the time of my life, and because I feel the week was such a success, it seems like boasting for me to be the one to write it up! We have had

so many wonderful thank-you letters and calls from members and guests. Those of you who were with us know well the khaki and black streak flying around from building to building that was barely recognizable as Cecil Ponder and became known as Batman, Techno-Angel, and other terms of endearment. His expertise, determination, and duct tape kept most presentations visible and audible despite the many obstacles encountered in 120 year-old buildings which are being used by several groups. Nancy Nicholson and her crew of volunteers kept the registration and ticketing running day and night at every event, and none of us would have eaten or drunk a thing, let alone so elegantly and well, if it weren't for the talents and inexhaustible efforts of Marian Sanford. I don't have space to list and thank all the contributors, but there are many. Please notice their names on the acknowledgements page of your program or



on line and realize how much we owe them all. It took a village.

I announced at the opening session that everything would go smoothly if everyone remembered that I was the Queen of the Conference. We had a lot of fun with that joke all week long, and I am humbled by the kindness of so many friends and colleagues. It was good to be the Queen, if only for a week, and I thank you for the opportunity. We regard our subjects with very great favor, and we are amused. Thank you.

(Pinehurst and Shangra La. Above: Seney's Depot (Photos courtesy of Tom Adams); Bottom: Jim Sanford, Judith Butler, John Sanford, and Valerie Hemingway (Photo courtesy of John Sanford).

The 1925 Jacket of *In Our Time*

—Roger Lathbury, George Mason University

From the late nineteenth century to the 1920's dust jackets for commercially published books evolved from plain wrappers telling the title of the volume and the author's name, with a minimum of pictorial appeal, to the more elaborately designed jackets of the 1920's and the ones we are familiar with today when we visit (if we *can*) a bricks-and-mortar bookshop. The wrap for *The Great Gatsby* [1925] was one of the first and most famous examples, with, as most people know, Fitzgerald using it as an inspiration for his story.

It was only in the Gilded Age that cover designs, whether on a wrap or stamped on cloth, became part of the marketing of books. Mark Twain was instrumental in bringing about this change, but it was still seen as dubious hucksterism. Brahmin-like houses such as Houghton Mifflin disdained it. The furthest Houghton Mifflin would go in the 19th century was to offer the reader art-deco like lettering and simple designs on the cloth.

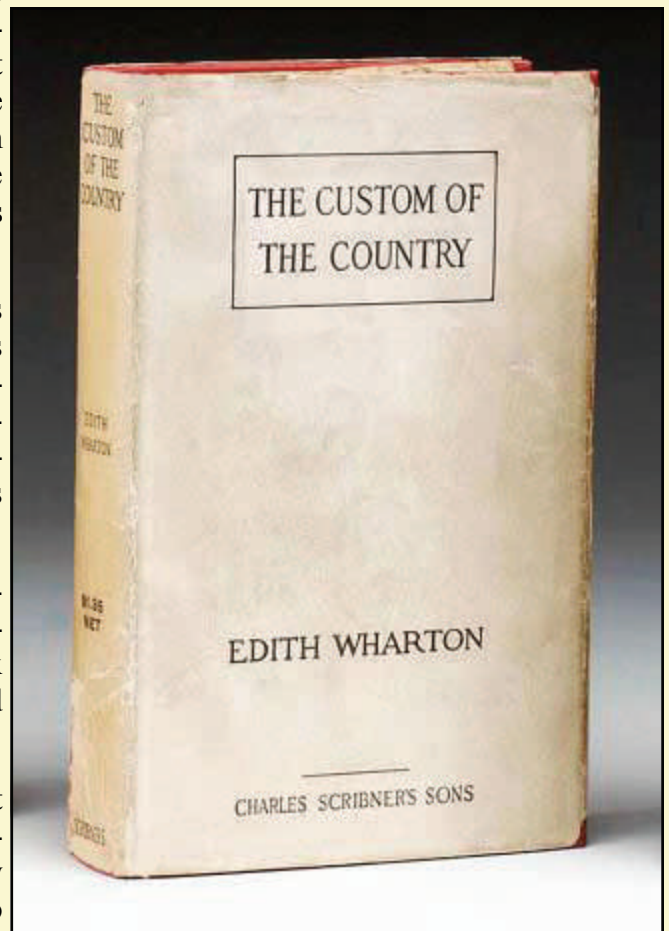
The straight-laced firm of Charles Scribner was as haughty as its Boston competitor. The paper wraps for the serious literature it offered are well illustrated by the ones devised by that firm for one of its stars, Edith Wharton. *The House of Mirth* (1905) and *Ethan Frome* (1911) do little more than repeat the cloth stampings that they cover. (Ironically, Scribner's anti-commercial attitudes helped push Wharton eventually to leave for the more mercantile D. Appleton in the mid 1910's.) Dust wrappers at Scribner's were strictly utilitarian, meant to protect the cloth from dirt, like "dusters," coats worn while riding in an open vehicle. Often these jackets were discarded by the purchaser, thus accounting for their rarity. Maxwell Perkins immediately threw them away.

The 1925 Boni and Liveright jacket for Hemingway's first commercially published book, *In Our Time*, straddles the tendency toward commercialism and the snobbish appeal of high art. It is devoid of picture, although dingbat-like ornaments can be found in the corners. The type, except for the contrasting face of the title in the center box, is traditional, the colors muted.

At the same time, however, the jacket aims to be promotional. It contains no fewer than six endorsements for Hemingway's writing, from Sherwood Anderson, Ford Madox Ford, Edward J. O'Brien, Gilbert Seldes, Waldo Frank, and Donald Ogden Stewart.

The reasons for this compromise must be surmised, but there is little doubt that the fact that *In Our Time* as a collection of stories was of a genre that did not sell as widely as novels. If it was to make its appeal at all, it had to do so on the grounds of aesthetics, within the self-imposed economies of its production. Plainly Liveright was pulling out all the stops it could manage, without pulling out all the dollars it could.

Historically, the idea of blurbs, and even the word blurb, was relatively new. The term was coined in 1907 by Gillett Burgess; he intended it as a self-parodic word (thus its comical sound), intended to point to the excessive and perhaps insincere praise heaped on a work, not infrequently by an in-crowd. Although most would agree that *In Our Time* is one of Hemingway's greatest achievements, Burgess's idea does apply to the half dozen offerings on the cover of Hemingway's collection. All of the "blurbers" were Hemingway friends and admirers.



(One thinks of Hemingway's mocking puff for James Thurber's *My Life and Hard Times*: "I find it far superior to the autobiography of Henry Adams. Even in the earliest days when Thurber was writing under the name of Alice B. Toklas we knew he had it in him if he could get it out." —Was this the source of Dorothy Parker's telegram about the proudly public pregnant Broadway theater woman: "GOOD WORK, MARY, WE ALL KNEW YOU HAD IT IN YOU"?)

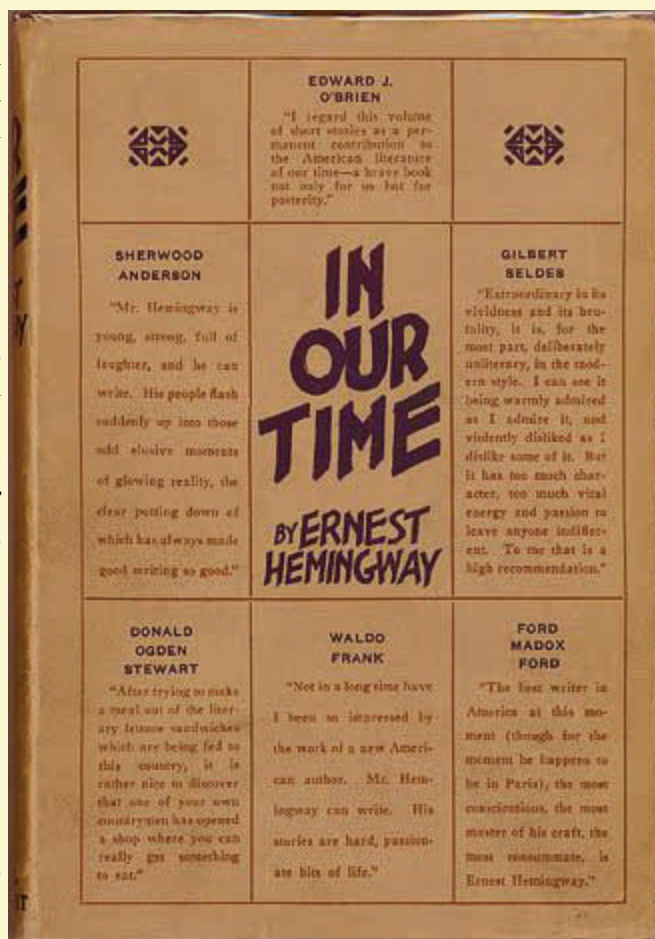
The cover of Wharton's novel is plain, blurbless, restrained in the extreme. No special tinting or color has been added. *In Our Time* moves away from this austerity, and Hemingway's later jackets would do so as well. Although *The Torrents of Spring* and *The Sun Also Rises* do feature cover drawings, they are simple and, in the case of *Sun*, classical in feel, a restraint that Hemingway's books up to *For Whom the Bell Tolls* (1940) exemplify.

Curiously enough, the jackets for Hemingway's fiction were often designed by the same artists who worked on Fitzgerald's jackets. Cleon Damianakes [Wilkins] (1895-1979) was responsible for the wrappers for *The Sun Also Rises*, *A Farewell to Arms*, and the 1930 Scribner's *In Our Time*. The same Neely who devised the picture of Spanish mountains *For Whom the Bell Tolls* was responsible for the plainer 1941 *The Last Tycoon*.

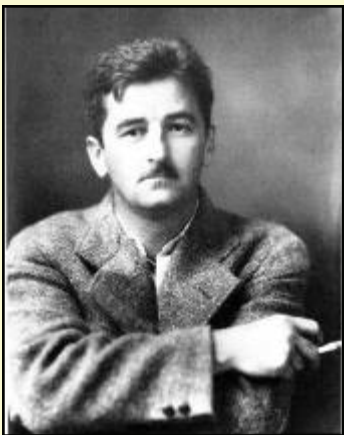
Hemingway seems not to have been pleased with the cover of the 1925 Liveright *In Our Time*. Shrewder than he is often given credit for about publishing, in a letter to Horace Liveright, he objected to "the massing of all those blurbs on the cover, each one of which would have made, used singly, a valuable piece of publicity but which grouped together as they were, simply put the reader on the defensive" (letter of 7 December 1925). One must insert a note of caution about appraising his reaction, however. This letter was written at a time when Hemingway was intending to break with Liveright to move to Scribner's. Nothing could stop Hemingway when he wanted to pick a fight. Interestingly enough he still assumes here that the cover of a book makes it appeal as a verbal object rather than a piece of art whose visual appeal or iconography would move the reader, so his own sensibility as far as book jackets is concerned seems rooted in the early decades of the twentieth century.

However, Hemingway was always more concerned with the contents than the packaging. In both *Death in the Afternoon* and *For Whom the Bell Tolls* he was attentive to literal accuracy over pictorial allure. On 15 August 1940, when the wrap for his Spanish Civil War novel was being assembled, he was worried about the fidelity of a drawing to the bridge central to the novel. Objecting to the first drawing (he wanted spans more delicate and true to the bridge as he had written it), Hemingway wrote, reasonably enough, to Maxwell Perkins: "I never interfere in jackets except the time they made the bull a heifer or an androgynous steer—whichever it was—and I had to fix that. Feel the same way about this bridge. Otherwise I think the drawing is pleasant and would lead people on rather than drive them away."

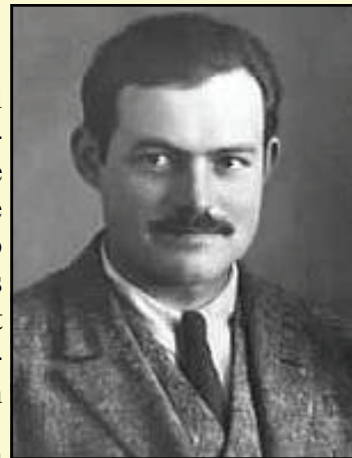
By the 1950's, Hemingway attempted to arrange that women to whom he was attracted would draw jackets. Such was the case for *Across the River and Into the Trees* and *The Old Man and the Sea*. By that point, though, he was so famous that whatever he said his publishers would oblige, there could be no question about fidelity to his text, and pictorially appealing dust wrappers had become a staple of the publishing world.



MLA and ALA: Calls for Papers



The Hemingway Society sponsors at least one panel each year at the meeting of the Modern Language Association held in early January and two panels at the American Literature Association in late May. Submissions are welcome any time. Please do keep in mind that panels are usually arranged six months to one year in advance of the conference. Please do not officially approach panelists or run a "Call For Papers" (CFP) until you are notified that the panel has been accepted.



We're also pleased to announce a collaborative panel with the William Faulkner Society, "Faulkner and Hemingway: Changing the Game," at the 2013 MLA Convention in Boston, January 3-6. The day and time will be announced this fall in the MLA Convention program. Questions or concerns: contact Sara Kosiba at skosiba@troy.edu.

Upcoming at SAMLA, November 9-11, Durham, NC

The Hemingway Society will present "Hemingway and the American Dream," including Stephen Cooper's "The American Dream and *In Our Time*," Heather R. Ross's "Do Go Gentle Into That Good Night: Hemingway's Colonel Cantwell Chooses Love and His Own Femininity Over Past Rage in the Dying of the Light," and Jonathan Austad's "A Farewell to Community: The Loss of Social Unity in Hemingway's *A Farewell to Arms*."



Teaching Hemingway Series: Works in Progress

Soliciting both feedback and additional proposals, individual volume editors of the *Teaching Hemingway* series (Kent State University Press), along with moderator Mark Cirino, convened a roundtable at the 15th Biennial Hemingway Society Conference. Where previous volumes in the series have dealt with individual works, forthcoming editions will instead present collections of essays with various approaches to teaching the emergent themes in Hemingway's major works. At the conference roundtable,

volume editors Frederic J. Svoboda, Verna Kale, and Kevin Maier (pictured above) introduced their respective editions and fielded questions and comments from the audience.

Comments from both the audience and editors indicated agreement that these volumes should represent not only the best current scholarship on their respective topics but should also fulfill the practical purpose of serving as a handbook to teachers at a variety of post-secondary institutions. Audience suggestions included requests for lesson plans, writing prompts, publication history, and first person accounts of teaching experiences, as well as practical suggestions for how to teach the bottom of the "iceberg" without stepping in as a narrator/explicator for the students. One audience member suggested that each essay in the volume should address the unwritten question, "What is the challenge for students about this work?" and proceed accordingly. Additionally, contributors noted that while the essays in the volume may deal with one or two works, the practical applications could be easily extrapolated to other works as well.

Planned volumes (titles are still works-in-progress) include collections on Hemingway and Modernism (Joseph Fruscione), Hemingway and Gender and Sexuality (Verna Kale), Hemingway and the Natural World (Kevin Maier), Hemingway's Short Fiction (Frederic J. Svoboda), and Hemingway and War (Alex Vernon). Each volume has its own timetable for completion, and editors may still be accepting essay proposals and feedback from interested scholars/teachers. Contact the individual editors with questions about their respective volumes, or, for more information about the series as a whole, contact Mark P. Ott mott@deerfield.edu.

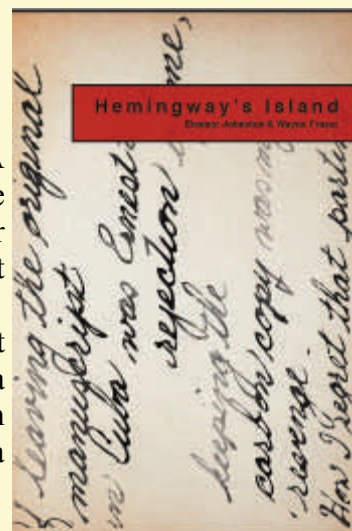
Hemingway's Island

New Reading by Eleanor Johnston and Wayne Fraser

Hemingway's Island is fictionalized history. During the late 1950's, as the USA and USSR moved towards nuclear war, Ernest Hemingway was under surveillance by the Federal Bureau of Investigation. There he was, America's most popular writer, living in Communist Cuba, having written *For Whom the Bells Tolls* that Fidel Castro is reputed to have used as a model for his guerilla insurgency.

The novel has two narrators. Mary, Hemingway's fourth wife, describes their last week in early summer, 1960 in their beloved Cuban home, the Finca Vigía. She is a feisty, articulate woman, after his money to be sure, but also fighting to save him from alcoholism, physical pain, paranoia and depression. Mary's story captures a turning point in their marriage as they feel forced to return to the USA.

Fifty years later, the second narrator, a Canadian graduate student, Alf O'Malley, comes to Cuba with his pregnant girlfriend, Beth. He is a hyperactive, awkward hero who encounters many misadventures during their week in Havana as they stumble their way into a mature love. He not only seeks Mary's unpublished manuscript which will solidify his academic career but also finds other secrets of the Finca Vigía revealed by their tour guides, descendants of the models for Santiago and Manolo in *The Old Man and the Sea*. Suspense builds as Alf uncovers evidence of Hemingway's harassment by the FBI, of the black market in Hemingway treasures and of the rapid deterioration of the Finca library in Cuba's humid climate. The novel is available at www.wayneandeleonor.com and at lulu.com.



Hemingway Email List Continues to Grow

The email discussion List that eventually became the official on-line forum for topics Hemingway began over twenty years ago with three initial members: a librarian whose name I have forgotten, James Brasch, and me. The librarian departed within a few weeks, but others slowly joined, so from three we became, as of late July 2012, 265 list members.

The most excitement in the early days occurred when a list member went on vacation after turning on an automated response to received emails that read: "I'll be back on Monday." When this text traveled back to the list's computer, of course, it generated another posting that went out to everyone, including the machine whose owner was on vacation. Within minutes, an infinite loop had formed, and this quickly reached gigantic proportions, thousands of emails, all saying the same thing, and shutting down the list. Of course, by law all such events must

occur on Friday nights, when few if anyone is watching, but when the loop began endangering the University's computer system, the tech people sat up and took notice. This problem took several days for the hard-working, underpaid tech people to clear the system and return everything to normal.

The list never became a conduit for major, thesis-driven discussions, perhaps from the nature of reading off a computer screen, but it continues to serve as a way of notifying members about (and sharing reviews of) Hemingway topics, such as the recent HBO Gellhorn film, the Woody Allen homage, *Midnight in Paris*, new books and articles in national media. For the list to keep growing, it must be serving its purpose: as a discussion venue for all things Hemingway.

—Jack Jobst, Emeritus, Michigan Tech



Marian and Jim Sanford enjoy a libation with Jack Jobst and his wife, Debby Fedewa, during the Petoskey Conference. (photo, Tom Adams)

The Hemingway Newsletter

Editor, Al DeFazio

defazioal@gmail.com

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Cohn's Model Really Was Insecure

—Peter L. Hays

In the March 2012 *PMLA* (127:2) Belinda Wheeler has printed letters that Lola Ridge, briefly a New York editor for Harold Loeb's journal *Broom*, sent to him in Europe. Ridge wanted an all-American number and was incensed when Loeb inserted a poem by Gertrude Stein, who, though American, Ridge considered warped by European modernism. Ridge criticized Loeb for lacking his own, clear critical standards, showing manuscripts to others for their opinions, much as Cohn quotes guidebooks about European architecture rather than forming his own opinion. In a letter sent to Loeb on 2 January 1923, she writes: "[Y]ou were a man who through a sense of cultural insecurity, permitted all aesthetic blows your way to deviate your intellectual contours. I saw that you fluctuated through pressure without, rather than changing through the urge of inevitable growth within" (290).

Others have said that in Cohn, Hemingway portrayed Harold Loeb extremely accurately. Ridge provides more affirmation.

Cover of Harold Loeb's *Broom*, 4.3 (1923).

