A Year After the Epic Paris 2018 Conference, the Hemingway Society Prepares to Go into the Great Wide Open: Complete Wyoming/Montana 2020 Coverage

One year after 518 scholars and fans gathered in Paris for the largest-ever Hemingway Society conference, plans are firmly in place for what will go down as one of the most unique gatherings in the organization's forty-year history.

The XIX International Hemingway Conference, “A Place to Write, Writing Place,” will be held July 19-25, 2020, in two venues: from July 19-22 in Sheridan, Wyoming, and July 23-25 in Cooke City, Montana. July 23 will be a partial travel day with an opportunity to stop for lunch at the Buffalo Bill Center of the West in Cody, Wyoming, just east of Yellowstone National Park, before an official welcoming extravaganza that evening in Cooke City.

This is not the first Hemingway conference with split destinations. In 2006 the society met first in Malaga, Spain, before traveling to Ronda. But the wilderness environs that attracted Ernest Hemingway to the American West, first to Sheridan in 1928 and then to Cooke City two years later, are far more rustic than southern Spain and long discouraged the society's board from seriously pursuing either of these important sites for a conference.

According to conference director Larry Grimes—a resident nowadays of Mancos, Colorado, some 700 miles south of Sheridan—the time has come to pioneer a foray into the great wide open. Thanks to the hard work of on-site residents who themselves have been enthusiastically engaged in Hemingway programming in recent years, Teton-like obstacles that once seemed insurmountable to celebrating the cabin in the Big Horns where A Farewell to Arms was completed or the L Bar T Ranch where To Have and Have Not was labored over in 1936 are now molehills, not mountains.

“We're very fortunate to have great folks both in Sheridan and in Cooke City who've been campaigning for some time to host a conference,” reports Grimes. “Debi Isakson and John Sutton are both at Sheridan College, which has excellent, state-of-the-art facilities, and they've been partnered for a couple of years with Shannon Smith, director of the Wyoming Humanities Council, to create Hemingway Highways, a NEH-grant-funded, multi-arts program celebrating Hemingway's importance throughout the state.

“Shannon, Debi, and John and other council members have been sponsoring community reads and forums, creating exhibitions, and staging theatre productions, generating a lot of enthusiasm from Laramie to Cheyenne up to Jackson and over to Sheridan. They've built the local infrastructure network needed to host an international conference.

“Then, of course, everybody got to know Chris Warren at the Paris conference, where he delivered a fantastic paper. He has hiked every inch of

“Up the river were the two peaks of Pilot and Index, where we would hunt mountain-sheep later in the month, and you sat in the sun and marvelled at the formal clean-lined shape mountains can have at a distance....”

—Ernest Hemingway, “The Clark's Fork Valley, Wyoming,” Vogue (February 1939)
Hemingway's Yellowstone and knows the sites like the back of his hand. A few years ago he received a Lewis-Reynolds-Smith Founders' Fellowship, the fruits of which will be soon published in a book that's guaranteed to become the definitive where-who-what-when-why about EH in the MT. Chris has really been a driving force for the conference and a great source of enthusiasm.

(According to Amazon.com, Chris's book, Ernest Hemingway in Yellowstone Country, will be available on August 7, 2019. We recommend everyone coming to the conference nab a copy as prep!)

According to John Sutton, Sheridan is eager to welcome the arrival of members and outlines a series of events as eye-popping as the landscape:

"The town of Sheridan is rolling out the red carpet," he writes. "Our breweries will be creating a Hemingway-inspired beer and local restaurants will feature Hemingway-themed cocktails during the conference. Great plenary sessions are in the works. Evening events will take place at some fabulous locations, including the Brinton Museum, the Ucross Foundation, the Whitney Center for the Arts Kinnison Hall, and the Historic Sheridan Inn."

He also promises a special appearance by another local literary legend:

"The late 1920s and 1930s were years in which Hemingway shaped his own image while drawing on inspiration from the Mountain West. The emphasis on this Western perspective will continue with New York Times bestselling author Craig Johnson, who will participate in a number of events and present the conference's keynote. Johnson's popular Longmire series features many locations that would have been familiar to Hemingway."

If you're not yet a fan as Your Correspondent is of either Craig Johnson's fifteen-installment Longmire mysteries or the six-season TV-show starring Robert Taylor, Lou Diamond Phillips, and Katie Sackhoff, you're in for a treat. They're both hands-down some of the best plotting and characters in suspense these days, and Johnson has a reputation as one of the funniest, most gregarious speakers on the literary circuit. We recommend doing your research as you're brushing up on "Wine of Wyoming," which, as its name states, was directly inspired by the area.

Meanwhile, the Montana portion of the conference promises an immersive experience with an emphasis on outdoors activities, including hiking, fly fishing, and, significantly, ecology. Chris reports that the keynote for the Cooke City portion is close to inking a deal, so stay tuned for a big announcement.

Members have also already received a special email encouraging them to sign up early for the Old West Cookout at Yellowstone on July 24, 2020. Space is limited to 185 people, so the early bird gets the elk, as they say. You can find more information on the website at www.hemingwaysociety.org. Be thinking if you'd rather ride in the chuck wagon from the Roosevelt Lodge or, like Yours Truly, Hopalong Curnutt, you aim to take the reins of your own horse. Hi-ho, Silver!

Cooke City will then wrap up on July 25, with a final event that evening.

In an attempt to better serve members, the conference will be the society's first to employ a volunteer accessibility coordinator to field questions about mobility, something particularly important given the rugged terrain. At its May 2019 board meeting in Boston, the trustees asked Krista Quesenberry of Albion College to take on this role, and Krista kindly agreed.

"A Place to Write, Writing Place" offers Hemingway enthusiasts an introduction to a region of the writer's globetrotting overlooked by most audiences except for locals and a handful of hearty biographers. The website WyoHistory.org, an excellent resource, offers a great overview of the sights and friends he made during his many visits:

In 1928 "Hemingway had left the sweltering Midwestern heat for the cool, clear air of the Wyoming mountains. He
and [friend Bill] Horne arrived in Sheridan and found their way to the Folly Ranch in the Bighorn Range. The ranch log includes an entry in which a Dr. Spaulding was summoned in the middle of the night to treat Hemingway’s ‘twitching insomnia,’ likely restless leg syndrome.

“That summer, at age twenty-nine, he wrote to a friend from the ranch that he was ‘lonely as a bastard,’ was drinking and eating too much, and that his whole life seemed pointless…. Bothered by the noise and the tourists at the Folly Ranch, Hemingway moved to the Sheridan Inn, built in 1893 by the Burlington Railroad, then to the Donnelly Ranch and eventually to the Spear Family Ranch, called Spear-O-Wigwam. In August, Pauline joined him, having left [their newborn son] Patrick to be cared for by her parents and sister…. Hemingway reportedly wrote 600 pages in Wyoming that summer”—or completed a 600-page manuscript, it might be more accurate to say—“which was about the same number of fish he and Pauline had caught during their stay.”

On that 1928 trip, Hemingway met the French immigrant family named Monici who inspired “Wine of Wyoming.” He also met the Western writer Owen Wister, famous for The Virginian—a connection that should “spur” more than one conference paper.

Two years later, Hemingway ventured northwest to Cooke City, staying at the L Bar T and befriending its owners, Lawrence and Olive Nordquist:

“Ernest liked the L Bar T because no one seemed to know him there and when they learned who he was, they didn’t seem to care. Olive Nordquist reported that Hemingway started each day with a big breakfast and half a bottle of wine, then retired to his cabin to write. For the rest of the day, he drank whiskey. He was working on Death in the Afternoon, his bullfight book.

“That first year at the L Bar T, there were reports of a black bear bothering cattle on the South Fork of the Shoshone River. Hemingway and the other hunters killed a horse, sliced it open and left it in the sun to rot. When the bear was attracted, they shot her.

“Whether it was recklessness, alcohol, sheer accident or some combination, injuries plagued him. After killing a grizzly at the L Bar T, Ernest galloped triumphantly down the mountain, smashed his knee and had to be taken to the Cody hospital, where he suffered septicemia. In another accident, he slashed his face while hunting and required stitches. Accidents are a recognized manifestation of PTSD, especially in those who have experienced war.”

As is well-known, Hemingway was in a car accident near Billings, Montana, in November 1930, breaking his arm so severely he required a two-month hospital stay. His rehab period in the ward inspired “The Gambler, the Nun, and the Radio.” The pain of his injuries didn’t deter him from returning to the Yellowstone area, though. Distracted by the sport fishing in Key West and Bimini in 1936, he needed both isolation and the camaraderie of his hunter buddies to complete a novel he couldn’t quite get a grip on, To Have and Have Not.

Carlos Baker tells the story of how Hemingway invited his buddy Tom Shevlin to read over the manuscript while staying at the L Bar T: “Knowing his friend’s sensitivity to adverse criticism, Tom reluctantly agreed. He admired Harry Morgan’s prowess, but was not at all impressed by Ernest’s portrait of Richard Gordon…. Nor did he care for the scenes involving the drunken CCC veterans in Freddy’s Bar.” In a harbinger of the critical reception to come, Shevlin let his friend know (albeit gently) that the novel was “lousy,” so upsetting Hemingway that in Baker’s words he “angrily pitched the manuscript out of the window into a bank of early snow. Both men stubbornly waited for three wordless days … [before] Ernest apologized for his loss of temper.”

Hemingway was back at the L Bar T in 1939 as his marriage to Pauline Pfeiffer unraveled amid his affair with Martha Gellhorn:

“Within the span of a few days in July, Hemingway had separate encounters with two of his wives, Martha Gellhorn, whom he would soon marry, and all his children. The meeting with Hadley Mowrer (now remarried) focused on their son, Bumby. Later, Pauline flew out to meet him; his intent was to use this time to end their marriage. Without missing a beat, Hemingway left with Martha to drive to Sun Valley, Idaho....”
In 1940, Hemingway and Gellhorn married in Cheyenne as the ink dried on his divorce decree with Pauline. They roamed 660 miles northwest to Sun Valley, Idaho, where the Hemingway Society met in 1996 in a conference helmed by Robert E. Fleming and Susan F. Beegel.

Ernest and his final wife, Mary Welsh Hemingway, later spent time in Casper after World War II. Indeed, Mary was hospitalized in Natrona County in 1946, where she barely survived an ectopic pregnancy. While staying at the Mission Motor Court while Mary recovered, Hemingway worked on both *Across the River and Into the Trees* and the manuscript known as *The Garden of Eden*, a portion of which would be posthumously published in 1986.

Hemingway’s final visit to the area was a deeply disturbing one: in April 1961, a plane carrying the frail, depressed writer from Idaho to the Mayo Clinic stopped in Casper for repairs, and he attempted to walk into a spinning propeller to end his pain.

While the conference won’t be venturing either to Cheyenne or Casper—much less Sun Valley—they were still dramatic stops in Hemingway’s westering.

As enthusiasts are aware, echoes of Wyoming and Montana reverberate both in *For Whom the Bell Tolls* and *Across the River and Into the Trees*. As the WyoHistory.org website notes, his most evocative description of his times in Sheridan and Cooke City comes in a passage in “The Snows of Kilimanjaro” (1936):

“What about the ranch and the silvered gray of the sage brush, the quick, clear water in the irrigation ditches, and the heavy green of the alfalfa. The trail went up into the hills and the cattle in the summer were shy as deer. The bawling and steady noise and slow moving mass raising a dust as you brought them down in the fall. And behind the mountains, the clear sharpness of the peak in the evening light and, riding down along the trail in the moonlight, bright across the valley. Now he remembered coming down through the timber in the dark holding the horse’s tail when you could not see and all the stories he meant to write.”

The XIX Biennial International Hemingway Conference thus offers society members an opportunity to think of the author as a Western writer, and to contemplate the depiction of nature and
Chris Warren, conference co-director, is handling the Cooke City leg of our adventure.

ecology in his novels. A call for papers is available on the hemingwaysociety.org website. Please remember August 31, 2019, is the deadline to submit a proposal. Lodging options will be posted in July as well. Attendees are encouraged to make reservations as soon as possible.

As of this writing, the organizers are encouraging attendees to fly into Billings, about two hours away from the conference’s first leg in Sheridan, and rent cars for the week. We will likely caravan as a group for the four-hour drive on July 23 from Sheridan to Cooke City, with a stop in Cody. We will then return from Cooke City to Billings together via Red Hook on Highway 212 on July 26 for airport departures either that day or July 27. Cooke City is about two-and-a-half hours—a mere blink when surrounded by majestic scenery.

We look forward to seeing you there next July!

The 2020 Program Committee

Larry Grimes (Director), Chris Warren (Cooke City, Co-Director), Debi Isakson and John Sutton (Co-Directors, Sheridan College), Shannon Smith (Director, Wyoming Humanities Council), Kenneth Egan (Director, Montana Humanities Council), Ryan Hediger (Kent State University), Ross Tangedal (University of Wisconsin, Stevens Point).

Two images of Hemingway in treatment for the broken arm suffered outside Billings, Montana, in late 1930.

Call for Papers

Proposals for the XIX Biennial Hemingway Society Conference will be accepted up through August 31, 2019. While the organizers are particularly interested in unexplored issues related to Hemingway’s time in the Rocky Mountain states, all aspects of his life and career will be considered. Some ideas:

- Composition studies of how working in the Rocky Mountains—Wyoming, Montana, and Idaho— influenced A Farewell to Arms, For Whom the Bell Tolls, Death in the Afternoon and To Have and Have Not
- The impact of landscape and people on these works
- For Whom the Bell Tolls: 80th Anniversary interpretations with an emphasis on Robert Jordan from Red Lodge, Montana, right up the road from Cooke City.
- Regional Locales—Sheridan and the Bighorn Mountains—Sun Valley, Idaho—Cooke City and Yellowstone area and how local folklore may have influenced Hemingway
- The intersection(s) of Western archetypes in Hemingway’s work

Make sure to send your 250-word abstracts and 40-word professional bio to Larry Grimes by email lgrimes@bethanywv.edu or by post (12415 Road 40.5, Mancos, Colorado 81328) by August 31, 2019.

Please note: If you are a graduate student and member of the Hemingway Society, you will automatically be considered for a Hinkle Travel Grant based on your abstract if you indicate your graduate student status with your submission.
Greetings from the President:

In the glow of the Paris conference and back in the States, the Board of Trustees of the Hemingway Foundation and Society immediately turned its attention to the 2020 Hemingway Conference. As you know, it will take us to the American West—to Sheridan, Wyoming, and to Cooke City, Montana. These sites were important in Hemingway’s life and in his writing. Happily, we will be in his West on the eightieth anniversary of the publication of his masterpiece For Whom the Bell Tolls. There will be celebration!

Other concerns have also demanded your board’s attention these past months. We have reviewed carefully our financial practices and accounts and determined the best place to invest our funds so that we may continue our support of various projects that promote understanding of Hemingway’s oeuvre and our culture: PEN/Hemingway Award; grants to support research at JFK Library; grants to enable graduate students, gifted undergraduates, and independent scholars to give papers at our conferences. We oversaw the smooth transfer as The Hemingway Review became a self-published journal—a step that has been financially beneficial and has enabled visual enhancements in the journal. We have reviewed plans for direction of the newly-created Frank Blake Emerging Scholar Prize (see page 25-26) and are confident that the direction is a good one. We have improved the Hemingway website to show you the leaders of our organization, not only the Board, but also the committees and their members—the team that makes the society function so well in accomplishing its goals.

So this is the right moment to remind you of the important election that will take place in November. Two places on the Board will be decided as well as that of the president, each for a three-year term. The arrival of summer is a good time to consider putting your name forward, or encouraging another member to do so. Our society is laden with talent.

Happy Summer! Think Hemingway!

Joe Flora
The First Time We Had Paris, 
Or 2018: One Woman’s Initiation 
(to a Hemingway Society Confab)

by Lilly Morcos

At the start of last year, for months I toiled with the idea of attending the Hemingway Society’s biennial conference in Paris. Certainly the practicality weighed on me, but I eventually bypassed any concerns about my overstretched wallet and convinced myself it was not a purchase; it would be an investment. That is the usual cliché statement I feed myself before setting off on an unpredictable adventure that I should logically postpone for when the “time is right.” Certainly, the City of Light doesn’t need much selling or self-convincing anyway. I was recently and unexpectedly unemployed and in desperate need of a fresh new direction and a new escapade. The conference was the obvious clear choice tugging away at me.

Just after clicking submit on my registration, a sense of relief and ambivalence struck. Mostly, I was preoccupied with how I would introduce myself at the conference. A fan? An occasional reader preoccupied with Paris in the 1920s? “Hello, I’m not an esteemed colleague nor a scholar—I’m just a devotee who needed a break from L.A.” I filed it in my mind that I would just own up to the fact that I was an everyday enthusiast at an academic conference and let whatever was to unfold happen as it may. The magnetic draw of the time and place was so natural yet so strong; there was really no way to miss attending the fête of all fêtes.

A TV station I worked for about ten years ago produced a documentary on the Lost Generation in Paris, highlighting a group of American and other expatriates relocating to a majestic city that offered freedom from the mundane, new opportunities, and a range of best cocktails during the early twentieth century. The documentary was filled with archival content, so countless release forms, waivers, and licenses crossed my desk. Beyond the administrative duty set upon me, I’ve had a constant inclination to maintain my desire and curiosity to delve further into this mystical setting and time, which doesn’t often seem to escape many of us.

Fifteen years earlier, the station also produced a biography on Hemingway detailing his larger than life personality and global expeditions. These little foundational exposures stayed with me and I joined the Society back in 2017 for personal interest, curiosity, and to satisfy this periodic reentry of the Lost
Attendees enjoyed a special champagne reception at the Eiffel Tower, replete with poetry, original songs, and interviews.

The view from the Eye-full Tower (as Anita Loos called it in Gentlemen Prefer Blondes).

Among the many literary rock stars appearing at the conference was Terry Eagleton, author of Literary Theory and numerous other influential works.

J. Gerald Kennedy, whose Imagining Paris was celebrated with a twenty-fifth anniversary panel, narrating the significance of a walking tour stop, accompanied by bodyguard Carl P. Eby.

Roughly half of the recipients of the twenty-two Hinkle Travel Grants awarded by the Society for students to travel to the conference—a record number!

Eugenijus Zmuida in the hallway of the American University of Paris, posing with the official conference poster.

Conference program director Matthew Nickel with Letters Project director Sandy Spanier.

Raul Villareal (l) and Michael Curry (r), shown here with Valerie Hemingway, premiered their documentary Hemingway: Between Key West and Cuba at the conference.

Walking tours allowed attendees to visit, among many other sites, Gertrude Stein’s atelier at 27, rue de Fleurus.

At least one attendee snuck away to the Cimetière du Montparnasse to locate the final resting place of Hemingway’s Spanish Earth collaborator.

New Yorker correspondent Adam Gopnik, a frequent chronicler of his own expatriate days in Paris, speaking on Hemingway as a sensualist.
Hemingway Society business manager Cecil Ponder congratulates conference director H. R. Stoneback for a job well done at the bateau mouche closing banquet.

Generation that wove its way into my life. I like to think that Hemingway pursued me for years. Relentlessly. In Paris, of course, to make it more romantic and destined in my silly imagination.

On registration day, I went through the agenda with a highlighter and soon realized that I wished to produce a clone of myself to attend a few paper sessions simultaneously. There were just so many interesting angles to consider and learn from. Processing all of these perspectives was always thought provoking and eye opening, and I couldn’t take notes fast enough last summer. A range of session choices before me: how would I choose from Hemingway on gender, race, class, war and his overall pervasive universal appeal from the agenda?

More importantly, I wanted to hear details of why this giant cultural icon always seems to resurface no matter what type of major cultural shifts happen in the world. From the moment I received my program guide after check-in, the enjoyment did seem to simply compound. It is one thing to visit an iconic location but a completely different experience to be there and sink your teeth into it with a purpose and a passionate group with similar interests.

Knowing what we do about Hemingway and matters of the heart, would he have a Tinder account and a fake Facebook profile? What would a text message from Ernest Hemingway look like, and would he absolutely detest emojis? Is there a chance that anyone could have ever expected to receive the following from him:

Café De Flore @ 1300
Yelp Reviews 4 stars
TTYL

Would he be social media savvy or proficient on LinkedIn? Or simply shun it all together and quip that this generation’s reliance on digital media is our downfall. I think these are the kinds of predictions and perspectives best left for his biographers and critics to shine a light on, to determine what his favorite meal might be, and if in fact, he would Instagram it.

A conference packed with a range of subjects and areas revolving around Hemingway’s works really gives the opportunity to deeply consider how he would navigate this modern-day digital revolution and even our divided political landscape. Certainly aside from life being more convenient or perhaps more isolating, the world has made a dramatic entrance into a new era in recent years and what would Hemingway’s role be in today’s dreadfully fast-paced world? I may not have the answers, but it is truly inspirational to hear perspectives from the experts that have such profound dedication to helping uncover some mysteries for the rest of us.

The organizers went above and beyond to make this a once-in-a-lifetime event. So kudos to H. R. Stoneback, Matt Nickel, Alice Craven, and everyone else who helped on the organizing committee! There was an enormous effort to incorporate fitting venues with the topics, and quite frankly, I don’t think I would have ever had the chance to visit some of these places. The diversity of attendees really caught my attention. Some students came together as a class project, and I thought to myself, how wonderful to live and learn firsthand in an environment like this.

One of the many popular panels featured new biographical takes on Hemingway from Nicholas Reynolds, Steve Paul, Mark Lurie, and Timothy Christian.

One group excursion took us to Hemingway’s first apartment, 74 rue du Cardinal Lemoine, and it is precisely this kind of experience whereby you don’t have to stretch your imagination too far and be thankful for any historic preservation efforts that happen in a city like Paris. The shops on the ground floors may have changed hands but it really is something quite special knowing that a building or a street scene may not be dramatically altered. (I say this as a New Yorker and now Angeleno, where sadly, a building nearing its fiftieth birthday is threatened.)

Like most things in life, you get what you give. I aimed for adventure and for the first time in years, just allowed experiences and opportunities to develop without having too tight of a grip on the parameters. A lot can happen in a week and it was here that the start of many new friendships was forged.

On the walk over to the opening reception, a friendly woman introduced herself as Frances O’Neill and mentioned she was an educational publisher. I explained I was in attendance because I wanted to take a chance and get out of my comfort zone. She indicated that she was the founder of the “We Love Hemingway” walking tour app. A bit puzzled, I quickly whipped out my phone to confirm, “Wait a minute, is this your app?” To which she replied, “Why yes, it is! How nice that you have it!”

The marketer in me already began crafting opportunities to perhaps request to make an announcement about the Hemingway walking tour app during the conference and how to get postcards printed last minute to distribute. Of course, there is a right way to manage things and running about town to find a...
print shop didn’t seem like one of them. Frances and I continued attending sessions together and finding new restaurants to critique during the week. During one of our lunches, we sat next to a young man reading *A Moveable Feast*. I whispered to Frances, “He has to be one of us…” (That’s what happens, by Day Two of the event: you feel acceptance and that you belong, no matter your credentials.) Despite the fact our dining neighbor didn’t have his conference badge on, we assumed the odds were in our favor and he was indeed a fellow attendee. Of course, he was “one of us.” Paul Bond, our new friend, taught us a new toast:

“What shall we drink to? To Hemingway app! Ladies and Gentleman, I give you the Hemingway app!” Paul is now also on the team of content writers for the Hemingway and Fitzgerald walking tour apps, and the rest as they say, is history. I’ve since made that toast part of my regular toasting repertoire.

Since the conference, I’ve been working with Frances to market and promote her app series in the U. S. and other regions as an educational tool for museums and classrooms. So I will always wonder if it was sheer luck or Hemingway expertly navigating some puppet strings and joining us together. The conference experience thoroughly enriched me and has taken up residence in my mind as one of the best things I’ve ever taken a chance on. I’m sure that Hemingway would support our little walking tour app designed in his honor and give us a good review: it is dynamic in its content, concise, brilliant, and accessible all over the world!

A few pieces of advice if you are going to travel for the next conference. It would be outrageous not to attend the pre-event and post-event activities—that is where the thrills continue to happen! Of course it is the unexpected moments throughout the event that I look back at fondly. It is an impossible task to choose just one experience as my “best of” moment. However, visiting the American University of Paris Library with our little group, the keynote speeches, and the many chances to hear live music and dance a little on the Seine stack high upon the list.

A military brass band playing “The Star Spangled Banner” followed by “La Marseillaise” at the Sorbonne really makes choosing a single hair-raising moment difficult. If you ever find yourself with a mob of more than thirty people embarking for Gertrude Stein’s apartment with cellphones raised like beacons to snap 27, rue de Fleurus, be courageous and prepared for the neighbors to gawk at you in part confusion, part delight. Yet, I’ll always embrace this scene wholeheartedly and share it proudly for the rest of my days!

The conference recognized the impending centennial of the Armistice with a special panel on Great War commemorations featuring Annette Becker, Steven Trout, and Alex Vernon.

Chasing the ghosts of expatriates in Paris makes one realize just what odd bedfellows artists abroad can be.
It is hard to believe it has been almost one year since we were celebrating Hemingway's Paris and our Paris, almost one year since the wonderful PEN/Hemingway event in the Eiffel Tower, the joy of feasting on the Seine through Paris, the camaraderie of cafes and communion, the walking tours and reminiscences, the excellent papers and plenaries, the wonderful band opening at La Sorbonne, and of course the heat, oh, the heat—and the general good fun we had at the Paris Conference in 2018.

Yet, when I think of Paris now, I can only think one thing: Notre Dame and the tragedy that held us in horror while it happened on that fated Monday of Holy Week, April 15, 2019. I watched, we all watched, a tragedy so general and personal, that tore us deeply inside and caused many tears and prayers. Yet, after the fires were quenched, the structure standing, the core of France and Christendom remained in a triumph against the destructive forces trying to tear it down. It was a profound symbol for many of us, especially those who love Paris and Hemingway.

Then, through sadness, we hear the truly triumphant story of the hero priest, Father Jean-Marc Fournier, the Chaplain for the Paris Fire Brigade, who had rescued the injured people during the Bataclan terrorist attack in 2015 and who survived an ambush in Afghanistan when he served in the Diocese of the French Armed Forces, and who, on April 15, 2019, without fear rescued the Blessed Sacrament and the Crown of Thorns from the smoldering cathedral. As many of you know, the Crown of Thorns, Notre Dame's most sacred relic, was brought to Paris in 1239 by the French King, St. Louis IX, one of Hemingway's favorite saints who led the 7th and 8th Crusades from Aigues-Mortes in the South of France.

We can be sure that Jean-Marc Fournier embodies many of the values Hemingway himself admired throughout his lifetime. That there are people like him, that there are real heroes, gives us hope. The burning of Notre Dame and the rescue of the Blessed Sacrament and Crown of Thorns represents the same tragedy and triumph that Hemingway spent his life writing about.

Notre Dame de Paris was the first church where for the first time in my life in my twenties, I attended the Sacrifice of the Holy Mass regularly. Notre Dame, in a way, made me a church-goer. It has done the same for many others. And likewise, Paris is a place we return to, because, as Hemingway tells us, it is a moveable feast. Hemingway, in many ways, made me a Paris-goer. We start in Paris and end in Paris, and even when we are in Italy or Spain, we compare all things to how they're done in Paris.

Hemingway's Paris is also tragic and triumphant, fraught with conflict and drama, relationships, and betrayals, old love and new romance, profound symbols that transcend time. Yet, despite the tragic elements in Hemingway's life and writing in and about Paris, Hemingway's Paris is defined by his unique grace under pressure through the craft of writing. Hemingway rescued the old thing and made it new each day, built upon hope and eternal foundations, like Notre Dame, and it still stands for us despite the destructive forces that try to tear down the good things we know and love.

I hope the Hemingway Conference in Paris was able to uphold this sense that through tragedy we can prevail, and with enduring values and courage, with wine and friends, with grace and poise—and prayer—good writing can carry us on through.

Conference director Matt Nickel with his wife, Jessica, and son, Charlie, all three looking relieved and happy at the closing banquet that the conference is in the books!

Paris: A Moveable Feast of Tragedy and Triumph

by Matthew Nickel, Program Director
“Remembering Key West: 2004”

ED. NOTE: This is the sixth 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, and last year’s look back to 2000 all celebrated the adventures of organizing international conferences, most predating the Internet age. The subject of this year’s jaunt in the wayback machine, Key West 2004, was notable for occurring earlier in summer than usual, June 7-12—before some attendees were out of school—in large part to avoid heat stroke: seriously!

Part One

by Gail Sinclair, Site Director

When Ernest Hemingway arrived in Key West in April 1928, he had already established himself as an acclaimed American writer, but it was during the 1930s and his tenure on the island that he also became a popular icon, part of the zeitgeist of an era. Personally, these years brought a second wife, the births of his second and third sons, an African safari, the purchase of his beloved Pilar for deep sea fishing, involvement in the Spanish Civil War, and a romance with Martha Gellhorn, who would become his third wife. Although Hemingway’s peripatetic search for adventures and literary material regularly lured him away, Key West was his home longer than anywhere else on America soil during his adult lifetime and would forever hold a vital place in his heart.

Professionally, critics often faulted the island for its Gulf Stream’s siren call, for the lure of warm breezes waiting Northern friends to visit, and for the work some believed did not achieve the previous decade’s artistic level. Many of his strongest short stories, a significant novel, and some of his nonfiction from this period argue against that verdict, but whatever the prevailing view, the tropical island and its surrounding cerulean water and sky were central to his life, his aesthetics, and his career. With this in mind, the Hemingway Society gathered in 2004 to honor the Florida years, to celebrate the man, his literary legacy, and to enjoy the joie de vivre we went there to find.

Two sites were central to Hemingway’s Key West: Sloppy Joe’s, although the original Hemingway haunts on Front and Greene streets gave way to what currently exists on Duval under the same name, and 907 Whitehead Street. The beautiful Spanish Colonial house with its lush grounds, gracious interiors, and the office retreat where Hemingway wrote were a natural backdrop for the conference’s opening reception kicked off by Society president Linda Wagner-Martin.

Docents at the Hemingway home, now a privately-owned for-profit museum, were more than willing to share well-worn stories about the six-toed cats, the “last penny” stuck in the poolside cement, and the Sloppy Joe’s urinal, but with a host of leading Hemingway scholars on hand, quelling tales of questionable verity was imperative. We jokingly promised to pay extra admission costs to keep guides quiet, and donning anticipatory moods, we gathered with Hemingway colleagues from around the world to kick off the week’s activities despite the heat and humidity of a June evening in tropical latitudes.

Located at the island’s quiet end, the Casa Marina Hotel served as the site for the conference’s scholarly presentations out of which we later edited Key West Hemingway: A Reconsideration, published in 2009. The ocean-side resort provided the perfect Key West atmosphere, and from its front portico we made short treks to other important Key West sites. On Tuesday, a trolley wound through charming streets transporting conference attendees to the Key West Art and Historical Society which featured a Walker Evans exhibit and several Hemingway artifacts, including his WWI uniform complete with bullet holes and blood stains. No Hemingway aficionado could
view this relic without quiet reverence for the physical and psychological trauma it embodied and the trove of fiction the experience had inspired.

Thursday found conference-goers capping off the day’s sessions by attending a gala, “Cocktails in Cuba,” hosted by Vista Publishing to promote Alfredo José Estrada’s recently published novel Welcome to Havana, Señor Hemingway. The Southernmost House’s pool and gardens provided a perfect site for an evening of hors doüevres, music, cigar-rolling, and drinks—Hemingway’s mojitos and Papa Dobles—along with the debut of the “Harry Morgan” Marc Seals created for the occasion. With Hollywood celebs Laurence Luckinbill and Lucie Arnaz, noted family members Lorian Hemingway and John Sanford, and first-hand Hemingway history locals Dink Bruce and Merili McCoy in attendance, the evening provided a perfect nightcap to the day’s study.

Whenever the opportunity avails itself, conference tradition prescribes heading to water, which we did the following evening to enjoy a sunset cruise. With the backdrop of land, sky, and sea as we circled the island, Hemingway’s proclamation “I could stay here damned near all the time…. and be happier than I understand” (see Selected Letters 387) rang true. The closing banquet’s location on the Casa’s lawn also underscored our reluctance to leave Key West’s splendor as we celebrated the week that had too quickly passed.

Under the tropical heat of Hemingway’s beautiful isle, we accomplished our academic endeavors and heartily enjoyed the treasures of the island in Hemingway fashion as we forged new friendships and deepened long-lasting ones. Papa would have been proud of the gusto with which we honored the many sides of his personality Hadley had so early and so perceptively noted. Lawrence R. Broer in his opening keynote had called Key West Hemingway’s “fortunate isle,” and for that splendid week in June we completely understood.

Part Two

by Your Correspondent, Program Director

Have fifteen years really passed since “Key West Hemingway,” as Gail Sinclair and I dubbed the conference and later the book of essays we developed from the presentations we were honored to schedule that week in June 2004?

Given that we’re headed into the XIX biennial conference, the XI seems a whole X ago, and with it, so much has changed, whether in the Hemingway Society, in Key West, or in life in general.

On the other hand, any number of continuities makes it seem like 2004 was only yesterday. Every year when I return to Key West I wander by as many conference landmarks as possible, and I’m reminded how for all the constant change on the island, a great many sites remain unchanged, at least to the naked eye: the Key West Art and Historical Society Museum still offers excellent programming on Front Street like the Walker Evans photo exhibit we were fortunate to see that early summer; the Hemingway House at 907 Whitehead Street hosts as many receptions as it did our kickoff celebration; and the Casa Marina still glints like a seashell on the south end of the island with its labyrinth of dark interior bars, humid exterior tiki huts, pools, and its private beach.

As with every conference, the challenges of arranging the program were unique. Gail and I knew from the start we wanted to hold events at the Casa rather than the more modern facilities on the north side of Old Town—how could we not have folks stay on the same property as Wallace Stevens, Robert Frost, and even Grace Hall Hemingway? Yet the Casa didn’t really have what we think of as “conference facilities.” To run concurrent sessions, we had to commandeer three relatively small meeting rooms within splashing distance of the pool, appropriately called Duck Key, Plantation Key, and Fiesta Key. Partitioning each off from the other was a curtain that wasn’t quite thick enough to absorb the noise from next door. None of the rooms was then rigged for AV, which meant I had to lug down a projector from my university and plug it into what was back then a laptop as thick as a briefcase. Or, in the case of the now-late Bill Gallagher, who was doing great work on Hemingway’s friendship with Waldo Peirce in that period, we had to hunt down a slide projector.

For keynotes we took over the Grand Ballroom. The space was perfect for luncheon events like Dink Bruce’s wonderful reminiscence of his family friendship with Hemingway, or the special
panel on Hemingway and the vets killed while working on the Overseas Highway during the 1935 Labor Day hurricane. That panel featured a quartet of Air Force Academy scholars, including David and Jeanne Heidler, Bill Newmiller (then our webmaster), and James H. Meredith, who would begin the first of his three terms as Hemingway Society president the following year.

The balcony was a little trickier for the special theatrical events we held, such as Laurence Luckinbill’s presentation of his one-man show Hemingway, which subsequently played Off Broadway, or the dramatic readings by two University of North Carolina-Chapel Hill performance studies grad students, Matthew Spangler and Elizabeth Nelson. I remember basically ripping the balcony to the studs and cobbling together some kind of mock stage with the Casa staff out of platforms and risers for Mr. Luckinbill. By the end of the week I think I spent as much time with the staff as with my friends—or certainly with my then seventeen-year-old son, who managed to find his own diversions to fill the ten days we were there.

Two things I still feel proudest about: We packed the program from sunrise to sunset. At the time we had a record-breaking number of registrations that topped 260, and we worried whether we could find a slot for everyone. Only by beginning each morning at 8 a.m. and running until 5 p.m. could we pull it off. Of course, two years later, Malaga/Ronda topped 300, and attendance has risen exponentially ever since. I cannot honestly imagine 518 Hemingway scholars fitting on the island as we had in Paris in 2018—the combined weight of our wisdom (or perhaps something else) would likely sink it…

What is particularly eye-opening reviewing the program all this time later is how many folks now in leadership positions were new to the society back then. Key West was, if I’m not mistaken, Suzanne del Gizzo’s first official Hemingway conference (not counting various MLAs and ALAs). Six years later, she would serve as program director of her own conference at Lausanne with Boris Vedjovsky. Ten years after Key West she would assume responsibility for The Hemingway Review. Mark Cirino, too, was still a CUNY grad student back in 2004, but he was already campaigning for a renaissance in Across the River and Into the Trees studies. It wouldn't be too long before he took over the Reading Hemingway series from Robert W. Lewis and co-directed the 2014 Venice conference with Mark P. Ott.

Key West was also the first Hemingway conference for Lauren Rule Maxwell, who was at Emory, and Sara Kosiba, who I met for the first time poolside. For the near decade she taught with me at Troy University beginning in 2009 she revealed in telling anyone who would listen that she promised him a tenure-track job with a daiquiri in one hand and a floatie in the other.

Some other folks on the program have gone on to amazing lives. I remember Bill Boyle giving a fantastic paper the sinking of the liner the Valbanera that inspired “After the Storm.” He’s now one of the most celebrated noir novelist in the United States.

Others like Bill Gallagher have sadly passed on: I remember several lovely conversations with Virginia Spencer Carr about her biography of Carson McCullers and her years researching it in Columbus, Georgia, only about a hundred miles from where I work. We maintained a brief correspondence after the conference; she was one of the loveliest people I’ve ever met.

The program wasn’t just chockful of scholars. Because Key West is such a famous haven for creative writers we reached out to novelists and longform nonfiction writers to offer readings. Thanks to Jim Meredith we were able to lure Donald Anderson down from the Air Force Academy to do a talk about his story collection Fire Road, whose structure was inspired by In Our Time. Gail invited her then colleague Connie May Fowler down and nabbed Philip Deaver and Diana Abu-Jaber as well. My own contribution was to work with Alfredo José Estrada, then an editor at Vista Publishing, in debuting his novel Welcome to Havana, Señor Hemingway at a lavish reception at the Southernmost House. A few years later Mr. Estrada published a wonderful book on the history of Havana that is well worth reading.

I also remember Paul Hendrickson, still some time away from finishing Hemingway’s Boat, reading a beautiful piece on flyfishing with Patrick Hemingway. We also managed to lure Lorain Hemingway back to Key West—via a cross-country train no less—to read from A World Turned Over (2002), about a tornado hitting Jackson, Mississippi.

The other accomplishment I felt the program achieved was to bring some much-needed attention to the fiction and journalism about Key West Hemingway wrote during the 1930s. At the time nobody paid much attention to either “After the Storm” or his 1935 essay “The Sights of Whitehead Street,” much less To Have and Have Not, which—sadly—remains the biggest botch of his career (though I love that book!). I remember...
watching attendees leave several different panels on these texts blushing with the thrill of discovery.

In fact, people poured out of the very first session having heard Susan F. Beegel’s presentation on “Hemingway and the Marinescape of Piracy” as if they were the Phi Beta Kappa students at Harvard who caught a rush from Emerson delivering “The American Scholar” at Harvard in 1837. “Why didn’t we think of this already?” people wondered aloud, amazed at how Susan connected Harry Morgan to the long history of murderous buccaneers and one-armed scalawags on the seven seas. Later Gail and I finagled the essay for our book—I still think it’s the best individual piece ever written on To Have and Have Not.

There were several other important presentations we earmarked on the novel and the 1930s as well: Susan Wolfe on masculinity in T3H3N; Milton Cohen and Dan Monroe on Hemingway’s accelerating leftist in the period; John Fenstermaker on the Esquire essays nobody reads enough of; Jim Meredith’s analysis of the vets and how they differ from the guerilla band in For Whom the Bell Tolls. Steve Paul also presented some very important background on the 1933 Cuban revolution and its aftermath to explain the confusing background of the bank robbery in part three of that much-maligned novel.

The conference didn’t invent the academic wheel, of course. There had been a well-received Hemingway conference in Key West in 1985 that, though not an official Hemingway Society venture, drew many of the same folks. And for years Jim Plath had organized a successful academic portion of the Hemingway Days Festival that Michael Whalton started in 1981 when he came up with the idea of the look-alike competition while running Sloppy Joe’s.

That said, whenever I go back to Key West to help the Art and Historical Society with the programming it sponsors each July, right before that controversial bevy of Ernest manqués roll into town, certain folks around Front Street still speak fondly of 2004.

“You guys were a welcome change from the tourists,” somebody assured me last summer. That’s as nice a compliment as I’ve ever gotten....

The Only Thing That Counts: In Its First Year as a Self-Published Journal, The Hemingway Review Exceeds Expectations

by Suzanne del Gizzo, Editor, The Hemingway Review

March 2019 marked the end of the first year that The Hemingway Review was published solely by the Hemingway Foundation and Society—and what a year it was! We hit our revenue targets, published our first issue with color images, exceeded previous year’s article submission rates, and created a back-issue marketplace on the Hemingway Society website—all while continuing the THR Blog on the website and putting out our two wonderful issues per year in November and May.

A Little History: at the end of 2017, the University of Idaho, the Foundation and Society’s longtime publishing partner, decided it was time to part ways due to budget cuts. After entertaining several options and doing some forensics on the Review’s financials, I proposed to the Foundation and Society Board that it consider self-publishing. I ascertained that even with some additional costs (we would have to pay our publisher to warehouse our back issues and design a marketplace on our website to make our back issues available for sale), we would likely recognize some revenue that we could use for the work of the organization.

So how did it go? The transition to self-publishing has been smooth. We, of course, didn’t miss an issue; in fact our first issue without Idaho was our first ever with color images! And we hit our projected targets for revenue, and even exceeded some:

- Royalty payments: ≈ $3,500 (with ≈ meaning, for the mathematically uninclined, more or less)
- Royalties from Project Muse: ≈ $29,000/year
- Library Subscriptions: $4,000 ($40 per subscription in about 100 libraries. This number is still unconfirmed; the library subscriptions were a mess—it will be the work of a year or more to sort them all out)
- Membership Subscriptions: ≈ $9,000 (generated through Society memberships, or ≈ $15 per member of the annual $40 membership fee, based on 600 members)
- Our expenses remained stable, for the most part (in fact we lowered expenses by roughly $1,300):
  - Editor’s Salary: $25,000
  - Design, Print, and Mail 2 issues/year of THR: ≈ $10,500
  - Mailing to contributors and stakeholders: ≈ $200
  - We saved the $1,500 that we paid to Idaho for secretarial assistance.
  - We added:
    - Back issue Storage at Sheridan (our Publisher): ≈ $17/mo or $204/year (more than covered by issue sales)

The big surprise was the back-issue marketplace. We were taken aback by the number of sales. We had the marketplace up and running by late April 2018, and to date, we have sold about $4,000 worth of issues (although—granted—there was one institutional order for about $1,800). And by the way, if you are interested in a back issue (they make great gifts), you can order one anytime at: https://www.hemingwaysociety.org/journals.

So … all in all, a good transition so far. And keep an eye on us! We have some more interesting media coming your way this year. Stay tuned…. ■
“I’m a Grappa Boy... If you Know What that Means”: A Museum Dedicated to Ernest Hemingway in Bassano del Grappa, Italy

by Martina Mastandrea

“We were billeted in an old villa in Bassano on the Brenta, on the east bank of the river, up beyond the covered bridge. Big marble thing it was, cypress trees as you come up the drive, statues on either side and all the trimmings.”

Even the most ardent aficionados of Ernest Hemingway may have a hard time in determining to which of his works this passage belongs—namely, “The Passing of Pickles McCarty,” aka “The Woppian Way.” Composed in Petoskey likely in spring 1919, this short story is part of a group of war tales Hemingway wrote using the first-hand knowledge he had gained during seven months in northern Italy. Rediscovered in 1966 by Carlos Baker, this unpublished and largely unknown text has since then been mostly overlooked. Even the gold mine for Hemingway scholars that is Charles M. Oliver’s *Ernest Hemingway A to Z* does not include an entry for it.

Whereas Hemingway’s classic short stories of men at war such as “A Way You’ll Never Be” and “In Another Country” are set in Fossalta di Piave and Milan, sites that became part of the imaginary of Hemingway and 1910s Italy, “The Passing of Pickles McCarty” takes place in Bassano del Grappa, a city that has been a significant yet understudied location in the author’s direct experience of warfare. In the foothills of the Dolomites, the town was originally called Bassano Veneto and later renamed after the Great War to honor the grievous battles fought on Monte Grappa between 1917 and 1918. In the conflict’s last year, Bassano was animated by the volunteers of Section One of the American Red Cross ambulance units, which were housed in the fifteenth-century Villa Ca’ Erizzo, alongside the Brenta River. Ernest Hemingway was briefly one of them.

“The Passing of Pickles McCarty” remains a minor work in the Hemingway corpus, but it offers invaluable historical and biographical insight such as the excerpt cited above, in which the twenty-year-old writer committed to paper the memory of the “big marble thing” where he stayed in late October 1918. After having found out that the Vittorio-Veneto offensive against the Austrian-Hungarians was about to be launched, Hemingway was eager to take part in it, even if he had not fully recovered from the shrapnel wounds to his legs suffered in Fossalta in July.

Still limping on his cane, he left the American Red Cross hospital in Milan in mid-October and drove to Schio, where he found only a part of Section Four of “the Country Club.” A group of ambulance drivers, including Bill Horne and Emmett Shaw, had been assigned to another ARC section twenty miles away, which had been extremely active following the Caporetto defeat. Hoping to join in the action after three months of hospitalization, Hemingway quickly reached Horne and Shaw at Bassano’s Section One. He arrived in time to witness a massive Italian artillery barrage on the night of October 24 and remained wide awake waiting for orders to carry the wounded. Instead, on the next morning he had to hurry back to Milan because he had contracted jaundice.

Back from the war, Hemingway typically gave the impression that he had himself taken part in the attacks on Monte Grappa together with an assault unit of the Arditi (“the Daring”). Members of this elite special force who were stationed at Villa Ca’ Erizzo immediately entered his repertoire of heroes, inspiring works such as “The Passing of Pickles McCarty,” as well as war-time stories. On March 14, 1919, the young veteran even gave a talk about the Arditi whom he had supposedly seen at Bassano plugging bullet holes in their chest with cigarette ends and went on fighting or using short swords like daggers. The speech was, of course, a huge success.

In addition to the “Daring” and Hemingway, Ca’ Erizzo hosted an impressive array of American literati who drove ambulances for Section One of the ARC: John Dos Passos, John Howard Lawson, Henry Serrano Villard, Sydney Fairbanks, Dudley Poore, and many other students from Harvard University. Given that Dos Passos and Poore, who attended Harvard with Fairbanks, had written the previous year a collection of poems called *The Harvard Poets*, the whole group adopted that name, and baptized their...
During his stay at the villa between January and June 1918, Dos Passos wrote part of "Seven Times Round the Walls of Jericho," an unpublished manuscript partly turned into One Man’s Initiation: 1917 (1920). His impressions of Bassano can also be found in A Pushcart at the Curb (1922) and his autobiography The Best Times (1966).

To celebrate Hemingway’s and the Harvard Poets’ stay in Bassano, Ca’ Erizzo has been recently turned into the Hemingway and the Great War Museum by its present owner, the Luca family. Fifty-four pictures from that time were found at the villa, among them a portrait of Hemingway accompanied by a note in dubious Italian reading “Nom? Ferite sulla Piave.” The photos had been donated by Harry Knapp, an ARC volunteer stationed at Ca’ Erizzo, to the previous owner of the villa, Ernesto Azzalin.

This discovery spurred the late historian Giovanni Cecchin’s research into Ca’ Erizzo’s history during World War One and Hemingway’s association with Bassano, resulting in the museum’s opening in 2014. Five rooms chronicle the author’s time in Veneto, with a display of archival documents and photographs narrating his experience as an ARC volunteer and the American presence in Italy, along with a collection of first editions of Hemingway in English and in translation.

The attention received by a recent article in the Washington Post by James McGrath Morris, the scholar who identified Fedele Temperini as the name of the soldier who unknowingly saved Hemingway’s life by taking the brunt of the explosion that wounded him in Fossalta, testifies to the lively interest in Papa’s first wartime experience among the general public. Parading his knowledge of the region to the Venetian Renata and perhaps betraying his author’s lifelong interest in the area, Colonel Cantwell tells her, “I’m a Basso Piave boy and a Grappa boy straight here from Pertica. I’m a Pasubio boy too, if you know what that means.”

Prompted by these words from Across the River and Into the Trees, the goal of the Bassano museum is to become a place devoted to study Hemingway’s biographical and literary connections with the Veneto. In addition, a complete renovation of the five rooms, along with an expansion of the collection and library, are planned in the immediate future.

“Did you ever see a sunrise from Mount Grappa or know the feel of a June twilight in the Dolomites?” asks the narrator of “Pickles McCarty,” adding, “There’s a lot to war beside fighting you know.” For Hemingway there has always been lot to war beside fighting: love, friendship, food, drink, and, most of all, sources of creative inspiration. Villa Ca’ Erizzo opened its doors to the public to commemorate the many ways in which his participation in the Great War influenced his writing, as well as his incurable fascination for the Veneto.

A NOTE ABOUT MARTINA: “Since December 2018, I have served as Curator and International Relations Officer of the Hemingway and the Great War Museum, The museum’s director and owner of Villa Ca’ Erizzo, Alberto Luca, contacted me while I was finishing my Ph.D. in London saying they needed a researcher to write a book on the time Hemingway’s ARC ‘colleagues’ John Dos Passos, John Howard Lawson, and other volunteers from Harvard known as ‘The Harvard Poets’ spent at the ARC Section One in Bassano in 1918. Additionally, the family Luca wants to revolutionize the museum, acquire new materials, and attract a more international audience in order to turn Villa Ca’ Erizzo in a cultural and research center dedicated to the study of the time Hemingway spent in Italy and the Italians he met in his many visits to the peninsula.”

If you are traveling to Italy—no matter what part—we encourage you to visit the museum!
Hemingway Sleuths: We Need Your Help!

This is a call to all true Hemingway buffs out there. The question is very simple: did Ernest Hemingway and Archibald MacLeish ever travel to Bassano del Grappa together?

On October 15, 1958, Hemingway responded to a letter by MacLeish to defend himself from the accusation of having “loused up” some information about him in an interview recently given to The Paris Review.

“You dope,” wrote Hem to Archie. “Did you think I had forgotten Rue du Bac, Juan les Pins, Zaragoza, Chartres,” showing he still remembered all the places they visited together. After the unsolicited request “don’t ask me to name them all,” Hemingway added, “Bassano and ‘A Pursuit Race’” (Selected Letters 884-85), associating the name of the Italian city with his 1927 short story that MacLeish had criticized back in the Jazz Age days when they were hanging out in Paris. A year after that story, Archibald and his wife, Ada, decided to finish their five-year expats’ experience and return to the United States, which means the trip in question might have happened between the summer 1924—when Hemingway met MacLeish at the Closeries des Lilas—and 1928.

The Hemingway Society member who can come up with an answer to this question will win the two books published by the Bassano Museum, On Hemingway’s Trail (2017) and Hemingway and the Great War (2018), together with the not-to-be-missed opportunity to brag about his/her knowledge of Hemingway’s anecdotes!

If you know the answer to this mystery, contact Martina at martinamastandrea (AT) gmail.com.

Winners who can help answer this question about a possible Hemingway/MacLeish trip to Bassano del Grappa in 1925 will win these intriguing books!

Tim O’Brien’s Forthcoming Book to Include 2016 Hemingway Society Keynote

by Alex Vernon

Many of us recall Tim O’Brien’s keynote lecture in Oak Park, “Timmy and Tad and Papa and Me,” as a 2016 conference highlight. Afterward, O’Brien spent several months reworking the essay as part of a new project. Dad’s Maybe Book is scheduled for release this October (it is already available for pre-order). It is his second book of nonfiction, a memoir of sorts that rounds out a career that began with the war memoir If I Die in a Combat Zone, Box Me Up and Ship Me Home (1973). Much like the conference essay that inspired it, the new book is about fatherhood, literature, and America’s wars. I’ve had the honor and pleasure to read it in advance of publication. I promise: you will laugh, you will cry. For those who prefer audio books, it is the only one of O’Brien’s books that he reads himself—the next best thing to being able to time-travel back to that magical night in Lund Auditorium at Dominican University.
Green Hills of Infographrica: A Unique Book Offers a Visually Arresting Approach to Understanding the Life of Ernest Hemingway

ED. NOTE: This spring Your Correspondent was playing hooky surfing Twitter when he came across interesting news about a new book called Biographic Hemingway. Written by Jamie Pumfrey, it charts its subject’s career through an infographic approach—a mode we’ve been fascinated by since we learned about this style of information delivery thanks to Laura Godfrey’s excellent work on Hemingway and digital humanities. For the uninitiated, infographics is the use of charts, maps, and illustrations to provide an overview of a topic. Upon further investigation, we discovered Jamie’s book is part of a series from U. K. publisher Ammonite Press that features entries on a wide variety of iconic figures, including Einstein, Gustav Klimt, Marilyn Monroe, Jane Austen, and the Beatles. (The next time we play that list-your-ideal-dinner-party-guests parlor game we’re just going to recite the series’ list of entries). Curious, we tracked down Jamie and Ammonite publisher Jason Hook to ask what inspired both a whole collection of infographics-based biographies and Hemingway’s inclusion in it.

Q: Jason, can you tell us what inspired Ammonite Press to develop this series?
Jason Hook (JH): We wanted to create a new type of popular biography that offered a fresh way of looking at the world’s great thinkers and creatives. We felt that using infographics would make the information very accessible and entertaining to a wide range of ages and interest levels, as well as offering the opportunity to really set the lives and work in the context of the times and world in which people lived. We also liked the idea of creating interesting comparisons. So it’s fun to know that Hemingway enjoyed a scotch and soda, but more fun to consider this alongside William Faulkner’s love of a mint julep and Oscar Wilde’s penchant for absinthe. This approach, along with a mass of facts and trivia, starts to bring great lives alive and offers us a different perspective! We also wanted to make the books as attractive as possible, by making the information as visually engaging as we could.

Q: Jamie, what do you see as the benefits of an infographics approach to a famous cultural figure?
Jamie Pumfrey (JP): What I like about infographics is that they create an entirely new way of looking at information. We live in a visual world that is packed full of facts and figures and sometimes this can become overwhelming. Infographics make data approachable and beautiful. The most effective infographics offer a fluid way to navigate through lots of information quickly.

With someone like Hemingway there are already countless books on him and to offer something new is really difficult. And hopefully that is what we’ve done, offer a new and unique approach to his life and his work. By using infographics to tell his story, we’re able to pack in lots of information, but in an easy-to-digest format.

Another benefit of the graphical approach is that the illustrations have to speak for themselves; you can’t explain them or you’ve failed. So you have to find a way to tell the whole story in vivid snapshots, omitting details without losing the message. It’s like Hemingway’s iceberg.
"The dignity of movement of an iceberg is due to only one-eighth of it being above water."

Q: How did you get this gig? Were you a Hemingway specialist already, or did you have to tackle a lot of research?
JP: I’ve worked in publishing for the best part of the last ten years and as the editor at Ammonite for the last three. I’ve been fortunate enough to be involved in the series from its conception when we were just looking at artists. As the series grew, we expanded into other areas (musicians, scientists, politicians) and it was obvious to me that Hemingway was ideally suited to this treatment. I pitched the idea to Jason, who was very supportive. I wrote a brief synopsis explaining how and why we should do Hemingway as well as a list of topics and a sample chapter. Luckily Ammonite liked it and here we are.

As for my Hemingway expertise, I studied creative writing at university and when we reviewed the work of Hemingway I was completely blown away. I’d never read anyone that wrote like him. I’d spent so much of my time trying to make my writing more expressive, and yet here was literature that was far more evocative than I could ever hope for in so few words. Reading A Moveable Feast in my late teen years had me hooked. Over the years I’ve managed to read most, if not all, of his work as well as numerous biographies and studies on Hemingway. He’s still my biggest literary hero.

Q: Jason, how did you decide which subjects to include in the first run of these books? I’m not sure I’ve ever seen a Hemingway and Jimi Hendrix entry listed alongside each other in a series.
JH: Initially, we looked at the lives of great painters, from Monet to Frida Kahlo, as they offered such great visual starting points. But we quickly realized that the approach worked just as well, if not better, in areas such as music, writing, and politics. Whether you’re looking at Hendrix’s guitars or Hemingway’s boat, at the themes of A Farewell to Arms or the chords of “Purple Haze,” using graphics to explore the information helped us to capture the aesthetic as well as the essential facts. It also encouraged us to explore the world in which our subjects lived, through maps, architectural studies and diagrams, which works as beautifully for Carnaby Street in the sixties as it does for Paris in the twenties. The list now ranges from fashion designers (Coco Chanel) to cultural icons (David Bowie) and even fictional figures (Sherlock Holmes).

Q: Jamie, what was your biggest challenge in finding the decisive figures in Hemingway’s life?
JP: The biggest challenge was that I was never really certain who was important and who wasn’t. There’s so much false information and contradicting stories depending on which book you pick up. Hemingway himself would bend the truth so often; at times it becomes impossible to decipher fact from fiction. One of the biggest things was finding out lots that I thought was true wasn’t and equally
discovering so much I never knew that should be more common knowledge. In the end, I went with the people I felt had the biggest impact on Hemingway or were directly influenced by him.

**Q: How do you map out a book like this? Do you write the text, then do the illustrations, or is the layout worked out at the same time?**

**JP:** From the beginning I had a good idea about what I wanted to achieve with the book. I started planning out fifty topics and then expanded them as I went. Suddenly I realized that I’d nearly written most of the book. With such limited space, some of the topics that I originally intended to cover had to be dropped, so the final content is somewhat different from my initial list, but better because of it. With each spread/topic I also outlined an image concept. Sometimes these were more detailed than others. We then had a fantastic design team, led by Matt Carr and Robin Shields, who brought these ideas to life.

**Q: What is your favorite page/spread in the book?**

**JP:** It’s funny, I had this preconceived idea of what concepts were going to work and what weren’t, but in the end I was still surprised by seeing the end result. For me, my favorite spread is one of the more straightforward graphics – the Hemingway Family Tree. The use of the typewriter keys to house the information is so simple, but incredibly effective.

**Q: If you could do another figure for the series, who would it be?**

**JP:** In the same vein you could do Hunter S Thompson or Kerouac, who I think have the same sort of cult appeal as Hemingway. I’d like to look at Joyce or Camus, though I’m not sure whether they’d be as successful. But really I’d love to try and do someone completely different and move away from literature, perhaps Keith Haring or Wes Anderson.

**Q: Jason, can you tell us a bit about Ammonite? Is this your first foray into literary studies?**

**JH:** Ammonite Press, which is an imprint of GMC Publications, is based in Lewes, near Brighton, U. K. We’ve been publishing illustrated books internationally for over a decade, with a particular focus on photography and popular reference. Our books sell in bookshops and gift shops ranging from the V&A to the Tate Modern, and from Shakespeare’s Globe to the Metropolitan Museum. Literary studies is something of a new departure for us, but the Biographics list now includes Austen, Shakespeare, Dickens, Hemingway, and even one that playfully treats Sherlock Holmes as a historical figure. We’re also about to publish a new type of puzzle book called an Escape Book, in which the reader takes on the role of the great sleuth and has to solve the ciphers to escape the pages.

**Thanks, Jamie and Jason, for your time!**
Updates from
Hemingway at the JFK

by Hilary Kovar Justice,
Hemingway Scholar in Residence

Exciting updates to share! First, a new acquisition: the carbon typescript for Hemingway’s “Cuban Fishing” essay, on which Hemingway made final pencil emendations before sending it to his editor, Francesca LaMonte. The acquisition also includes the entirety of LaMonte’s correspondence with Hemingway, complementing items already held in the Hemingway Collection. The items will be accessioned as the Francesca LaMonte Papers and cataloged as a supporting collection which will be available to researchers once accession and preservation are complete. Look for more on this soon in *The Hemingway Review*.

Second, building on the framework of the permanent exhibit *Hemingway: A Life Inspired*, which opened last summer, we’ve embarked on a several-year project to design and build a Hemingway-specific area for the JFK’s website. The goal is to provide Hemingway’s global audience with academic-standard information about his life and works in a dynamically searchable environment (the site we’re imagining will work like a cross between a Hemingway wiki and a choose-your-own-adventure game). In addition to offering three tiers of text-based information (ranging from information for the casually curious to in-depth .pdf resources for educators, students, and other avid folk), the site will be illustrated with photographs from Hemingway’s collection and such other items as are not subject to copyright (e.g., maps, tickets, etc.). With the background design phase nearing completion and the tech and graphic design starting this summer, I’ve recently begun reaching out to scholars with invitations to advise, assist, and contribute to the first phase build-out.

Finally, we’ve increased the funding for Hemingway Research Grants from the $2,500 pool two years ago to the current $7,500. (A note on process: After the Hemingway Foundation Board’s library advisory committee reads the applications and makes its recommendations, final award decisions are made in-house at the JFK. First preference is given to graduate students, second to early-career professionals, third to established professionals.) There are also long-range ideas to provide established scholars with a separate research funding stream.

Hemingway Society members can support these and other initiatives by joining the Friends of the Hemingway Collection. Membership in the Friends peaked at around 300 just after the 1999 centennial but now stands at 12 (!). Please consider joining orreactivating an expired membership: [https://www.jfklibrary.org/about-us/join-and-support/friends-of-the-ernest-hemingway-collection](https://www.jfklibrary.org/about-us/join-and-support/friends-of-the-ernest-hemingway-collection). And have a great summer! ■
JFK testimonials

Michael J. Schumacher (Ph.D. Candidate, Department of Political Science, Loyola University Chicago)

The Hemingway Research Grant provided me with the time, funds, and resources to complete the research for my dissertation, “Dying to Fight: The Individual and Social Processes of the Foreign Fighter Phenomenon.” The purpose of the dissertation project is to offer the first in-depth, individual-level analysis of the foreign fighter phenomenon by comparing the two most prominent foreign fighter cases of the past 100 years: the Spanish Civil War (1936-39), in which Hemingway, 3,000 additional Americans, and 40,000 other foreigners participated, and the Syrian Civil War (2011-present), which has seen over 30,000 foreigners do the same.

The project answers the question "Why do individuals take the extraordinary risk of travelling abroad to take part, and potentially die, in another country's conflict?" through the analysis of a highly unique dataset that has been constructed by documenting and cataloguing details on every American who fought for the International Brigades in the Spanish Civil War from archival research and subsequently carrying out multiple, in-depth interviews with Tunisian foreign fighter returnees from the Syrian Civil War.

Receiving a Hemingway Research Grant enabled me to undertake the archival research necessary to catalogue the Americans who fought for the International Brigades. The John F. Kennedy Library’s Ernest Hemingway Collection had an assortment of relevant documents related to Hemingway’s time in Spain, including Hemingway’s field notes, correspondence, and dispatches written during the war. These documents included in-depth personal observations of, and interviews with, American foreign fighters in Spain. The collection also included correspondence Hemingway wrote before the war that illustrates his commitment to the Republican cause, during the war with other prominent figures like John Dos Passos, Martha Gellhorn, and Herbert Matthews, as well as correspondences with veterans of the Abraham Lincoln Brigade, some of whom, like Edwin Rothe, Hemingway kept in close contact with long after the war.

The grant allowed me to incorporate Hemingway's personal insights on foreign fighters that are not available from any other source. Since all of the veterans of the Abraham Lincoln Brigade have now passed away, it is really through Hemingway, and his personal papers housed at the John F. Kennedy Presidential Library, that their legacy lives on. My hope is that my project broadens our understanding of, and appreciation for, Hemingway as a journalist and correspondent who risked his own life to document the Republican cause in Spain and also helps us understand more about those who fought and died in the Spanish Civil War.

Frederick H. White (Professor of Russian and Integrated Studies, Utah Valley University)

In October 2018, I spent ten days at the JFK Library and Museum thanks to a generous grant from the library whose funds the Hemingway Society helps distribute. My project, provisionally titled Ernest Hemingway in the Soviet Union, was morphing into a much larger manuscript due to a hunch that not only had Hemingway been successfully translated into Russian (the original focus of my research), but also that Soviet cultural agents had actively sought to sway the American writer in support of the Soviet experiment, as had occurred with some other left-leaning western writers.

The documents contained in the Hemingway collection more than confirmed this active recruitment and raised several new issues for me. I found a concerted effort by Soviet journals, literary organizations and cultural figures to engage with Hemingway in meaningful ways. I learned of lasting friendships that Hemingway made with Soviet writers, journalists and filmmakers during the Spanish Civil War. I also read with great interest Mary Hemingway's notes, taken during her trip to the Soviet Union following her husband's death.

Collectively, these documents provided evidence that Hemingway was not just a literary persona for the Soviet literary market, but a real object of fascination and potential collaboration. Because of these significant research findings, the Russian State University for the Humanities invited me to give the keynote address at a conference in Moscow, for which I relied heavily on documents found in the Hemingway collection. My keynote address examined the uncertain reaction of Hemingway to Boris Pasternak's refusal of the Nobel Prize for Literature and, in particular, Hemingway's misguided understanding of Giangiacomo Feltrinelli's role in the publication of Doctor Zhivago.

While in Moscow, I also had the opportunity to conduct research at the Russian State Archive for Literature and Art (RGALI) where I found further evidence of the efforts made by Soviet cultural agents to interest Hemingway in Soviet culture and society. Therefore, I am eternally grateful to the Hemingway Society and the JFK Library and Museum for their willingness to support my scholarly interests. As a result of my time spent working with the Hemingway collection, I believe that my research will shed new light on the important influence that Hemingway had in the Soviet Union and, more importantly, will elucidate the significant efforts made by Soviet cultural agents to influence Hemingway's perception of the Soviet Union.
This interview essay lays the groundwork for some of the questions I want to explore in a later article-length piece, likely to be written this summer. The Founders’ Fellowship has been essential in allowing me to obtain Hemingway-related comics, which are often hard to find and expensive, and also helped fund my travel to the American Literature Association Conference this past May.

Jace Gatzemeyer
During my time as a Lewis-Reynolds-Smith Founders’ Fellow, I have undertaken research on Hemingway’s place within the medium of comics, seeking to reveal new insights into popular cultural understandings of his work and his status as a celebrity icon.

Toward this end, I organized a panel at the 2019 American Literature Association titled “Graphic Papa: Hemingway in the Comics.” Panelists spoke on graphic novel adaptations of Hemingway’s work, particularly *The Old Man and the Sea*, and on how baseball cards (“baseball action pictures”) showed the young Hemingway that ordinary people could be transformed into larger than life iconographic figures.

One panelist, Robert K. Elder, who spoke on the history of Hemingway in the comics, subsequently decided to put together a book on this subject, tentatively titled *Hemingway in the Comics*, to be published by Kent State University Press. To this book I contributed a book review/interview with Norwegian comics artist Jason (pen name for John Arne Sæterøy), whose graphic novel *The Left Bank Gang* takes Hemingway as its main character. Part *A Moveable Feast* and part heist thriller, Jason’s genre-bending graphic novel embodies not only a fantastical tale of robbery and betrayal but also a rich, thoughtfull, and (when it wants to be) meticulously accurate portrayal of Hemingway and the Paris expatriate scene of the 1920s.

Matthew Asprey Gear
In 2015 bronze monuments to both Ernest Hemingway and Orson Welles were unveiled outside the plaza de toros in the lovely Andalucian city of Ronda. It was a tribute to two Americans who loved bullfighting and had a strange, sometimes combative relationship going back to 1937. Yet they were very different types of aficionados. Welles acknowledged *Death in the Afternoon* as “a superb book” but said he never discussed bullfighting with Hemingway because “except on the subject of Ordoñez”—a mutual enthusiasm and a mutual friend—“we disagreed profoundly on too many points…. He thought he invented it, you know.”

As a recipient of the Ernest Hemingway Society’s Lewis-Reynolds-Smith Founders Fellowship in 2018, I was able to travel to the Museo Nazionale del Cinema in Turin to undertake archival research on Welles’s several unfinished attempts to wrestle with Hemingway’s legacy. My objective was a long article that would parse the complicated Hemingway-Welles relationship and encompass three major Hemingway-inspired Welles film projects of the 1960s and 1970s: *The Sacred Beasts, The Other Side of the Wind*, and *Crazy Weather*.

2018 proved to be an exciting year for Wellesians. Those who have seen Netflix’s posthumous completion of Welles’s *The Other Side of the Wind* (filmed 1970-1976) will have recognized the Hemingwaysque qualities of the swaggering central character played by John Huston. Less well known is *Crazy Weather*, an unmade 1973 film treatment Welles co-wrote with his long-term companion Oja Kodar. It was another of Welles’s critical responses to Hemingway’s lingering influence on American tourism—and his sometimes comical assessment of the obsolescence of Hemingway’s macho code in a rapidly modernizing Spain.

The Turin Orson Welles archive, stored at the Bibliomediateca Mario Gromo on the outskirts of the city, was catalogued in 1998 but its existence has only recently been widely publicized. Evidently the final depository of files from one or more of Welles’s European offices, these documents cover the period 1960-1976. Turin holds numerous unique items including unproduced screenplays and treatments, business records, and correspondence.

I was thrilled to explore multiple draft typescripts, extensively annotated in Welles’s hand, of *Crazy Weather*. These hundreds of pages revealed the extent of Welles’s engagement with this never-to-be-made project in 1973.

I made several unrelated but nevertheless exciting discoveries in other parts of the archive. Firstly, I opened what was purportedly a treatment for a film called *The V.I.P.s* (1963) in which Welles appeared as an actor. What I discovered instead was a professionally bound typescript of a novel called *VIP* credited to Welles—the long-lost and never-published English language version of a book published in French as *Une Grosse Legume* (1953). My discovery of this “grotesque unpublished novel about the Cold War” was reported by the Italian newspaper *La Stampa*. I hope publication is in the offing.

I examined some other unrelated but fascinating unknown items at the archive including an unproduced play called *Brittle Glory*, a 1963 screenplay called *Jacob* commissioned but not used by producer Dino De Laurentiis for *The Bible: In the Beginning* (1966), and a screenplay written with Oja Kodar called *Ivanka* (1968-1969).

I want to thank the kind and tirelessly helpful staff at the Bibliomediateca for their assistance during my visit.
The Newly Founded Frank Blake Emerging Scholar Prize Launches in Paris Thanks to the Generosity of the Blake and Bailey Family Fund

ED. NOTE: The Hemingway Society expresses its sincere thanks to Mr. Frank Blake for his generous commitment to the annual gift that will fund this new prize. Since the Paris conference, a committee chaired by trustee Gail Sinclair and including Alex Vernon, John Beall, and Your Correspondent has been defining the criteria for this new award, which is designed to acknowledge an outstanding emerging scholar by helping support his/her travel to conferences. We invited both Mr. Blake and the prize’s first recipient, Michael P. Montgomery, a student at the University of California Davis in 2018, to say a few words about the significance of the award.

From the Desk of Frank Blake, Founder of the Prize:

My name is Frank Blake and my sister Maggie Blake Bailey and I, along with our spouses are the team behind the Blake and Bailey Family Fund (www.blakebailey.org). Our mission is to “enable the change makers” and to make an impact in the areas where our interests intersect. My sister Maggie, a teacher, is passionate about education, the English language, and the craft of writing. She is an accomplished author and a dedicated English teacher.

I am a U. S. Army veteran and lifelong fan of the work of Ernest Hemingway. I served with the 4th Infantry Division in Iraq and was awarded the Bronze Star Medal. To me Hemingway captures beautifully the best and worst of people in tough situations like war and love. His books kept me company far from home, and his writing has had a lasting impact on my life.

By putting our two passions together we were able to work collaboratively with the Hemingway Society to envision a grant/award program that would meet the giving criteria for our foundation, while simultaneously furthering the mission of the society. We believe that in the creation of the Blake/Hemingway Prize we have found an excellent way to “empower the
change makers” within the society.

We have committed to an annual cash grant to the society that will fund the prize money, while also building up the corpus of an endowment that will ensure this prize can be awarded in perpetuity.

**From Michael P. Montgomery, First Recipient**

It would be hard to exaggerate how important the 2018 Paris Hemingway Conference has been for my intellectual development. For one thing, it gave my family the perfect excuse to travel to Europe. Not only did I get to experience Hemingway’s “moveable feast” at almost the same age as he did, I also, after the conference, visited Cortina d’Ampezzo, the Italian town where the short story I wrote about (Hemingway’s “Out of Season”) takes place.

The conference also showed me how valuable international perspectives are. Reading about the Greco-Turkish war in a short story like “On the Quai at Smyrna” is one thing; hearing a scholar from Greece discuss such a story, as I had the pleasure of doing during one of the panels, is something else altogether. In each of these cases—Paris, Cortina, and Smyrna—I could not have asked for a more tangible connection to the literature.

On a less academic note, it was really special to have my family (mother, father, and younger sister) in attendance when I received the Frank Blake Emerging Scholar Prize, and then later when I read my paper. That familial support, as well the presence of my UC Davis mentor, Peter Hays, and of several of my co-panelists from the 2018 American Literature Association Conference in San Francisco, made what could have been a daunting foreign experience feel familiar and encouraging.

As for the Blake Prize specifically, I think the full excitement of it has yet to wear off. Admittedly, part of that is due to the fact that I almost missed receiving it. Having been out for a stroll, I happened to leave my suit jacket by a bookstore. After rushing back to retrieve the jacket and then speed walking/jogging to the Sorbonne, I arrived just in time to hear them already introducing the award. While the close call certainly made the event a bit more exhilarating, the award hardly needed an extra thrill. Being honored for my work in such a venerable and historic space as the Richelieu Amphitheatre was never going to be something I could easily forget.

With these memories and more in mind, I am planning on submitting an abstract for the 2020 Conference. As with Paris, attending it would provide a great excuse to visit a new part of the world—in this case, Yellowstone. But that, of course, is only a superficial reason. I so much enjoyed being a part of the Hemingway community, at Paris and before, that I want to continue contributing to it. I also want to live up to the award I am so grateful to have earned. And, perhaps most importantly, I want to keep exploring Hemingway’s oeuvre, learning from others’ research as well as from my own. The 2018 Paris Conference showed me just how fun both processes can be.

You can read the essay that won Michael the award, “‘Out of Season’ and the Fisher King,” in the fall 2018 issue of The Hemingway Review.
PEN/Hemingway helps redefine the voices of literary America

by Steve Paul

Tommy Orange is soft spoken and seemed mostly embarrassed on a sunny Sunday in April by the attention that came along with yet another top literary prize. But as the winner of the PEN/Hemingway Award for his first novel, There There, he remains overwhelmed by the response to his book and the recognition that has come his way in the last year.

Orange received the $25,000 award at the annual ceremony on April 7 at the JFK Library and Museum in Boston.

Someone would “have to be an insane person,” he said a few days later, to foresee the kind of book-world success that followed its publication in the spring of 2018. The novel’s honors, aside from the PEN/Hemingway Award, are formidable: The National Book Critics Circle John Leonard Prize for a first book and just about everyone’s best-of-the-year lists.

There There is set in Oakland, California, among an interlocking set of characters mostly, like Orange himself, of Native American heritage. Though we did not discuss this in a follow-up interview, the book poses an opportunity for scholars to compare portrayals of Native American lives in his work and Hemingway’s.

The PEN/Hemingway program has gone through an organizational change in the last couple of years. It’s now administered under the larger umbrella of PEN America, which took over in 2018 from the essentially defunct regional chapter and former co-sponsor PEN New England. Our Hemingway Foundation co-sponsors the award along with Patrick and Carol Hemingway, its major funders, and the John F. Kennedy Library, home of the vast Hemingway Collection and another support group, the Hemingway Council.

Another subtle change for the award: under PEN American it now honors specifically a first novel, rather than a first book of fiction, which rules out short story collections such as, say, Ben Fountain’s Brief Encounters with Che Guevara, the PEN/Hemingway winner of 2007.

As usual for the PEN/Hemingway event the JFK auditorium was filled to near capacity. Along with readings by Orange and two finalists (one by proxy), the audience heard one of the most provocative keynote talks—at least in my memory of having attended for the last dozen years or so.

But first, Seán Hemingway took up his uncle Patrick’s longtime role at this event to present an introductory reading from little-known corners of Hemingway. Seán represents the family enterprise and serves as editor of Scribner’s Hemingway Library Editions, the copyright-protection operation that reprints and repackages Hemingway’s books, often with new and previously unpublished material. The selection this year was a vivid account of a Spanish Civil War scene, a previously uncataloged fragment that will appear in a new edition of For Whom the Bell Tolls,
scheduled for release in July 2019.

Also honored were two PEN/Hemingway runners-up and two honorable mentions. The runners-up: Severance by Ling Ma, and Freshwater by Akwaeke Emezi. The honorable mentions were The Driest Season by Meghan Kenny, and Cherry by Nico Walker. All the honorees are offered a residency at the Ucross Foundation's ranch retreat in Wyoming, just down the road from the site of next year's Hemingway Society conference. This year's award judges were Dinaw Mengestu, Cristina García, and Scott Simon.

Viet Thanh Nguyen, a Pulitzer Prize winner for his novel, The Sympathizer, and a scholar of Asian-American literature at the University of South California, stirred the auditorium air as the keynote with an energetic and of-the-moment talk about immigration and contemporary literature. He alternated between high humor and somber reality. Nguyen was four years old and briefly separated from his family when they all arrived in the United States after the fall of Saigon in 1975. The experience, and subsequent encounters with unfriendly Americans, gave Nguyen the "requisite emotional damage to become a writer."

Nguyen argued for more and more accurate representation of immigrant communities and voices in American literature, a task made difficult by a publishing industry that remains overwhelmingly white. He resists being referred to as a "voice of the voiceless," because the phrase implies an ongoing submission to the dominant culture. Instead, society must work towards solving the many problems of voicelessness. Writers have an important role in accurately depicting the consequences of colonization and the lives of minority cultures. The "dominant literature," by contrast, is too often apolitical, he said.

Political stances are mostly implied in the intertwining threads of Tommy Orange's novel, though he sets his characters' actions in the context of an overt political message contained in a provocative Prologue.

In an interview, Orange, of Cheyenne and Arapaho descent, explained that he wasn't sure what he was intending when he began writing the opening section. But, with its riff on Indian-head symbolism and its recounting of brutal colonialism on the continent, it was meant as something that at least could be appreciated by Native American readers, the urban Indians who, he figured, would make up the book's primary audience. "We came to know the downtown Oakland skyline better than we did any sacred mountain range," he writes. "Being Indian has never been about returning to the land. The land is everywhere and nowhere."

Orange, now 37, had completed a degree in sound engineering and was working in a used bookstore when he first had thoughts of becoming a writer. He began reading Hemingway and other classics, the books that escaped his attention while in school. But he didn't get serious about "the work we need to put in to just have a chance of writing well" until a few years later, after he learned he was about to become a father.

In the likes of Hemingway and Raymond Carver, he found aspects of craft that he could appreciate, if not always emulate. "I became aware of a kind of a narrative absence that can create a presence," he says, "sort of like what minimalism in music can do. And sort of like a ruthless trusting of the reader." In the pages of international literature he discovered the wide range of writing's possibilities. He mentions, for example, a rediscovered noirish novel, The Mad Toy, by the Argentinian Roberto Arlt, originally published in 1926—the birth year of The Sun Also Rises.

Orange earned a graduate degree in creative writing from the Institute of American Indian Arts in Santa Fe, a low-residency MFA program where he now teaches. After several years entering a short-story competition without success, he finally landed an honorable mention for a character sketch that ended up becoming a section of There There. A teacher heard him read it and sent the piece to an agent, who quickly signed him up and, in early 2017, sold the book to Alfred A. Knopf, often regarded as the top of the literary food chain.

In a smartly informative essay in the Paris Review, Julian Brave NoiseCat writes that Orange has arrived in the advance guard of a Native American revival in literature: "In a cultural moment
defined by fear of ecological apocalypse, democratic decline and legitimized white supremacy, newfound interest in Native writers—who speak with the authority of a people who lived through genocide and survived to talk about it—makes sense.”

Orange seemed to echo Viet Thanh Nguyen’s point about representation and cultural difference in literature when he talked about reader reaction to There There.

“The biggest difference between the white people response and the native response,” Orange says, “is that native people tend to embrace it with a kind of exuberance and even joy. They are really very happy about the book. And a lot of white people—and I’m not saying all white people, just a generalized response is that they say it’s really good, but it’s super sad. Natives who see themselves reflected in it don’t think of their lives as sad. Even if you have a tough life, you don’t think of it as sad, so it’s kind of a condescending response that I’ve gotten from people. And I kind of have to unpack why, and that’s always a little sad to have to do.”

The title of There There can be read in at least two ways. First in its implied tone of consolation, but second as an overt rebuttal to Gertrude Stein, who once famously ridiculed her adopted hometown of Oakland by declaring there was “no there there.”

Several of Orange’s characters struggle with the complexity of identity. They have roots in both native and white worlds but sometimes feel as if they belong to neither. Native existence is hardly homogenous. One young man is fully aware of the physical manifestations of being born with fetal alcohol syndrome. One woman’s life is defined by spousal abuse. Others have their own ways of getting by in the world. Eventually, the characters all come together at an Oakland powwow, punctuated by a planned robbery that goes awfully awry in a burst of violence.

Orange saw it coming from the outset. “It made a lot of sense to end that way,” he says. “As I was ending the book I was watching on live TV the Standing Rock protest and people getting shot with rubber bullets while trying to pray for clean water. So it all seemed right—or wrong in the rightest way.”

Orange says he has postponed the pressure of writing a second novel in favor of short stories and essays. His recent years of itinerant struggle and finding his writing voice, along with losing a job at a Native American health center, forced him to move out of Oakland. Now, the good fortunes of his novel, including a Hollywood option, have allowed him and his wife and seven-year-old son to plan a move back.
2018
The Year in Fundraising:
How in 2018 Did We Do?

At first glance, 2018 would seem to have broken the by-now familiar fundraising cycle this newsletter has documented for the past five years. Typically, fundraising goes up in conference years and slumps ever so slightly when members aren’t gathering together in an important Hemingway site like Paris. In 2018, however, our three main funds—the Hinkle, the Founders’ Fellowship, and the PEN/Hemingway—seem to be significantly down: from a 2017 total of $7,286 to $3,606, a fifty percent downturn. That figure is misleading, though, because our undesignated fund was actually up considerably from last year: $2,620. So our grand total in contributions for 2018 was $6,226. Combine that with the very generous $5,000 gift from Frank Blake to start the Frank Blake Emerging Scholar Prize, and our total gifts rose to $11,226, a very solid amount. That is an average of $18 per member, up from $13. At the 2019 board meeting, the trustees voted to take the “undesignated” option out to better channel donations into the three funds.

As always, we remind readers that if each member matched his or her membership fee of $40 by contributing an extra $10 to the Hinkles, $10 to the Founders’ Fellowship, and $20 to the PEN/Hemingway, we could really accomplish some amazing things. At 603 members that would amount to $24,120 annually. Nearly doubling our 2018 average of $18 per member to reach $40 may seem unrealistic, but the number of individual contributions—252 total during the year of the Paris conference!—suggests members recognize the value of giving.

 Anything is possible in 2019!

2018 in Facts and Figures*

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<tr>
<th>Current membership: 603</th>
<th>US 603</th>
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<td>(down by fifty from the Paris-peak of 665)</td>
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<td>Cost per member to print and mail The Hemingway Review: 15 per year or 7.50 per issue</td>
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<td>a month for hosting and variable maintenance fees.</td>
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<td>Email blast services (which are a different program than the website): $378 per year (with discount!)</td>
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<tr>
<td>Number of unique monthly visitors to the website in the past year: 32,109—up by 11,000 hits!</td>
<td></td>
</tr>
<tr>
<td>Highest month of unique hits: 33,727 in July</td>
<td></td>
</tr>
<tr>
<td>Smack dab during the Paris conference</td>
<td></td>
</tr>
<tr>
<td>Number of Twitter followers at @theehsociety: 444</td>
<td></td>
</tr>
<tr>
<td>up 111 from 2017 (Let’s keep boosting this number!)</td>
<td></td>
</tr>
<tr>
<td>Number of Tweets from @theehsociety so far: 496</td>
<td></td>
</tr>
<tr>
<td>up from 379 in 2017</td>
<td></td>
</tr>
<tr>
<td>Number of Facebook followers: 4110</td>
<td></td>
</tr>
<tr>
<td>Top Facebook posts:</td>
<td></td>
</tr>
<tr>
<td>#1 - 11/11/18 post recognizing the 100th anniversary of the WWI armistice: 603 unique engagements</td>
<td></td>
</tr>
<tr>
<td>#2 - 12/11/18 “Why the Hell Are We Still Reading Hemingway?” by Allen Barra on The Daily Beast: 302 unique engagements but it was also our most disliked post (as it should be!).</td>
<td></td>
</tr>
<tr>
<td>#3 - 8/26/18 post that paid tribute to John McCain and how For Whom the Bell Tolls influenced him: 296 engagements</td>
<td></td>
</tr>
<tr>
<td>Number of applications to the Kennedy Library Grants in 2018: 5</td>
<td></td>
</tr>
<tr>
<td>Number of Kennedy Library grants awarded: 4</td>
<td></td>
</tr>
<tr>
<td>Number of Lewis-Smith-Reynolds Founders’ Fellowship applications in 2018: 7</td>
<td></td>
</tr>
<tr>
<td>Number of Lewis-Smith-Reynolds Founders’ Fellowships awarded in 2018: 2</td>
<td></td>
</tr>
<tr>
<td>Amount of 2018 donations to the Hinkle Fund: 59 unique donations totaling $1,000, down from $1,865 in 2017 (average: $17 per)</td>
<td></td>
</tr>
<tr>
<td>Amount of 2018 donations to the Lewis-Smith-Reynolds Founders’ Fellowship Fund from members: 53 unique donations totaling $905 down from $1,555 in 2017 (average: $17 per)</td>
<td></td>
</tr>
<tr>
<td>Amount of 2018 donations to the PEN/Hemingway Award fund from members: 56 unique donations totaling $1,701 down from $2,145 in 2017 (average: $30 per)</td>
<td></td>
</tr>
<tr>
<td>Amount of 2017 unspecified donations to the Society: 84 unique donations totaling $2,620, up from $1,721 in 2017 (average: $31 per)</td>
<td></td>
</tr>
<tr>
<td>Total attendees registered for the Paris 2018 Conference: 518 (up from 325 in Oak Park 2016)</td>
<td></td>
</tr>
<tr>
<td>Total full registrations for Paris: 369</td>
<td></td>
</tr>
<tr>
<td>Total companion registrations: 99</td>
<td></td>
</tr>
<tr>
<td>Total number of Hinkles awarded for Paris 2018: 22</td>
<td></td>
</tr>
<tr>
<td>Total dollar amount awarded for Paris 2018 Hinkles: $22,000</td>
<td></td>
</tr>
</tbody>
</table>

*All figures current as of December 31, 2018
On the Road with Hemingway: The Ins and Outs of Touring a Book

by Steve Paul

ED. NOTE: Portions of the following appeared in largely different form on Steve’s blog site, Now’s the Time, at www.sbpaulkc.com.

January 2019. An event room named for Tennessee Williams at the Key West Public Library was filled to nearly overflowing, and I was stunned. About 50 people had come out to hear my talk about Hemingway at Eighteen: The Pivotal Year That Launched an American Legend. The book had been out for more than a year, and I was an unknown in Florida’s end-of-the-road playground. I wasn’t aware of local publicity, but the library managed to turn out an audience, and I was grateful for that and for the attention the attendees gave me for nearly an hour as well as the handful of sales that followed.

It was my second annual appearance at Key West. A year earlier, I’d spent a few hours poolside at the Hemingway House Museum, autographing books, hanging out with the cats, and eavesdropping on the tour guides’ tales of Papa and Pauline in Key West. (This will be no surprise to Hemingway scholars: I heard that day at least a half dozen different versions of the story of the swimming pool and the penny embedded in mortar, and I figured none of them was true.)

One never knows what to expect on a book tour. I was thankful that the Hemingway House bookstore manager had agreed to host me. But it took a while to realize that a really successful appearance there depended on the number of cruise ships depositing tourists into Key West on any given day. At the time, Key West was still wrestling with the perception that Hurricane Irma had done more local damage than it had. So you live and learn. The library tends to cater to locals and snow birds, so this year that event felt somehow more authentic and satisfying.

Not long after I started hawking my book, in the fall of 2017, I was sitting in a book shop in Traverse City, Michigan, whiling away the time by reading a new collection of the late Jim Harrison’s uninhibited food essays. I couldn’t help but notice his lament about this highly lamentable but necessary practice of the book trade: “Book tours,” Harrison wrote, “promote a ghastly self-absorption, a set of emotions inimical to art.”

Perhaps it was in that spirit that your astute newsletter editor, wondered if I’d be willing to share some of my experience in selling Hemingway on the road. Without a pipeline to NPR, a hug from Oprah, anointment by the New York Times or New Yorker, or pure celebrity status, this is how most mid-list authors who don’t happen to live in Brooklyn must get the word out and reach readers. So please forgive the ghastly self-absorption.

For one thing, it was almost all on me. Gone are the days when publishers routinely sent you around the country in a flurry of interviews and lecture hall appearances. Only top-tier authors at top-tier imprints get that kind of treatment today. My publisher, Chicago Review Press, is a mid-sized, independent trade house, which, like most of its peers, is staffed mainly to get books out the door, pray for publicity and cheer on a self-starting, entrepreneurial author who can speak relatively intelligently on the radio and book his or her own events and travel.

I can’t complain about their efforts, and they certainly can’t complain about mine. There was no marketing budget to speak of, though I was surprised early on when I was offered a bit of travel reimbursement when I wasn’t being covered by sponsors and honoraria.

Coming out of the gate, an initial series of events took me from Kansas City to Wichita to Petoskey, then Traverse City, Oak Park, Iowa City and back home.
Subsequent appearances at the JFK Library in Boston, a dive bar in Tulsa, Oklahoma, a bookstore in Lawrence, Kansas, the National World War I Museum in Kansas City, the Pfeiffer-Hemingway Museum in Piggott, Arkansas, and a host of book club chats and other local events helped affirm what seemed like real interest in the book.

But who was I kidding? As I mentioned in many casual talks, *Hemingway at Eighteen* was one of at least a dozen notable Hemingway-related books in 2017. (The pace has slowed since then.) Mine had the advantage of offering a slice-of-life focus that had rarely been served up. Still, most of us Hemingway authors were big-footed that year by Mary V. Dearborn’s full-life biography, which dominated the notice in the upper echelons of book review media.

It was momentarily gratifying to learn a year ago that *Hemingway at Eighteen* earned back my advance in the first three months on the market. But that really speaks only to the modesty of the advance. The news since then has not been terribly encouraging, though I was pleased to learn that the book will get a new life in paperback in the spring of 2020. Because I’m not in academia, as are many of my friends and colleagues in Hemingwayana, I get no points, let alone a tenure track, for publishing. It’s a good thing that I’m also not in it for the money. I only have to look at the annual royalty statements from Kent State University Press for *War + Ink*, the essay collection I co-edited with Gail Sinclair and Steven Trout, to be reminded of the precarious, tour-less and mostly pro bono nature of academic publishing.

But the book tour: There were many more ups than downs. Being creative was part of the fun. My local hosts ranged from senior living centers to cocktail

*Sharing space with Camelot at the JFK Library and Museum in Boston.*

*The crowd at the Key West Public Library, fairly overdressed for the island!*

*Dinner talk at the Michigan Hemingway Society in Bay View*

*With English students at Oak Park and River Forest High School*
bars, a lovely vineyard and a cigar shop. Selling books by twos and threes is better than nothing. It was always gratifying to meet young readers with a new interest in Hemingway and, er, the older generation who thought they knew him but perhaps forgot that he was a mere 18 years old when wounded in the war or who didn’t really have a clue about his apprenticeship in Kansas City.

I remain grateful for my friends in the Michigan Hemingway Society who helped sponsor my keynote talk at their conference in 2017 and introduced me to new people and places. My editor at the time, who happened to live in Oak Park (alas, she has since been laid off), encouraged me to arrange a talk at Hemingway’s high school. I asked the assembly of about 150 upper-level students, more than a few of them probably on the verge of eighteen, how many could imagine themselves in a mere five years to be holed up and writing in Paris. Not a single hand went up. But they had read pieces of the book and their questions—about journalism, about writing, about suicide—were smart and thoughtful.

Book-tour moments don’t get much more luxurious than the Hemingway-themed dinner put on by a friend of mine who’d opened a restaurant in Traverse City. Each of the twenty or so attendees got a copy of the book and a spread that included rabbit roulade, duck pate, grilled trout and elk sausage. Jim Harrison, if not Hemingway himself, would have been happily stuffed. If it were up to me, all book-tour stops would taste that good. But, of course, it’s not exactly up to me. It’s tough out there. The number of bookstores that had no interest in hosting Hemingway at Eighteen—or even responding to my inquiries—was disappointing. So were the consequences of the media’s dwindling interest in book reviews. (Here, I have to pause for a shout-out to Ellen Andrews Knodt, whose review in The Hemingway Review was impressively thorough and perceptive.)

I’ve slowed down the tour machine in recent months as other projects have taken priority. It’s back to the writing, as Harrison alluded to, that doesn’t get done when you are consumed with traveling, speaking and selling. I expect the ghastly business will start up again as a paperback edition approaches. Wish me luck. And good eating.

Hemingway Letters Project Update

by Sandra Spanier and Verna Kale

The Letters of Ernest Hemingway Volume 5: 1932-1934, edited by Sandra Spanier and Miriam B. Mandel with volume associate editors Krista Quesenberry, Verna Kale, Robert Trogdon, and Sandra Spanier, is slated for publication by Cambridge University Press in early 2020. This latest edition in the series, the fifth installment of a projected seventeen volumes, covers a period of intense activity as Hemingway publishes Death in the Afternoon and Winner Take Nothing, travels, hunts, fishes, and works in Key West, Cuba, Arkansas, Montana, Wyoming, New York, France, Spain, Africa, and points in between. It concludes in May 1934 just after Hemingway purchases his cabin cruiser, Pilar, paid for in part with an advance from the new men’s magazine Esquire for a series of nonfiction articles.

Eighty-five percent of the letters in this annotated scholarly edition are previously unpublished, offering readers new insights into some of Hemingway’s most significant relationships and experiences, including the infamous feud with Max Eastman, his friendship with Jane Mason, his African safari, and his new passion for big-game fishing in the Gulf Stream.

The Hemingway Letters Project has been supported in part by grants from the National Endowment for the Humanities; most recently the Letters Project was awarded an NEH Scholarly Editions Grant for 2018-2021. Many scholars, Hemingway Society members, private collectors, and donors have been most generous with their time, expertise, and financial support, as well as with Hemingway treasures in their possession. The Hemingway Letters Project is grateful to all who have been and will be contributing to the project and welcomes questions, suggestions, and leads. Queries may be directed to:

Sandra Spanier, Edwin Erle Sparks Professor of English and General Editor, Hemingway Letters Project
The Pennsylvania State University
430 Burrowes Building
University Park, PA 16802
phone: 814-865-1879
email: hemletters@psu.edu
The Graduate arguing in class with him about point of reaction from docile students. I remember stating outlandish opinions to elicit a deliberately playing devil’s advocate, out ideas about the work in question, to encourage class discussions, throwing abandoned the formal lecture after the teaching and approach to literature. Jim attracted immediately to his style of American Literature class and was In 1966 I enrolled in his second-year English Master, retired) Catharines, Ontario; Chaplain, Upper School, Ridley College, St. Church, Dunnville, Ontario; Interim (Interim Priest, St. Paul’s Anglican Church, Dunnville, Ontario; Interim Chaplain, Upper School, Ridley College, St. Catharines, Ontario; English Master, retired)

Dr. Brasch early in his career

IN MEMORIAM:

James D. Brasch
(October 11, 1929—February 9, 2019)

by Rev. Dr. W. Wayne Fraser
(Interim Priest, St. Paul’s Anglican Church, Dunnville, Ontario; Interim Chaplain, Upper School, Ridley College, St. Catharines, Ontario; English Master, retired)

Dr. James Brasch, with his beloved orchids

experience in all my twelve years as a fulltime university student. He supervised my thesis on Hemingway and the file-card method of research and writing served me well for a Ph.D. dissertation.

Jim challenged the students in his graduate seminar with unusual assignments. The students had to read a novel every week and submit a written response at the beginning of that week’s seminar. They were allowed to write only one paragraph. When students invariably wrote more than a page, Jim would explain, “A paragraph has only one indentation.” His philosophy was that if you could write a paragraph, then you could write an essay.

Bill McGillis, retired teacher with the Ontario Secondary School Teachers’ Federation for the Cochrane and Timiskaming districts, was in that same class that year, and he writes, “Among my fondest memories of the class—and there are many—was the way we all got along, the way we all seemed to grow to genuinely like each other notwithstanding the great diversity in the group. I believe that was due, in no small part, to the respect Jim showed for each of us and for all of our opinions. I loved that class and it remains one of the best experiences, not simply of my university days, but of my life.”

Moreover, that grad class was so good that at the end of the year, the students didn’t want it to stop, so they talked Jim into adding one more class on a current popular novel. John Fowles’s The French Lieutenant’s Woman had captivated attention, especially of Jim, so a discussion was scheduled, and spouses were invited. Jim’s wife, Delores, came and, although everyone was a bit self-conscious, it was a stimulating exchange of ideas. When my wife, Eleanor Johnston, finished a comment about the use of Jamesian point of view in the novel, suddenly quoting a passage from the book echoing Darwin, “I shall not ape the master,” the look on Jim’s face was priceless. Thereafter, he became a staunch supporter of her Ph.D. studies.

Jim offered unfailing encouragement during our years of both pursuing the Ph.D.: “Any change is an improvement,” Jim often said, and that became our mantra when writing. Once when I was ranting on about a professor who gave me a lowly B on an essay which clearly demonstrated that said prof was wrong in his assessment of D. H. Lawrence’s skills as a novelist, Jim interrupted my tirade: “Well, that was stupid, Wayne!” And he proceeded to explain to us the politics of getting an education. What Eleanor and I really needed was Jim’s assessment of our situation, and he came through with blunt encouragement, ending with “We expect you to finish.”

Our relationship with Jim wasn’t all academic. Jim and Delores hosted parties that seemed to sparkle—the conversations, the antipasto, the homemade wines and beer, the food. At one dinner party, the talk was loud round the table when suddenly Delores set the baked Alaska ablaze. Conversation stopped as every head snapped toward the flaming dessert. Jim shared a look of pride and pleasure with Del. Jim taught us how to make the perfect martini, a recipe he had learned from the bartender of the McMaster Faculty Club.

The advice and support weren’t always one-sided. In 1976, Eleanor and I were in our second year of grad studies at the University of Manitoba, and that year the UM English department was hosting the conference for the Canadian Association for American Studies. Jim wrote excitedly about coming to the conference and visiting Eleanor and me in Winnipeg, wondering what we would do and where we would go in the city. I told him that we looked forward to his visit, but I was surprised that he wasn’t going to the Hemingway conference in Alabama being held at the same time. Many members of the English department at UM were frustrated not to be able to go because of their commitment to CAAS.
“What Hemingway conference?” Jim asked.

I assured him I would send information. His next letter included a copy of a poster about the Alabama conference. “I guess I won’t make it to Winnipeg, after all,” he wrote.

Jim and colleague Joe Sigman attended that Alabama conference, and during the Q&A after Mary Hemingway’s lively talk on the literary men in her life, cleverly omitting any mention of Hemingway, she referred to Hemingway reading the poems of Baudelaire to her at night, and hinted that it was a shame that scholars didn’t explore the influence of Hemingway’s reading on his writing. Mary referred to the extensive library still at the Finca.

Jim looked at Joe and Joe looked at Jim and the end result was a chitchat with Mary after the Q&A, during which she gave her approval to the idea that these two Canadians, unaffected by the American embargo on Cuba, would visit the Finca to catalogue the library. Mary would personally write a letter to Fidel Castro seeking his permission on their behalf. Thus the five-year adventure of cataloguing Hemingway’s Library was set in motion. *Hemingway’s Library: A Composite Guide* is Jim’s legacy, his major contribution to Hemingway scholarship for many years to come.

Over the years, Jim would regale me with stories of his time in Cuba, and finally Eleanor told me that I had to write them down, so they wouldn’t be lost. I did so, and not only did they become the basis and content of a presentation at the International Hemingway conference in Petoskey in 2012, [http://www.wayneandeleanor.com/surveillance-at-the-finca-further-implications-of-brasch-sigmans-hemingways-library/](http://www.wayneandeleanor.com/surveillance-at-the-finca-further-implications-of-brasch-sigmans-hemingways-library/), but they inspired Eleanor to write a novel on Hemingway in Cuba. With me as research assistant, feeding her stories about Jim and Hemingway in Cuba, Eleanor produced *Hemingway’s Island*, focusing on a graduate student’s search for a long lost manuscript allegedly written by Mary Hemingway about her last week in Cuba with Ernest. Jim’s adventures didn’t appear in the novel, but his concerns over the state of the Finca and Hemingway’s books became the novel’s primary theme.

When the internet started thirty years ago, Jim and I began communicating via email, and we wrote each other weekly, sometimes several times a week. He shared his enthusiasms eagerly over the years—his tireless efforts to see the Russian journalist Yuri Paparov’s book on *Hemingway en Cuba* translated into English and to get the letters between Hemingway and Malcolm Cowley published. Collaborating with Jim, I presented papers on these topics at Hemingway conferences in Petoskey, Washington, Chicago, and Paris.

Jim and Delores travelled the world, in part due to his volunteer efforts. He served as President of the World University Service of Canada in the early 1970s, attending their conference in Nigeria in 1971. He was a visiting professor at the Beijing Institute of Iron and Steel Technology in April 1987 as part of an exchange program with McMaster. Jim was a founding member of the Hemingway Society and also chaired the Society’s Madrid Conference in 1984.

Outside of academe, Jim was interested in orchids and eventually his greenhouse contained hundreds of plants. He led a local group of orchid growers, and he was the founding president when they became affiliated with the Royal Botanical Gardens in Hamilton in 1980. For decades he was a volunteer at the gardens, tending to the orchid collection at the RBG, giving presentations at the annual orchid show and teaching a four-week course on introductory orchid growing.

His beloved wife of fifty-nine years predeceased him by seventeen days. He is survived by his daughters, Jennifer (Kirk), Katherine (Jim), and his grandchildren, Jimmy, Beth, Sarah, Andrew and Rachel. Jim was teacher, mentor, and friend. Eleanor and I were so fortunate to have known him and Delores, and the extended Brasch family, for over fifty years.

With his wife Delores. The couple was married for sixty-six years.

The author, Wayne Fraser, with Bill McGillis and Dr. Brasch, at a memorial for Delores, one week before Jim’s own passing.
It is with profound sadness that we announce the untimely death of our founder and board co-chair, Jenny Phillips. Jenny drowned July 9th, 2018 while swimming off her beloved Nantucket. Jenny was an incredibly accomplished woman who devoted herself to making the world a more just and humane place. We are fortunate to have had her passion and efforts dedicated to Finca Vigía for more than fifteen years in her quest to preserve the legacy of Ernest Hemingway in Cuba.

The mission and work of the Foundation will remain unchanged, as we all double our efforts to ensure that Jenny’s legacy carries on. To make a contribution in her honor, please visit www.fincafoundation.org

Jenny Phillips

(May 29, 1942-July 9, 2018)

Co-founder of the Finca Vigía Foundation and Granddaughter of Maxwell Perkins

by Mary-Jo Adams, Executive Director, Finca Vigía Foundation

In an Alabama prison, one of her several far-flung outposts of compassion and creativity, Jenny Phillips recorded her conversations with lifers and death row inmates—those discarded in “the dustbin of humanity,” she would later say.

Back home in Concord, she played the tapes as she drove, letting their voices fill her car and spark her imagination. “They wanted people to know their stories so they wouldn’t be forgotten,” Mrs. Phillips, who turned those initial encounters into an award-winning documentary, recalled a few years later, in 2008. “They also wanted their stories to somehow help other people. As well as a wish to be remembered, there’s a wish to be useful.”

Drawn early on to social justice, she found a unique path through a life that spanned continents and cultures, professions and pursuits. She was a nurse and psychotherapist, a writer and filmmaker. She built a clinic in Nigeria, treated patients in Lesotho’s mountains, cared for Inuit villagers in Labrador. She brought a meditation practice to hardened criminals and, just as improbably, bridged an international political divide while preserving Ernest Hemingway’s literary legacy in Cuba.

“She could even charm a dictator,” her husband, Frank, said of the time they dined with Fidel Castro while attempting to set free manuscripts Hemingway left behind. “This was Jenny’s life.”

On an early summer’s evening in 2018, Mrs. Phillips, her husband, and a friend were sailing in Nantucket’s Head of the Harbor when she decided to swim the quarter-mile or so back to shore. A strong swimmer, she was seventy-six and often leapt into the waves on the way home, but this time she apparently drowned and was found later along the shore of the island’s Wauwinet area.

“Jenny had an interest in racial justice and social justice from a very early age,” said her brother Maxwell King, “and she combined that with fierce strength of character.”

She was a producer, director, and writer for her first film. 2008’s The Dhamma Brothers, set in the maximum-security Donaldson Correctional Facility. It is “known as the ‘House of Pain,’ the end of the line in Alabama’s prison system,” she wrote in a 2012 Huffington Post essay.

“There is a heavy atmosphere of misery, hopelessness, and violence,” she added, and after her first visit she wanted to “find out if there were solutions or alternatives to the aggressive culture of prison manhood. I wondered if it were possible for men in prison to live with a sense of inner peace and the freedom to experience and express a full range of emotions.”

The resulting film chronicled her collaboration with others to bring to the inmates Vipassana, an ancient meditation practice. A few years later, she edited, a book of the prisoners’ writings, Letters from the Dhamma Brothers: Meditation Behind Bars.

She collected more awards producing and directing her second film, 2016’s Beyond the Wall.” Set in Lawrence and Lowell, it focused on the efforts of counselor Louie Diaz, himself a former inmate, as he helped prisoners rebuild their lives after they were released.

“I can tell you right off the bat she changed my life,” said Diaz, who is now a re-entry and outreach specialist for the Middlesex Sheriff’s Office.

“She was an amazing person who just had this way of seeing things. There was no ‘noing’ her. It was always, ‘Yes, we’ve got to get in there.’”