

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

## ERNEST HEMINGWAY IN CONTEXT

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. Modellmog 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*.

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

# ERNEST HEMINGWAY IN CONTEXT

EDITED BY

DEBRA A. MODELMOG

*The Ohio State University*

SUZANNE DEL GIZZO

*Chestnut Hill College*



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press  
978-1-107-01055-0 - Ernest Hemingway in Context  
Edited by Debra A. Modellmog and Suzanne del Gizzo  
Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press  
32 Avenue of the Americas, New York, NY 10013-2473, USA

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107010550](http://www.cambridge.org/9781107010550)

© Cambridge University Press 2013

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 2013

Printed in the United States of America

*A catalog record for this publication is available from the British Library.*

*Library of Congress Cataloging in Publication data*  
Modellmog, Debra.

Ernest Hemingway in context / Debra Modellmog, Suzanne del Gizzo.  
p. cm.

Includes bibliographical references and index.

ISBN 978-1-107-01055-0 (hardback)

1. Hemingway, Ernest, 1899–1961. I. Del Gizzo, Suzanne. II. Title.

PS3515.E37Z7423 2013

813'.52—dc23 2012023653

ISBN 978-1-107-01055-0 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs  
for external or third-party Internet Web sites referred to in this publication and does not  
guarantee that any content on such Web sites is, or will remain, accurate or appropriate.

Every effort has been made to secure necessary permissions to reproduce copyright  
material in this work, although in some cases it has proved impossible to trace  
copyright holders. If any omissions are brought to our attention, we will be happy  
to include appropriate acknowledgments in any subsequent edition.

Contents

<i>Figures</i>	<i>page</i> ix
<i>Notes on Contributors</i>	xi
<i>Preface</i>	xxiii
<i>Abbreviations</i>	xxix

BIOGRAPHY AND LIFE

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

REPRESENTATIONS: IN HIS TIME

6. Contemporary Reviews	55
<i>Albert J. DeFazio III</i>	
7. Photos and Portraits	65
<i>James Plath</i>	
8. Cinema and Adaptations	76
<i>Jill Jividen</i>	

vi	<i>Contents</i>	
9.	Magazines <i>David M. Earle</i>	86
REPRESENTATIONS: IN OUR TIME		
10.	Critical Overview <i>Kelli A. Larson</i>	99
11.	Styles <i>Milton A. Cohen</i>	109
12.	Cult and Afterlife <i>Suzanne del Gizzo</i>	119
13.	Houses and Museums <i>Frederic Svoboda</i>	130
14.	Posthumous Publications <i>Robert W. Trogdon</i>	141
INTELLECTUAL AND ARTISTIC MOVEMENTS AND INFLUENCES		
15.	Modernist Paris and the Expatriate Literary Milieu <i>J. Gerald Kennedy</i>	153
16.	Literary Friendships, Rivalries, and Feuds <i>Kirk Curnutt</i>	163
17.	Literary Movements <i>Carl P. Eby</i>	173
18.	Visual Arts <i>Lisa Narbeshuber</i>	183
19	Music <i>Hilary K. Justice</i>	193
POPULAR, CULTURAL, AND HISTORICAL CONTEXTS		
20.	Ailments, Accidents, and Suicide <i>Peter L. Hays</i>	207
21.	Animals <i>Ryan Hediger</i>	217

Cambridge University Press  
978-1-107-01055-0 - Ernest Hemingway in Context  
Edited by Debra A. Modellmog and Suzanne del Gizzo  
Frontmatter  
[More information](#)

<i>Contents</i>	vii
22. Bullfighting <i>Miriam B. Mandel</i>	227
23. The Environment <i>Susan F. Beegel</i>	237
24. Fishing <i>Mark P. Ott</i>	247
25. Food and Drink <i>Peter Messent</i>	257
26. Hunting <i>Kevin Maier</i>	267
27. Masculinity <i>Thomas Strychacz</i>	277
28. Politics <i>Robert E. Fleming</i>	287
29. Publishing Industry and Scribner's <i>Leonard J. Leff</i>	297
30. Race and Ethnicity: African Americans <i>Gary Edward Holcomb</i>	307
31. Race and Ethnicity: Africans <i>Nghana tamu Lewis</i>	315
32. Race and Ethnicity: American Indians <i>Amy Strong</i>	323
33. Race and Ethnicity: Cubans <i>Ann Putnam</i>	332
34. Race and Ethnicity: Jews <i>Jeremy Kaye</i>	339
35. Religion <i>Matthew Nickel</i>	347
36. Sex, Sexuality, and Marriage <i>Debra A. Modellmog</i>	357
37. Travel <i>Russ Pottle</i>	367

Cambridge University Press  
978-1-107-01055-0 - Ernest Hemingway in Context  
Edited by Debra A. Modellmog and Suzanne del Gizzo  
Frontmatter  
[More information](#)

viii	<i>Contents</i>	
38.	Travel Writing <i>Emily O. Wittman</i>	378
39.	War: World War I <i>Alex Vernon</i>	388
40.	War: Spanish Civil War <i>Stacey Guill</i>	395
41.	War: World War II <i>James H. Meredith</i>	402
42.	Women <i>Nancy R. Comley</i>	409
RESOURCES		
43.	Manuscripts and Collections <i>Susan Wrynn</i>	421
44.	<i>The Hemingway Review</i> and The Ernest Hemingway Foundation and Society <i>Charles M. Oliver</i>	429
	<i>Further Reading</i>	435
	<i>Index</i>	469



*Figures*

7.1.	Portrait of Ernest Hemingway by Yousuf Karsh. 1957	<i>page</i> 66
7.2.	Portrait of Ernest Hemingway wearing hat by Helen Pierce Breaker. 1928	70
9.1.	<i>The Popular Magazine</i> , cover. January 2, 1931	92
9.2.	<i>The Home Magazine</i> , cover, and the article “Mother of Geniuses.” October 1931	95
12.1.	Endorsement for Ballantine Ale. 1951	121
13.1.	The Hemingway family cottage, “Windemere,” on Walloon Lake, MI. 1901	131
13.2.	The Hemingway house on Kenilworth Avenue in Oak Park, IL. 1907	134
37.1.	Endorsement for Pan American Airlines. 1956	372
43.1.	The Hemingway Room at the John F. Kennedy Presidential Library in Boston, MA	425

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

## 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*

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

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

ALBERT J. DEFAZIO III, term professor at George Mason University, is author of *Literary Masterpieces: The Sun Also Rises* (2000), editor of *Dear Papa ... Dear Hotch: The Ernest Hemingway/A. E. Hotchner Correspondence* (2005), and associate editor of *The Letters of Ernest Hemingway, Vol.1 1907–1922* (2011). He has published annotated bibliographies in *The Hemingway Review*, served on its editorial board, and edited *The Hemingway Newsletter*. His articles have appeared in *Foreign Literatures Quarterly*; *Dictionary of Literary Biography Yearbook*, 1999; and *The Hemingway Review*. He has published chapters in books such as *Bibliography of American Fiction: 1919–1988* (1991), *Approaches to Teaching The Sun Also Rises* (2003), and *A Historical Guide to F. Scott Fitzgerald*. His bibliographic essays, “Fitzgerald and Hemingway,” in *American Literary Scholarship: An Annual* (1992–2001), cover everything written by or about the authors.

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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

*Notes on Contributors*

xiii

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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

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 JIVIDEN 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 Traducer”: 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.

VERNA 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*,

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)*Notes on Contributors*

xv

*Writing, and American Identity* (1993) and the volume *French Connections: Hemingway and Fitzgerald Abroad* (1998), co-edited with Jackson R. Bryer. His essay “Hemingway’s Gender Trouble” appeared in *American Literature*, and he contributed a chapter to Scott Donaldson’s *The Cambridge Companion to Hemingway*. He has served as advisory editor for two volumes of the *Cambridge Edition of the Letters of Ernest Hemingway*. In 1994, he directed the Hemingway-Fitzgerald International Conference in Paris and later served for 9 years on the board of The Ernest Hemingway Foundation and Society. Kennedy is also noted for his work on Edgar Allan Poe and is co-editing *The American Novel to 1870* for a multi-volume series on the history of the novel in English.

KELLI A. LARSON is professor of English at the University of St. Thomas, St. Paul, Minnesota, and current bibliographer for *The Hemingway Review*. In addition to publishing articles on a variety of American writers, including Hemingway, Nella Larsen, and Ambrose Bierce, she is the author of *Guide to the Poetry of William Carlos Williams* (1995) and *Ernest Hemingway: A Reference Guide* (1990; rpt. 1992).

LEONARD J. LEFF, who wrote *Hemingway and His Conspirators: Hollywood, Scribners and the Making of American Celebrity Culture* (1997), has published essays in *Film Quarterly*, *The Georgia Review*, *PMLA*, *The Atlantic Monthly*, and *The Hemingway Review*. His *Hitchcock and Selznick: The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick in Hollywood* (1987) and (co-authored with Jerold Simmons) *The Dame in the Kimono: Hollywood, Censorship, and the Production Code* (1991, revised edition 2001) were *New York Times* Notable Books of the Year. Published more recently, his two essays on stage and film performer Clifton Webb (*Cinema Journal* [2008] and *Journal of American Studies* [2011]) constitute a biography of the actor in the context of his queerness. Now retired, Leff resides in Austin, Texas.

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*

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

*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,



Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)*Notes on Contributors*

xvii

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 MESSENT 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. MODELMOG 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*

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

xviii

*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 PLATH 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.

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)*Notes on Contributors*

xix

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.

SANDRA SPANIER is general editor of the *Cambridge Edition of the Letters of Ernest Hemingway* and professor of English at The Pennsylvania State University. She is editor, with Robert W. Trogon, of *The Letters of Ernest Hemingway, Volume 1 (1907–1922)*, published in 2011. Her essays have appeared in *Modern Critical Interpretations: A Farewell to Arms*

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

xx

*Notes on Contributors*

(1987), *New Essays on A Farewell to Arms* (1990), and *Hemingway and Women: Female Critics and the Female Voice* (2002), and she serves on the editorial board of *The Hemingway Review*. Her books include *Kay Boyle: Artist and Activist* (1986) as well as editions of Boyle's *Life Being the Best and Other Stories* (1988) and *Process: A Novel* (2001). Spanier is co-editor (with David Morrell) of *American Fiction, American Myth: Essays by Philip Young* (2000). She also worked with Martha Gellhorn to bring into print her previously unpublished 1946 play, co-authored with Virginia Cowles, *Love Goes to Press: A Comedy in Three Acts* (1995; revised ed. 2009).

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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

### Notes on Contributors

xxi

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.

ROBERT W. TROGDON is professor and chair of English at Kent State University. He is the author of *The Lousy Racket: Hemingway, Scribners, and the Business of Literature* (2007) and editor of *Ernest Hemingway: A Literary Reference* (2002). He is currently serving as an editor for the *Cambridge Edition of the Letters of Ernest Hemingway*.

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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

---

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.

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

## 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.<sup>1</sup> 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,<sup>2</sup> and in a feature story for *Look* magazine, he assured prospective travelers that Africa was safe for anyone who wanted



Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

xxiv

*Preface*

to follow his example and take a safari. Hemingway is thus a unique literary figure not only because he lived and worked in many different contexts, 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 sampler 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 suggested that he should write the story of "the *real* Hem."<sup>3</sup> A year later, the March 1934 issue of *Vanity Fair* pejoratively captured Hemingway's versatility 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 situations 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."<sup>4</sup>

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



Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)*Preface*

xxv

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 phallogentric, 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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

xxvi

*Preface*

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

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

*Preface*

xxvii

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

1. C. Baker, *Ernest Hemingway: A Life Story* (New York: Scribner’s, 1969), 180.
2. J. Raeburn, *Fame Became of Him: Hemingway as Public Writer* (Bloomington: Indiana University Press, 1984), 138.
3. G. Stein, *The Autobiography of Alice B. Toklas*, in C. van Vechten (ed.), *Selected Writings of Gertrude Stein* (New York: Vintage, 1990), 1–237; 204; emphasis added.
4. Quoted in D. Modellmog, *Reading Desire: In Pursuit of Ernest Hemingway* (Ithaca, NY: Cornell University Press, 1999), 2.

Cambridge University Press

978-1-107-01055-0 - Ernest Hemingway in Context

Edited by Debra A. Modellmog and Suzanne del Gizzo

Frontmatter

[More information](#)

---

# 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.

<i>ARIT</i>	<i>Across the River and Into the Trees</i> . New York: Scribner’s, 1950.
<i>BL</i>	<i>By-line Ernest Hemingway: Selected Articles and Dispatches of Four Decades</i> . Edited by William White. New York: Scribner’s, 1967.
<i>CSS</i>	<i>The Complete Short Stories of Ernest Hemingway: The Finca Vigia Edition</i> . New York: Scribner’s, 1987.
<i>DIA</i>	<i>Death in the Afternoon</i> . New York: Scribner’s, 1932.
<i>DLT</i>	<i>Dateline: Toronto: The Complete “Toronto Star” Dispatches, 1920–1924</i> . Edited by William White. New York: Scribner’s, 1985.
<i>DS</i>	<i>The Dangerous Summer</i> . New York: Scribner’s, 1985.
<i>FC</i>	<i>The Fifth Column and the First Forty-nine Stories</i> . New York: Scribner’s, 1938.
<i>FTA</i>	<i>A Farewell to Arms</i> . New York: Scribner’s, 1929.
<i>FWBT</i>	<i>For Whom the Bell Tolls</i> . New York: Scribner’s, 1940.
<i>GHOA</i>	<i>Green Hills of Africa</i> . New York: Scribner’s, 1935.
<i>GOE</i>	<i>The Garden of Eden</i> . New York: Scribner’s, 1986.
<i>IIS</i>	<i>Islands in the Stream</i> . New York: Scribner’s, 1970.
<i>iot</i>	<i>in our time</i> . Paris: Three Mountains Press, 1924.
<i>IOT</i>	<i>In Our Time</i> . New York: Boni and Liveright, 1925. Rev. ed. New York: Scribner’s, 1930.
<i>Letters</i>	The Letters of Ernest Hemingway. Multiple vols. General editor Sandra Spanier. New York: Cambridge, 2011–.
<i>MAW</i>	<i>Men at War</i> . New York: Crown Publishers, 1942.
<i>MF</i>	<i>A Moveable Feast</i> . New York: Scribner’s, 1964.

xxx	<i>Abbreviations</i>
MF-RE	<i>A Moveable Feast: The Restored Edition</i> . Edited by Seán Hemingway. New York: Scribner's, 2009.
MWW	<i>Men Without Women</i> . New York: Scribner's, 1927.
NAS	<i>The Nick Adams Stories</i> . New York: Scribner's, 1972.
OMS	<i>The Old Man and the Sea</i> . New York: Scribner's, 1952.
Poems	<i>Complete Poems</i> . Edited with an introduction and notes by Nicholas Gerogiannis. Rev. ed. Lincoln: University of Nebraska Press, 1992.
SAR	<i>The Sun Also Rises</i> . New York: Scribner's, 1926.
SL	<i>Ernest Hemingway: Selected Letters, 1917–1961</i> . Edited by Carlos Baker. New York: Scribner's, 1981.
SS	<i>The Short Stories of Ernest Hemingway</i> . New York: Scribner's, 1954.
TAFL	<i>True at First Light</i> . Edited by Patrick Hemingway. New York: Scribner's, 1999.
THHN	<i>To Have and Have Not</i> . New York: Scribner's, 1937.
TOS	<i>The Torrents of Spring</i> . New York: Scribner's, 1926.
TSTP	<i>Three Stories and Ten Poems</i> . Paris: Contact Editions, 1923.
UK	<i>Under Kilimanjaro</i> . Edited by Robert W. Lewis and Robert E. Fleming. Kent, OH: Kent State University Press, 2005.
WTN	<i>Winner Take Nothing</i> . New York: Scribner's, 1933.