Ernest Hemingway's literary career was shaped by the remarkable contexts in which he lived, from the streets of suburban Chicago to the shores of the Caribbean islands, to the battlefields of World War I, Franco's Spain, and World War II. This volume examines the various geographic, political, social, and literary contexts through which Hemingway crystallized his unmistakable narrative voice. Written by forty-four experts in Hemingway studies, the comprehensive yet concise essays collected here explore how Hemingway is both a product and a critic of his times, touching on his relationship to matters of style, biography, letters, cinema, the arts, music, masculinity, sexuality, the environment, ethnicity and race, legacy, and women, among other topics. Fans, students, and scholars of Hemingway will turn to this reference time and again for a fuller understanding of this iconic American author.

Debra A. Moddelmog is a professor of English at The Ohio State University. She is the author of Reading Desire: In Pursuit of Ernest Hemingway and has written a number of articles on Hemingway as well as on twentieth-century American literature, film, and pedagogy.

Suzanne del Gizzo is an associate professor of English at Chestnut Hill College. She has published articles on twentieth-century literature in journals such as Modern Fiction Studies, The Hemingway Review, and The F. Scott Fitzgerald Review. She is co-editor of Hemingway's The Garden of Eden: 25 Years of Criticism.
## Contents

**Figures**  
page ix  
**Notes on Contributors**  
xi  
**Preface**  
xxiii  
**Abbreviations**  
xxix

### Biography and Life

1. Chronology  
   *Verna Kale*  
   3  
2. Biography  
   *John Raeburn*  
   12  
3. Critical Overview of the Biographies  
   *Lisa Tyler*  
   22  
4. Letters  
   *Sandra Spanier*  
   33  
5. Reading  
   *Gail Sinclair*  
   43

### Representations: In His Time

6. Contemporary Reviews  
   *Albert J. DeFazio III*  
   55  
7. Photos and Portraits  
   *James Plath*  
   65  
8. Cinema and Adaptations  
   *Jill Jividen*  
   76
Contents

9. Magazines 86
   David M. Earle

Representations: In Our Time

10. Critical Overview 99
    Kelli A. Larson

11. Styles 109
    Milton A. Cohen

12. Cult and Afterlife 119
    Suzanne del Gizzo

13. Houses and Museums 130
    Frederic Svoboda

14. Posthumous Publications 141
    Robert W. Trogdon

Intellectual and Artistic Movements and Influences

15. Modernist Paris and the Expatriate Literary Milieu 153
    J. Gerald Kennedy

16. Literary Friendships, Rivalries, and Feuds 163
    Kirk Curnutt

17. Literary Movements 173
    Carl P. Eby

18. Visual Arts 183
    Lisa Narbeshuber

19. Music 193
    Hilary K. Justice

Popular, Cultural, and Historical Contexts

20. Ailments, Accidents, and Suicide 207
    Peter L. Hays

21. Animals 217
    Ryan Hediger
## Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>22.</td>
<td>Bullfighting</td>
<td>227</td>
</tr>
<tr>
<td></td>
<td>Miriam B. Mandel</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>The Environment</td>
<td>237</td>
</tr>
<tr>
<td></td>
<td>Susan F. Beegel</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Fishing</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>Mark P. Ott</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Food and Drink</td>
<td>257</td>
</tr>
<tr>
<td></td>
<td>Peter Messent</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>Hunting</td>
<td>267</td>
</tr>
<tr>
<td></td>
<td>Kevin Maier</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Masculinity</td>
<td>277</td>
</tr>
<tr>
<td></td>
<td>Thomas Strychacz</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Politics</td>
<td>287</td>
</tr>
<tr>
<td></td>
<td>Robert E. Fleming</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Publishing Industry and Scribner’s</td>
<td>297</td>
</tr>
<tr>
<td></td>
<td>Leonard J. Leff</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>Race and Ethnicity: African Americans</td>
<td>307</td>
</tr>
<tr>
<td></td>
<td>Gary Edward Holcomb</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>Race and Ethnicity: Africans</td>
<td>315</td>
</tr>
<tr>
<td></td>
<td>Nghana tamu Lewis</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>Race and Ethnicity: American Indians</td>
<td>323</td>
</tr>
<tr>
<td></td>
<td>Amy Strong</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>Race and Ethnicity: Cubans</td>
<td>332</td>
</tr>
<tr>
<td></td>
<td>Ann Putnam</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>Race and Ethnicity: Jews</td>
<td>339</td>
</tr>
<tr>
<td></td>
<td>Jeremy Kaye</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Religion</td>
<td>347</td>
</tr>
<tr>
<td></td>
<td>Matthew Nickel</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>Sex, Sexuality, and Marriage</td>
<td>357</td>
</tr>
<tr>
<td></td>
<td>Debra A. Moddelmog</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Travel</td>
<td>367</td>
</tr>
<tr>
<td></td>
<td>Russ Pottle</td>
<td></td>
</tr>
<tr>
<td>Contents</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>38. Travel Writing</td>
<td>378</td>
<td></td>
</tr>
<tr>
<td><em>Emily O. Wittman</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. War: World War I</td>
<td>388</td>
<td></td>
</tr>
<tr>
<td><em>Alex Vernon</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40. War: Spanish Civil War</td>
<td>395</td>
<td></td>
</tr>
<tr>
<td><em>Stacey Guill</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41. War: World War II</td>
<td>402</td>
<td></td>
</tr>
<tr>
<td><em>James H. Meredith</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42. Women</td>
<td>409</td>
<td></td>
</tr>
<tr>
<td><em>Nancy R. Comley</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43. Manuscripts and Collections</td>
<td>421</td>
<td></td>
</tr>
<tr>
<td><em>Susan Wrynn</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44. <em>The Hemingway Review</em> and The Ernest Hemingway Foundation and Society</td>
<td>429</td>
<td></td>
</tr>
<tr>
<td><em>Charles M. Oliver</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Further Reading</td>
<td>435</td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>469</td>
<td></td>
</tr>
</tbody>
</table>
Figures

7.1. Portrait of Ernest Hemingway by Yousuf Karsh. 1957  
7.2. Portrait of Ernest Hemingway wearing hat by Helen Pierce Breaker. 1928  
9.2. *The Home Magazine*, cover, and the article “Mother of Geniuses.” October 1931  
12.1. Endorsement for Ballantine Ale. 1951  
13.2. The Hemingway house on Kenilworth Avenue in Oak Park, IL. 1907  
37.1. Endorsement for Pan American Airlines. 1936  
43.1. The Hemingway Room at the John F. Kennedy Presidential Library in Boston, MA
Notes on Contributors

SUSAN F. BEEGEL is an adjunct associate professor of English at the University of Idaho and editor of *The Hemingway Review*, an internationally distributed scholarly journal on the work of Ernest Hemingway. She is the author or editor of four books and has published more than fifty-five articles on various aspects of nineteenth- and twentieth-century American literature.

MILTON A. COHEN, professor of literary studies at The University of Texas at Dallas, has written books on Hemingway (*Hemingway’s Laboratory: The Paris in Our Time*), Cummings (*Poet and Painter: The Aesthetics of E. E. Cummings’s Early Work*), and modernism (*Movement, Manifesto, Melee: The Modernist Group 1910–1914*). His most recent book is *Beleaguered Poets and Leftist Critics: Stevens, Cummings, Frost, and Williams in the 1930s*.

NANCY R. COMLEY is professor of English at Queens College of the City University of New York. She is co-author with Robert Scholes of *Hemingway’s Genders* (1994) and of articles on Hemingway, Fitzgerald, and other figures in modernist literature.

KIRK CURNUTT is a professor and the chair of English at Troy University’s Montgomery campus in Montgomery, Alabama. He is the author of thirteen books of fiction and criticism, including *Coffee with Hemingway* (2007), featuring a preface by the late John Updike, and *Ernest Hemingway and the Expatriate Modernist Movement* (2000). He also co-edited *Key West Hemingway: A Reassessment* (2009) with Gail D. Sinclair, a collection of essays that developed from the 2004 11th Biennial Hemingway Conference. In addition to serving on The Ernest Hemingway Foundation and Society board, he is the vice president of the F. Scott Fitzgerald Society and the managing editor of *The F. Scott
Notes on Contributors

Fitzgerald Review. He is currently at work on a reader's guide to To Have and Have Not.


SUZANNE DEL GIZZO is an associate professor of English at Chestnut Hill College. She has published articles on twentieth-century literature in journals such as Modern Fiction Studies, The Hemingway Review, and The F. Scott Fitzgerald Review. She is co-editor of Hemingway's The Garden of Eden: 25 Years of Criticism.

DAVID M. EARLE is an associate professor of transatlantic modernism and print culture at the University of West Florida. He is author of Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form (2009) and All Man!: Hemingway, 1950s Men's Magazines, and the Masculine Persona (2009). Online projects include the Virtual Newsstand, a digital re-creation of a newsstand from 1925, and the Pulp Magazines Project, a research hub for the study of early-twentieth-century all-fiction magazines. He has also published on James Joyce's Ulysses and pulp modernism.

CARL P. EBY is a Carolina Trustee Professor and Chair of the Department of English and Theatre at the University of South Carolina, Beaufort. He is the author of Hemingway’s Fetishism: Psychoanalysis and the Mirror of Manhood (1999) and more than a dozen scholarly articles on the life and work of Ernest Hemingway. In 2006, he directed the 12th Biennial International Hemingway Conference in Málaga and Ronda, Spain, and he now serves on the board of trustees of The Ernest Hemingway Foundation and Society. He is currently editing a book of essays on
Notes on Contributors

Hemingway and Spain and writing a reader’s guide on *The Garden of Eden*. He has twice been awarded the South Carolina Governor’s Distinguished Professor Award.

**Robert E. Fleming**, Professor Emeritus at the University of New Mexico, is the author of *The Face in the Mirror: Hemingway’s Writers* (1994, 1996), editor of *Hemingway and the Natural World* (1999), and co-editor of *Hemingway’s Under Kilimanjaro* (2005). He has published some two dozen articles or chapters on Hemingway in journals such as *American Literature*, *Arizona Quarterly*, *The Hemingway Review*, *Journal of Modern Literature*, *North Dakota Quarterly*, and *Studies in American Fiction* and in collections such as *Hemingway’s Neglected Short Fiction*, *The Cambridge Companion to Hemingway*, and *Critical Essays on The Sun Also Rises*.

**Stacey Guill** is the author of numerous articles on the topics of Ernest Hemingway, the Spanish Civil War, and *For Whom the Bell Tolls*, including articles in *The Hemingway Review* and *The Ivens Magazine*. She has been a guest lecturer at Boise State University and the Osher Institute, and she received a Smith-Reynolds Founders Fellowship Research Grant from The Ernest Hemingway Foundation and Society in 2007 to pursue postdoctorate research on Ernest Hemingway and the film *The Spanish Earth*. She also served as a research assistant to Rena Sanderson, editor of Volume 3 of the Hemingway Letters Project.

**Peter L. Hays** is Professor Emeritus at the University of California, Davis. He is a former board member of The Ernest Hemingway Foundation and Society. Among his books are *Teaching Hemingway’s The Sun Also Rises* and *The Critical Reception of The Sun Also Rises*.

**Ryan Hediger** is an assistant professor of English at Kent State University at Tuscarawas. He has published numerous essays on animals, including pieces treating Ernest Hemingway, violence, and disability. He has co-edited two books: *Animals and Agency* and *Animals and War*.

**Gary Edward Holcomb** is an associate professor of African-American literature in the Department of African American Studies, with a joint appointment in the Department of English, at Ohio University. He is the author of *Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance* (2007) and co-editor with Charles Scruggs...
of *Hemingway and the Black Renaissance* (2012). He has published articles on black and white modernist intertextual writing in a number of journals, including the *Journal of Modern Literature, Modern Fiction Studies, Arizona Quarterly,* and *Callaloo,* and he has published chapters in collections devoted to such authors as Richard Wright.

**Jill Jividens** is an independent scholar and grant writer at the University of Michigan. She received her PhD in English from the University of South Carolina in 2008. Her forthcoming book, “My Old Pal and Bastardly Translator**: Business and Friendship between Ernest Hemingway and Maurice J. Speiser,” looks at Hemingway as writer and businessman via the correspondence with his longtime lawyer.

**Hilary K. Justice** is an associate professor of English at Illinois State University and holds an A.B. in music from Dartmouth College. She is author of *The Bones of the Others: The Hemingway Text from the Lost Manuscripts to the Posthumous Novels* (2006); her work has appeared in *The Hemingway Review,* *Resources for American Literary Study,* *The Mailer Review,* *the North Dakota Quarterly,* and in the collections *Hemingway and Women: Female Critics and the Female Voice* and *A Companion to Hemingway’s Death in the Afternoon.* She is currently preparing a reader’s guide for *Green Hills of Africa*; her other scholarly interests include Harry Potter, Shakespeare in performance, and food and culture.

**Verena Kale,** visiting assistant professor in rhetoric at Hampden-Sydney College, has published articles on Hemingway in *The Hemingway Review* and in *Ernest Hemingway and the Geography of Memory* (2010). She is currently at work on a critical biography of Hemingway and is editing a collection of essays on teaching Hemingway and gender and sexuality.

**Jeremy Kaye** teaches English at Moorpark College. He has written previously on Jewish themes in Hemingway and in the films of Robert Altman and Woody Allen. His work has appeared in *The Hemingway Review,* *The Journal of Popular Culture,* and *Robert Altman: Critical Essays.*

**J. Gerald Kennedy** is Boyd Professor of English at Louisiana State University and former chair of the department. His work on Hemingway includes a chapter in his book *Imagining Paris: Exile,*
Notes on Contributors


Nghana Tamu Lewis is the Louise and Leonard Riggio Professor of Social Innovation and Social Entrepreneurship at Tulane University, where she teaches a wide range of courses on the African Diaspora, social innovation and community organizing, criminal justice reform, and black women’s health. She is the author of Politics from the Pedestal: Place, Race, and Progress in White Southern Women’s Writing, 1920–1945 (2007) and has published in African American Review, Arizona Quarterly, Mississippi Quarterly, Southern Quarterly, Comparative
Notes on Contributors

American Studies, and the Journal of American Drama & Theatre. Currently, Lewis is completing Black Women’s Health in the Age of Hip Hop and HIV/AIDS, a monograph that examines the roles that the hip hop generation black women artists played in calling attention to the HIV/AIDS crisis among black women between 1990 and 2010.

Kevin Maier is an assistant professor of English at the University of Alaska Southeast, where he coordinates the English department and teaches courses in composition, American literature, and literature and the environment. Maier also teaches fly-fishing in the Outdoor Studies Program. He has published essays focusing on Hemingway’s hunting and travel in ISLE: Interdisciplinary Studies in Literature and Environment and The Hemingway Review. He is currently editing a collection of essays entitled Teaching Ernest Hemingway and the Natural World.

Miriam B. Mandel is senior lecturer (retired) in the Department of English and American Studies at Tel Aviv University, Ramat Aviv, Israel. She has published articles on several authors but her main interest is the work of Ernest Hemingway. Her books include Reading Hemingway: The Facts in the Fictions (1995, reissued 2001), Hemingway’s Death in the Afternoon: The Complete Annotations (2002), and Hemingway’s The Dangerous Summer: The Complete Annotations (2008). She has edited two collections of essays: A Companion to Hemingway’s Death in the Afternoon (2004, reissued 2009) and Hemingway and Africa (2011), and she helped translate Death in the Afternoon into Spanish (Muerte en la tarde, 2005). She serves on the international advisory committee of The Hemingway Review (1992–), on the board of The Ernest Hemingway Foundation and Society (2007–), and on the team responsible for the multivolume Cambridge Edition of the Letters of Ernest Hemingway.

James H. Meredith is core faculty at Capella University. He is president of The Ernest Hemingway Foundation and Society and has researched war literature and film in the United States, the United Kingdom, Canada, Germany, France, Switzerland, Italy, Spain, China, Belgium, and the Netherlands. He is author of Understanding the Literature of World War II (1999) and Understanding the Literature of World War I (2004) as well as contributing editor of War, Literature and the Arts: An International Journal of the Arts. Meredith has also published articles on Andre Dubus, Henry Adams, Ernest Hemingway, F. Scott Fitzgerald, Stephen Crane, Edith Wharton, Robert Grave,
Notes on Contributors

Siegfried Sassoon, Wilfred Owen, the American Civil War, World Wars I and II, and the trauma of modern war. He retired from the U.S. Air Force in 2004 as a lieutenant colonel after 25 years of service and was professor of English at the Air Force Academy. At present, he is working on a collection of war literature for The Great Book Foundation, which has received grants from the NEH and the Wounded Warrior Foundation.

Peter Messemer is Emeritus Professor at the University of Nottingham, UK. He is the author of books on the application of literary theory, Mark Twain (including the recent prize-winning *Mark Twain and Male Friendship*), and Ernest Hemingway. He has also written widely on other aspects of American literature in the nineteenth and twentieth centuries. He has just completed *The Crime Fiction Handbook* for Wiley-Blackwell.

Debra A. Moddelmog is professor of English at The Ohio State University, specializing in twentieth-century American fiction and sexuality studies. She is the author of essays on American fiction, film, and pedagogy published in journals such as *American Literature, Modern Fiction Studies, The Hemingway Review, The Journal of Popular Film and Television*, and Pedagogy as well as in collections such as *Hemingway and Women: Female Critics and the Female Voice*. Her book *Reading Desire: In Pursuit of Ernest Hemingway* (1999) has been translated into Japanese.

Lisa Narbeshuber is an associate professor in the Department of English and Theater at Acadia University, where she teaches American literature. Her publications include “Hemingway’s *In Our Time*: Cubism, Conservation, and the Suspension of Identification,” published in *The Hemingway Review*. She is also the author of *Confessing Cultures: Politics and the Self in the Poetry of Sylvia Plath* (2009).

Matthew Nickel received his PhD in English from the University of Louisiana at Lafayette in 2011. He has edited numerous anthologies of poetry — recently *Kentucky: Poets of Place* (2012) — and has published essays on Ernest Hemingway, Ezra Pound, Elizabeth Madox Roberts, Richard Aldington, and Lawrence Durrell. His essay on Hemingway and *Under Kilimanjaro* appeared in the *North Dakota Quarterly* (Winter & Spring, 2009), and his book *Hemingway’s Dark*
Notes on Contributors

Night: Catholic Influences and Intertextualities in the Work of Ernest Hemingway is forthcoming.

Charles M. Oliver is Emeritus Professor of English at Ohio Northern University, now living in Charlottesville, VA. He was editor of The Hemingway Review (1979–92), editor of The Hemingway Newsletter (1979–2005), and secretary of The Ernest Hemingway Foundation and Society (1980–92). He has published three books in retirement: Ernest Hemingway A to Z: The Essential Reference to the Life and Work (1999), Critical Companion to Walt Whitman (2006), and Critical Companion to Ernest Hemingway (2007). He was editor of A Moving Picture Feast: The Filmgoer’s Hemingway (1989) and Ernest Hemingway’s A Farewell to Arms: A Documentary Volume (2005). He has written more than ninety essays for a column titled “Good Reading” for the quarterly newsletter of the Northern Ohio Bibliophilic Society.

Mark P. Ott teaches at Deerfield Academy in Massachusetts. He is the author of Sea of Change: Ernest Hemingway and the Gulf Stream, A Contextual Biography (2008) and editor (with Mark Cirino, 2010) of Ernest Hemingway and the Geography of Memory. He is the general editor for the “Teaching Hemingway Series” with Kent State University Press. Ott has presented academic papers at international Hemingway conferences in Spain, Cuba, Oak Park, Bimini, Italy, Switzerland, and Key West; he has contributed to volumes such as The Key West Hemingway, Hemingway and the Black Renaissance, and Teaching A Farewell to Arms and has published in The Hemingway Review.

James Platth is professor of English at Illinois Wesleyan University and the author of Historic Photos of Ernest Hemingway. His essays on Hemingway have appeared in numerous critical anthologies, most recently in Hemingway and Africa. The former director of the Hemingway Days Writers’ Workshop & Conference in Key West, he also co-edited Remembering Ernest Hemingway, a collection of interviews with Hemingway family members and friends. He takes pride in having run with the bulls in Pamplona during his first International Hemingway Conference in 1992.

Russ Pottle is the Dean of the College of Arts and Sciences at Misericordia University in Dallas, Pennsylvania. His research interests are in American literature, travel writing, and cultural studies.
Notes on Contributors

Pottle has published work on the relationship between travel writing and the novel, the intersection of travel writing and autobiography, and the complications of Ernest Hemingway’s celebrity in the 1930s. He is North American vice president for the International Society for Travel Writing, a member of the board of advisors for the Society for American Travel Writing, and a member of The Ernest Hemingway Foundation and Society.

Ann Putnam teaches creative writing, American literature, and gender studies at the University of Puget Sound in Tacoma, WA. She has published short fiction, personal essays, literary criticism, and book reviews in anthologies that include Hemingway and Women: Female Critics and the Female Voice and Hemingway and the Natural World, and in journals such as The Hemingway Review, Western American Literature Quarterly, and North Dakota Quarterly, among others. Her recently completed novel, Cuban Quartermoon, came out of her six trips to Cuba as part of the Hemingway Colloquium, sponsored by the Cuban Ministry of Culture. Her latest publication is the memoir Full Moon at Noontide: A Daughter’s Last Goodbye.

John Raeburn is Professor Emeritus of American Studies and English at the University of Iowa, Iowa City. He is the author of Fame Became of Him: Hemingway as Public Writer, A Staggering Revolution: A Cultural History of Thirties Photography, and, most recently, Ben Shahn’s American Scene: Photographs, 1938.

Gail Sinclair is the executive director and scholar in residence of the Winter Park Institute at Rollins College. Her publications include co-editing Key West Hemingway: A Reassessment and the forthcoming War + Ink: New Perspectives on Ernest Hemingway’s Early Life and Writings, as well as essays in Hemingway’s Women: Female Critics and the Female Voice, Teaching Hemingway’s A Farewell to Arms, Approaches to Teaching Fitzgerald’s The Great Gatsby, Edith Wharton in Context, and F. Scott Fitzgerald in Context. She currently serves on the board of directors for The Ernest Hemingway Foundation and Society and the F. Scott Fitzgerald Society.

Notes on Contributors


Amy Strong is an independent scholar and writer based in Chapel Hill, North Carolina. She received her PhD in English literature from the University of North Carolina at Chapel Hill in 2000. She is the author of Race and Identity in Hemingway’s Fiction (2008). Her work has been published in The Hemingway Review, Ernest Hemingway: Seven Decades of Criticism, Hemingway and Women: Female Critics and the Female Voice, and the Faulkner Journal.

Thomas Strychacz teaches at Mills College, California, where some twenty years ago he began to work out a new approach to Ernest Hemingway based on gender and performance studies that ultimately became Hemingway’s Theaters of Masculinity (2003). A few years later, Strychacz extended this study into a broader analysis of masculinity and literary modernism in Dangerous Masculinities: Conrad, Hemingway, Lawrence (2008). Strychacz has also published Modernism, Mass Culture, and Professionalism (1993). He is currently working on a book about late-nineteenth-century female regionalist writers and political economy – an idea that will, he believes, eventually allow him to return to Hemingway studies via that author’s most provocatively political work, For Whom the Bell Tolls (1940).

Frederic Svoboda is professor of English at the Flint campus of the University of Michigan, where he has taught since 1980, focusing on American literature and culture and serving as both chair of English and director of the graduate program in American culture. He served as chair of the faculty council and senior faculty advisor to UM-Flint’s chancellor. He also served two terms as a director and treasurer of The Ernest Hemingway Foundation and Society. He is past president and current vice president of the Michigan Hemingway Society. Svoboda is the author or editor of several books. The most recent, co-edited
with Suzanne del Gizzo, is collected criticism of Hemingway’s posthumously published *The Garden of Eden*. Current projects include a critical study of American novelist John Updike and a novel set during the American Civil War.


**Lisa Tyler** is professor of English at Sinclair Community College in Dayton, OH, where she has taught since 1990. She is the author of *Student Companion to Ernest Hemingway* (2001) and editor of *Teaching Hemingway’s A Farewell to Arms* (2008). Her articles on Hemingway have appeared in *Texas Studies in Literature and Language; The Hemingway Review; and Journal of Men, Masculinities, and Spirituality*, as well as in several edited collections.

**Alex Vernon** is professor of English and the Humanities Area Chair at Hendrix College in Conway, AR, where he also currently holds the James and Emily Bost Odyssey Professorship. In addition to a number of essays and articles, he has written two memoirs, *The Eyes of Orion: Five Tank Lieutenants in the Persian Gulf War and Most Succinctly Bred*; two works of literary criticism and history, *Soldiers Once and Still: Ernest Hemingway, James Salter, and Tim O’Brien* and *Hemingway’s Second War: Bearing Witness to the Spanish Civil War*; and a cultural study of sorts, *On Tarzan*. He has also edited three scholarly collections: *Arms and the Self: War, the Military, and Autobiographical Writing; Approaches to Teaching the Works of Tim O’Brien* (with Catherine Calloway); and *Critical Insights: War*.

**Emily O. Wittman** is an associate professor of English at the University of Alabama. The author of several articles on Hemingway, she is the editor (with Maria DiBattista) of *The Cambridge Companion to Autobiography and Modernism and Autobiography*.

**Susan Wrynn** is the Ernest Hemingway Curator at the John F. Kennedy Library and Museum. She joined the John F. Kennedy Foundation staff in April 2004. As curator of the Hemingway Collection, her duties include planning, scheduling, and budgeting for
Notes on Contributors

the preservation of the collection as well as interacting with researchers and donors. Wrynn previously served as a director at the Northeast Document Conservation Center from 1994 to 2003, where she had responsibility for the preservation of collections using various reprographic techniques. Wrynn was also responsible for teaching preservation classes at the graduate level. Wrynn was a senior records manager in the engineering field for 20 years.


Preface

The title of Ernest Hemingway’s first major publication, *In Our Time* (1925), portended a career of a writer in touch with his cultural and historical moment. Indeed, whether it was his status as the first American wounded on the Italian front in World War I, his role as the pugnacious upstart of Paris’s literary circles, or his white-bearded, tanned face that became synonymous with mid-twentieth-century American masculinity, Hemingway was throughout his thirty-five-year career a man and a writer of his times. As a young writer, he studied significant cultural and aesthetic trends and the demands of a changing literary marketplace to such great effect that his writing was not only a major contribution to literary modernism but also came to represent the voice of the “Lost Generation.” Later in life, when Hemingway had become an accomplished, Nobel Prize–winning author and world adventurer, his image and exploits were featured on the covers of magazines such as *Life, Time,* and *Look* as the manly representative of the good life lived to the fullest.

But Hemingway did more than reflect major cultural and artistic trends; he also created them. His writing and lifestyle arguably played a major role in popularizing certain activities (big-game hunting, deep-sea fishing, bullfighting, and the running of the bulls in Pamplona, Spain, for example) and a clipped form of masculine speech, which would assume its most trendy incarnation in the film noir dialogue of the 1940s. When his first novel, *The Sun Also Rises,* was published in 1926, some American college students followed the lead of its central characters, modeling their dress or speech after Brett Ashley or Jake Barnes.¹ In the 1950s, Hemingway’s celebrated exploits in writing and life positioned him as an ideal spokesperson offering his brand of extreme experience to other Americans. For instance, in a 1956 advertisement for Pan American Airlines, Hemingway encouraged American tourists to fly into the heart of China as he had done;² and in a feature story for *Look* magazine, he assured prospective travelers that Africa was safe for anyone who wanted

xxiii
Preface

to follow his example and take a safari. Hemingway is thus a unique liter-ary figure not only because he lived and worked in many different con-texts, but also because he helped to fashion some of the very contexts in which he lived and wrote.

A study of Hemingway in relation to context, however, also reveals the potential pitfalls of this critical approach. Because of his interest in various cultural milieus, Hemingway was considered by some contemporaries and critics as, at worst, an imperial and dominating figure who exploited other cultures and ways of life to serve his writing and, at best, an insincere sam-pler of those cultures and ways of life. As early as the mid-1930s, he was criticized for his chameleon-like sense of identity. In The Autobiography of Alice B. Toklas (1933), Gertrude Stein famously complained about what she perceived as Hemingway’s evasiveness and duplicity when she sug-gested that he should write the story of “the real Hem.” A year later, the March 1934 issue of Vanity Fair pejoratively captured Hemingway’s versatil-ity and adaptability when it featured a Hemingway paper doll set in which the main doll, “Ernie as Neanderthal Man” clad in a leopard loin-cloth with club in hand, was accompanied by various cut-out costumes that could be affixed to it. These costumes parodied themes familiar from his work, including “Ernie as the Unknown Soldier” and “Ernie as Don Jose, the Toreador.” From the perspective of both Stein and Vanity Fair, Hemingway’s desire to position himself in and write about different situ-ations was presented as a challenge to his authenticity and sincerity; his public personae were considered merely a series of masks behind which he hid the “real Hem,” presumably a stable, knowable entity. The image that Vanity Fair termed “Ernie as Neanderthal Man” emerged as the iconic version of Hemingway for many years. Although some critics gave it a more positive spin – Hemingway as the tight-lipped masculine writer – this common thread of a dominant, hypermasculine man’s man provided a durable sense of coherence and logic to the other contexts in which the author worked and the personae he assumed. As a Barnes and Noble catalog put it in the 1990s, Hemingway is the “‘He-Man’ of American Literature.”

Early scholars thus presented an image of Hemingway as an exemplar of a certain kind of twentieth-century American masculinity, an image that Hemingway promoted and reinforced with his public behavior. Philip Young’s initial studies of the author, Ernest Hemingway (1952) and Ernest Hemingway: A Reconsideration (1966), offered generations of readers relatively stable and standard lenses for encountering the author and his work. In particular, Young’s concept of the Hemingway code hero
whose wounding was the singular event of his life dominated scholarship for more than 30 years. This concept advanced a general impression of a wounded or compromised masculinity in which endurance and individualism were valued as a way of recovering personal integrity and surviving in a hostile world. This filter was so powerful – perhaps because it served our needs as twentieth-century readers so well (criticism is contextual too) – that it persisted through the 1980s. In fact, when feminist critics such as Judith Fetterley first turned toward Hemingway in the 1970s and 1980s, they took this basic approach to his work for granted. The code hero and the emphasis on masculine comportment in Hemingway’s texts were now condemned as phallocentric, racist, homophobic, and misogynistic, but the existence and accuracy of the Hemingway hero remained unquestioned.

In the mid-1980s, Hemingway scholarship underwent a sea change. The release of the posthumously published novel *The Garden of Eden* (1986), with its focus on gender and sexual role reversal, and the publication of revisionary biographies, most notably Kenneth Lynn’s *Hemingway* (1987), which argued for the enduring influence of Hemingway’s early years when he had been dressed as a girl and “twinned” with his older sister, introduced scholars to irrefutable evidence that challenged the critical consensus of Hemingway and his work. Scholars recognized that Hemingway had been in a sense trapped in a critical context, partly of his own making, that precluded a fuller, more complicated picture of the author and his characters; they began the difficult work of addressing the nuances and contradictions in his life and writing that previous critics and Hemingway himself had, sometimes intentionally, worked to obscure.

Over the next 25 years, scholars marshaled new biographical information and insights from *The Garden of Eden* as well as from other posthumous works, such as *A Moveable Feast* (1964; restored ed. 2009), *Islands in the Stream* (1970), *True at First Light* (1999), and *Under Kilimanjaro* (2005), to reveal the complexity of Hemingway’s earlier writing as well as his life. Additional complexities are emerging as Cambridge University Press begins to publish his collected letters in a massive multivolume project. The result has been a far more satisfying, if less coherent, image of Hemingway in which deviations from gender, sexual, and racial standards of his time motivated not only some of his own life choices but also the plots and characters of much of his fiction. Thus, the opportunity to capture in one collection this sensibility – that many different angles and perspectives can help readers better understand Hemingway and his work – is of tremendous value and a much-needed counterbalance to
years of criticism in which context was deployed in generally reductive and restrictive ways.

To state this another way, Hemingway is an ideal candidate for this series not only because he was representative of his times but also because the critical heritage around his work serves as a cautionary tale about the way context can limit and oversimplify. Hemingway often existed in productive tension with many of the literary and cultural movements and contexts he is often seen as representing. For example, he was a modernist torn between his interest in stylistic experimentation and his desire for a mass audience and profit; he was a member of the Lost Generation who mocked the bohemian, café life of the Left Bank; he attempted to balance compassion for others in works like *To Have and Have Not* (1937) with dogged individualism; and he was (and still is) an icon of masculinity who was dressed as a girl when he was a child and who experimented with sexual and gender role reversal as an adult.

In his story “The Sea Change” (1931), Hemingway seems to have understood what his early critics did not when he wrote, “we’re made up of all sorts of things” (CSS 304). The goal of this collection is to consider Hemingway in various contexts that informed his life, writing, and public personae in an effort to shed light on some of the “many things” that made up Hemingway.

A study of Hemingway in context thus involves addressing not only the multiple situations in which the author lived and worked and in which his writing took place, but also the narratives – popular and scholarly – that attempted to organize and filter this information for public consumption. The collection has been structured with these issues in mind. First, in an introductory section on “Biography and Life,” contributors consider different approaches to Hemingway’s rich and full life, including a biographical synopsis and an overview of the many biographies of Hemingway and a discussion of Hemingway’s extensive correspondence and reading. In “Representations: In His Time” and “Representations: In Our Time,” contributors address the variety of ways in which Hemingway and his work have been presented to mass and scholarly audiences over the past 80 years. In “Intellectual and Artistic Movements and Influences” and “Popular, Cultural, and Historical Contexts,” authors consider, first, the artistic and intellectual milieus and friendships that informed Hemingway’s work and, second, contemporary contexts particular to Hemingway’s writing and experience. In a final section on “Resources,” contributors survey the major venues – collections and publications – for Hemingway scholarship. Throughout these six sections, the topics and potential contributors have been carefully selected to combine traditional
Preface

avenues of Hemingway study – such as hunting, fishing, and war – with newer approaches – such as Hemingway’s changing attitudes toward animals as well as his complex relationship to ethnic and racial groups – in the hope that they complement and illuminate each other while also demonstrating how inquiry into Hemingway and his work has changed since critics and readers started to take notice of him and his work in the 1920s.

NOTES


Abbreviations

The following abbreviations and short titles for Hemingway’s works are employed throughout the edition. First U.S. editions are cited, unless otherwise noted.

ARIT  

BL  

CSS  

DIA  

DLT  

DS  

FC  

FTA  
A Farewell to Arms. New York: Scribner’s, 1929.

FWBT  
For Whom the Bell Tolls. New York: Scribner’s, 1940.

GHOA  

GOE  

IIS  

IOT  

Letters  

MAW  

MF  
Abbreviations


SAR  The Sun Also Rises. New York: Scribner’s, 1926.


THHN  To Have and Have Not. New York: Scribner’s, 1937.

TOS  The Torrents of Spring. New York: Scribner’s, 1926.


WTN  Winner Take Nothing. New York: Scribner’s, 1933.