EH PANELISTS IN A-Z ORDER BY LAST NAME

"I'm a Sort of Literary Pirate": Remixing Hemingway with Nick Montfort's Taroko Gorge| Jeremy Andriano, Toronto Metropolitan University | Bio: Jeremy Andriano explores the integration of digital authoring platforms in creative writing education. His research examines the impact of platforms like Inky, Twine, and Bitsy in reshaping the fundamentals of writing instruction. By using platform studies to analyze the unique features, developmental histories, and community dynamics surrounding these tools, Jeremy aims to illuminate how interactive digital narratives can be more effectively taught and integrated into curricula without requiring advanced programming skills. His research has broad implications for expanding digital literacy and fostering new forms of creative expression in educational settings. | **Abstract**: Hemingway's writing process is marked by a continuous cycle of generation and omission. As he told young Arnold Samuelson, "I'm a sort of literary pirate. Out of every ten stories I write, only one is any good and I throw the other nine away." With machine-like dedication, Hemingway worked his craft daily, writing and re-writing, cutting and revising, ordering and re-ordering, stripping the prose of unnecessary adjectives and adverbs, until the details that remained on the page revealed each story in its purest form (Bennett). Hemingway's works are inseparable from his process. Nick Montfort's *Taroko Gorge* (2009), an algorithmic poetry generator programmed in python and JavaScript, is also a work defined by its own process. Montfort tells us that "the generated text, which is produced limitlessly, is pleasing to read, perhaps, but it seems at least as enjoyable to carve into the code and shape the program to represent different experiences and ideas." Montfort invites other creators to remix his original code, which was inspired by and meant to be evocative of a visit to Taiwan's Taroko Gorge National Park, and to replace the text and grammatical templates with their own. This paper explores Ernest Hemingway's writing process through a digital remix that combines Nick Montfort's generative poem *Taroko Gorge* with Hemingway's short story "Hills Like White Elephants." By algorithmically reworking Hemingway's language within Montfort's procedural framework, this paper investigates how the central features of Hemingway's minimalist aesthetic, such as constraint, repetition, and omission, are used to shape meaning. I propose populating Montfort's original word banks and templates from *Taroko Gorge* with the text and sentence-structures found in Hemingway's "Hills Like White Elephants" to explore the many forms the story may have taken, had the author made different decisions. In doing so, I hope to demonstrate the importance of the individual creator to the creative process, by revealing the ways that algorithmically produced Hemingway are not, in fact, Hemingway.

Why Academia Needs to Teach Hemingway in an Age of Post-Truth and (Dis)information | Jonathan Austad, Independent Scholar | Bio: Jonathan Austad is a professor of humanities at Brigham Young University-Idaho. In addition to his love of Hemingway, he researches cultural theory and looks for unique intersections across various forms of human expression. His most recent academic interests focus on connecting artistic inquiries to contemporary realities. | **Abstract**: The Lost Generation, shattered by World War I, used their artistic expression as a means of healing. In Hemingway's *The Sun Also Rises* and *A Farewell to Arms*, characters were shattered by the war and seek recovery and renewal. For Hemingway, courage, bravery, and honor reside not in stoic detachment that can often repress or deny one's natural approaches to trauma but in confronting adversity head-on with grace and dignity. Today, there is a newly emerging lost generation who similarly feels adrift. Amid social fragmentation, emotional fatigue, and digital overload, many seek meaning, understanding, and resilience in the face of complexity, doubt, and confusion. In this context, Hemingway's search for truth is more relevant than ever. Living in an age of post-truth, where emotion and hyperbole often eclipse facts, data, and empirical evidence, the challenge of this generation is discerning truth from the noise. Navigating through a myriad of conflicting information and knowing which sources to trust can feel overwhelming, and people may feel lost amid a cacophony of online voices and opinions. This can lead to a tendency to shut down and disengage. Hemingway's literature offers a counterpoint: truth is not static or easily found, but emerges through a process of healing, growth, and direct confrontation with uncertainty. His characters model a path toward clarity, making his works essential for a generation in search for intellectual and emotional grounding.

Aesthetic Form and Politics in Hemingway's *Toronto Star* Journalism, 1920 –1924 | Braedon Balko, York University |Bio: Braedon Balko is a doctoral student in the English Department at York University. He is the recipient of the Joseph-Armand Bombardier Canada Graduate Scholarship. His doctoral dissertation focusses on "The Modernist Sentence Project." | **Abstract**: Sartre identifies Hemingway's action oriented, externally forward narrating as the core of what he dubbed the "American Style". Similarly, Jameson observes that Hemingway's "deepest subject is simply the writing of a certain type of sentence, the practice of a determinate style" (Marxism and Form 409). In tracing the origin of Hemingway's style, many critics have looked to his journalism, periodizing Hemingway's prose style within the cultural and

technological advances of the period. My paper seeks to scour the "Hemingway Papers (1920-1924)" of the Toronto Star for concrete examples of Hemingway's signature style embedded within his journalism on the level of the sentence.

Art and Architecture in Hemingway's *Across the River and Into the Trees* / John Beall, Independent Scholar | Bio: John Beall taught at Collegiate School in New York City for thirty years. An independent scholar, he is the author of Hemingway's Art of Revision, recently published by LSU Press. His scholarly essays have appeared in the James Joyce Quarterly, Hemingway Review, MidAmerica, and Paideuma. | **Abstract**: My presentation explores references to works of art and architecture in Hemingway's *Across the River and into the Trees*. To what extent do Cantwell's conversations and reflections about art and architecture matter? Early in the novel, a conversation between Colonel Cantwell and his driver, Jackson, reflects Cantwell's consciousness of the fragility of works of art. In this case, his references to frescoes extend the range of vulnerability of art works from eight hundred yards in World War II to two hundred and fifty miles "If it's guided missiles"—that is, transcontinental missiles carrying atomic bombs. Although Hemingway does not portray Cantwell as an art connoisseur the way he depicts Jake Barnes as an aficionado of bullfighting, he does develop the Colonel as knowledgeable and, in his own rather acerbic manner, passionate about beauty as found in works of art—and not just as centered in Renata. Hemingway's allusions to architecture range from the church at Torcello to the Byzantine style of St. Mark's Cathedral. At one point in the novel, Colonel Cantwell ponders retiring and settling in Venice where he could "go every day to see the Tintorettos at the Accademia and to the Scuola di San Rocco" (49). Moreover, a climax of the novel comes when Cantwell converses with the portrait of Renata painted as if by Tintoretto (137, 166-167). What do such references to paintings by the Venetian Tintoretto suggest? In short, my presentation will explore how Cantwell's conversations and meditations about works of art extend his consciousness of his own mortality.

From Agnes to *A Farewell*: Emotional Attachment in Hemingway's Early Works | Jeroen Bernaer, Independent Scholar | Bio: Jeroen Bernaer has been fascinated by Hemingway's life and writing since first discovering him at the age of twelve. In 2006, he graduated from the University of Leuven in Belgium, where he wrote a master's thesis on beginnings and endings in Hemingway's narratives. After several years in journalism, he now teaches language and literature in Belgium. These days, as an independent scholar, he is retracing Hemingway's footsteps as a war correspondent during World War II. For the 2026 Conference, though, he takes a different angle—exploring how attachment theory can shed light on Hemingway's early life and works. | **Abstract**: In my paper I will explore Ernest Hemingway's attachment style during his youth and early adulthood and how it shaped his idea of masculinity, tracing the psychological and emotional foundations that contributed to his often-troubled relational patterns. Drawing upon attachment theory, biographical evidence and literary analysis, my study examines how formative experiences—particularly Hemingway's complex relationship with his parents—shaped his early emotional framework. His mother's controlling behaviour and his father's emotional instability fostered ambivalence and mistrust in close relationships, predisposing Hemingway towards an avoidant or (in later years) anxious-avoidant attachment style. This early emotional environment created a tension between his desire for intimacy and his need for autonomy, a conflict that would reverberate throughout his love life and fiction. A pivotal moment in Hemingway's attachment trajectory was his relationship with Agnes von Kurowsky. Their brief romance, followed by her rejection, acted as a psychological rupture that deepened his fear of vulnerability and reinforced emotional withdrawal as a defence mechanism. This experience not only unconsciously hardened his distrust of deep romantic attachment but also catalysed a shift towards a more dismissive-avoidant style, characterised by emotional detachment from his romantic partners and an idealisation of stoicism. This shift also explains the dynamics in Hemingway's relationship with the anxiously attached Hadley Richardson and their marriage's downfall. Hemingway's evolving attachment dynamics are reflected in his early fiction. Characters in works such as 'A Very Short Story', 'Soldier's Home', 'Cat in the Rain', *The Sun Also Rises* and *A Farewell to Arms* embody his conflicted approach to love and intimacy and, in some cases, the typical anxious versus avoidant relationship dynamic. These narratives externalise Hemingway's inner struggle between dependence and detachment, portraying relationships marked by loss, emotional restraint and existential disillusionment. By integrating psychological theory with textual analysis, my study illuminates how Hemingway's insecure attachment not only shaped his personal relationships but also became a defining force in his literary imagination and emotional aesthetics.

Fractured Masculinity: Hemingway Through the Eyes of Morley Callaghan| Dorota Biedrzycki, York University Bio: Dorota Biedrzycki is a doctoral graduate student in English at York University. | **Abstract**: Upon learning of Ernest Hemingway's death in 1962, the Canadian writer, Morley Callaghan, decided to write his memoir, *That Summer in Paris*. Although Callaghan and Hemingway take a similar approach to writing, nomadic life in Paris fractures and heightens the differences between their approaches to masculinity, with Callaghan ultimately disapproving of Hemingway's exertion of

power through performative masculinity. In this paper, I will argue that Callaghan's memoir is in discourse with studies of the modernist "crisis of masculinity," along with a long history in Hemingway scholarship that destabilizes the role of competitive and volatile masculinity in the post-WWI era.

Direct Address and Narrative Experimentation in Hemingway's *Toronto Star* articles | Rose Borel, Bordeaux Montaigne University, France | Bio: Rose Borel is a former student of the ENS (École normale supérieure) de Lyon. She began a PhD in 2021 at Bordeaux Montaigne University and is a member of the research team CLIMAS. Under the direction of Professor Pascale Antolin, she studies the relationship between identity and alternity in Ernest Hemingway's work, focusing notably on the issue of multilingualism. She recently published a chapter entitled "Ritualised and Chaotic Games in Hemingway's Work" in the collective *book Faites vos jeux, Gioco e spazio nei testi e dei testi* (Edizione Università di Trieste, 2025). | **Abstract**: I would like to study how, in his Toronto Star articles, Hemingway experimented with the use of the second-person pronoun to create a particular relationship between the authorial "I" and the "you" of the implied reader. With the use of the second-person pronoun, Hemingway was constantly trying to involve the reader's participation. Although this technique is characteristic of journalistic writing, the narrative "you" has a literary potential that Hemingway continued to exploit throughout his career. The second-person pronoun can be used in an impersonal way, as an equivalent of "one." The opening of "Store Thieves' Tricks," for instance, reads as follows, "If you enter a department store carrying a bag of candy, an umbrella or wheeling a baby carriage you may become an object of suspicion." With its universal value, the "you" describes a standard or typical scenario, allowing the reader to feel drawn to the story that they are about to read. Hemingway goes further by structuring many of his articles as pastiches of manuals or guides of conduct, where he often adopts the imperative mode. The addressee is therefore more embodied and individualised, as if they were waiting for the journalist's advice, for example in "Camping Out," "Take twice as much cover as you think that you will need, and then put two-thirds of it under you." Hemingway's "instructional impulse" (Fenton 87) translates into this fatherly–at times authoritative–stance. Recommendations addressed to the "you" can also be highly ironical, thus creating complicity with the reader. In a more subtle manner, the author uses a quasi-narrative "you" to refer to what clearly is his own specific experience, for instance in "Try Bobsledding if You Want Thrills," "while you wait for the train, you munch at ham sandwiches that a little boy peddles form a basket to the bobsledders, watch the sun go down over the great sweep of snow-covered country and wonder why people go to Palm Beach or the Riviera in the wintertime." The use of the present, combined with the "you" as a disguised first-person, depicts an action that could be experienced universally. Thus, I would like to explore the different facets of the I/you dynamic that is created in the Toronto Star articles, and how these attempts at creating proximity, commonality, or discrepancy prefigure Hemingway's later literary work. As critic Morissette states, "far from constituting a technical "trick" [...], narrative "you," although of comparatively late development, appears as a mode of curiously varied psychological resonances, capable, in the proper hands, of producing effects in the fictional field that are unobtainable by other modes or persons" (2). About Hemingway's idiosyncratic use of the "you," the critic adds: "Far from constituting inadvertencies on Hemingway's part, his shiftings from first or third person to the second person and back have a definite esthetic function" (9). Hemingway's experiments with these shifts can be traced back to his Toronto articles.

A Romance with Revision: Crafting Break-ups Like Hemingway | Sarah Braunstein, Colby College | Bio: Sarah Braunstein is the author of two novels, *Bad Animals* (W.W. Norton & Company, 2024) and *The Sweet Relief of Missing Children* (W.W. Norton & Company, 2012), as well as the forthcoming collection of stories, *Baby in Box* (W.W. Norton & Company, June 2026). Her fiction and essays have appeared in *The New Yorker, Playboy, The Harvard Review*, and other journals. She is an associate professor of English and creative writing at Colby College in Waterville, Maine. | **Abstract:** Much has been made of the intellectual and artistic reciprocity experienced at the literary salon of Gertrude Stein and Alice B. Toklas in Paris in the early 1920s (Bilsky and Braun, 2005, Watson, 1991). There, Hemingway, like many artists of the Lost Generation, found a home in the dynamic exchange of ideas. Stein's influence on Hemingway would take root beneath paintings by Cézanne, Matisse, and Picasso. Just as significantly, Stein's own work would benefit from Hemingway's emerging talent and the energy of his devotion. Furthermore, the fervor of their connection would inculcate the wider network of thinkers and makers in Stein's living room, stoking both the intersections and "tensional differences" of divergent media and personalities, igniting aesthetic lines of flight (Oosterling, 41). Within the salon setting, the collaboration of conversation foregrounds interruptions and convergences as it performs meaning. Novelist and short story writer Sarah Braunstein will explore Hemingway's romance with revision through her own fiction.

Prosthetic Gender, Racial Subjectivity, and the Lacanian Split in *The Garden of Eden* / Cody Byrdic, Winthrop University | Bio: Cody Byrdic is a Marine Corps veteran and M.A. student in English at Winthrop University in Rock Hill, South Carolina. His research interests center on 20th-century American Literature, with a focus on Ernest Hemingway and the intersections of race and gender in modernist texts. Drawing on both his military experience and academic study, he explores how narratives of war, identity, and power are constructed in American Modernism. Most recently, he presented his paper "Love's Fractured Foundations: Power and the Politics of Connection in Toni Morrison's Love" at the Toni Morrison Symposium hosted by Cornell University and the Toni Morrison Collective.| **Abstract**: This paper reconsiders Ernest Hemingway's *The Garden of Eden* by expanding on Aaren Pastor's recent reading through Paul Precadio's theory of dildonics and carnal plasticity. Pastor demonstrates how Catherine Bourne's hair, naming practices, and implied use of dildonics constitute a prosthetic authorship of gender identity. Extending this work, I bring Jacques Lacan's theory of the split subject to bear on Hemingway's text, arguing that Catherine's prosthetic performances dramatize the pursuit of *object a*—the unattainable fantasy object that promises psychic wholeness but perpetually eludes it. Catherine's cropped hair, renaming of David, and deliberate sun-darkening of her skin function as prosthetic gestures that attempt to resolve this lack. George Sheldon's theorization of racial subjectivity further clarifies how Catherine's investment in darkened skin exemplifies race as a fantasy-drive object that organizes desire and jouissance. Yet these fantasies collapse when David retreats into rigid Symbolic categories—his African stories and masculine authority—exposing how colonial and heteronormative structures foreclose alternative modes of embodiment. In this light, *The Garden of Eden* emerges not merely as Hemingway's belated engagement with sexual transgression but as a modernist text that exposes the fragility of gender and racial identity as prosthetic fictions. This Lacanian extension of Pastor's argument situates Hemingway within contemporary debates on gender and subjectivity, while also demonstrating how his experimental prose style engages questions of fantasy, lack, and identity central to modernist aesthetics.

Late 20th Century Revisionings of Hemingway in Toronto | Stephen Cain, York University |Bio: Stephen Cain is a Professor in the Department of English, York University, where he teaches avant-garde and Canadian literatures. He is the editor of bp: beginnings, a critical edition of bpNichol's early poetic sequences (2014), and the co-author, with Tim Conley, of The Encyclopedia of Fictional and Fantastic Languages (2006). He is also the author of six books of poetry including, most recently, Walking & Stealing (book*hug, 2024). | **Abstract**: Taking the premise that since Hemingway's death, subsequent generations of writers have emphasized or privileged certain aspects of Hemingway's writing and persona, this brief presentation examines how two Toronto writers in the late 20th century, David Donnell and William Burrill, re-imagine Hemingway as a proto-postmodernist and an early example of New (or even "gonzo") Journalism.

Boxing, Blood, and Literary Rivalry: Hemingway Through the JFK Archives | Wayne Catan, Brophy College Prep | Bio: Wayne Catan, M.A., teaches English literature at Brophy College Preparatory where teaches a class about Ernest Hemingway's short stories. For his master's degree, he was awarded Thesis of the Year for Class and Culture: A Marxist Reading of The Sun Also Rises. His essay "Sylvia Beach: Hemingway's Most Impassioned Supporter" was published in the Spring 2020 issue of The Hemingway Review. He has interviewed more than 20 past PEN/Hemingway Award winners for an oral history of the accolade.| **Abstract**: This paper argues that Morley Callaghan's *That Summer In Paris*, particularly chapter 26, reveals both the friendship and the eventual falling-out of his six-year relationship with Ernest Hemingway. (They met at the Toronto Star Weekly in 1923.) In this chapter, Callaghan, a Toronto native, recounts a visit with Hemingway and F. Scott Fitzgerald to the American Club in Paris, where Callaghan boxed Hemingway while Fitzgerald kept time. According to Callaghan's text, the rounds were intended to last three minutes; however, Fitzgerald let one round run a minute too long, during which Callaghan bloodied Hemingway's lip and eventually knocked him down. At this point, 1929, Hemingway's relationship with Fitzgerald was cooling, and his caustic reaction to Fitzgerald's mistake and being knocked down contributed to the weakening of his relationship with Callaghan. Other sections of *That Summer In Paris*, and other texts, will highlight the deterioration of Hemingway's relationship with Fitzgerald and how *The Sun Also Rises* author handles Callaghan post-fight. The paper will also discuss the young student who offered Hemingway boxing advice and the trio's post-fight conversation about craft. Additional sources, including Scott Donaldson's *Hemingway vs. Fitzgerald* and materials from the Hemingway collections at the JFK Library, will support the analysis.

Transcultural Hemingway: Spanish and Cuban Artistic Echoes in His Work | Audrey Chan, University of Cambridge, England | Bio: Audrey Chan is a third-year PhD student reading English at St. John's College of the University of Cambridge. | **Abstract**: This panel will feature new scholarship by students who have utilized the Letters of Ernest Hemingway Volumes 1-6 in their own research. We seek to highlight the archival research behind the annotated

scholarly edition, as well as the interdisciplinary projects that access to the Letters has facilitated. Her research project, part of her PhD thesis in progress, draws extensively on correspondence between Hemingway and artists such as Joan Miró, Luis Quintanilla, and Antonio Gattorno.

Mary Welsh, War Correspondent | Timothy Christian, University of Alberta | Bio: Timothy Christian graduated as a Commonwealth Scholar in law from King's College, Cambridge. He is Professor Emeritus at the University of Alberta's Faculty of Law, where he served as a professor and Dean. Christian later served for sixteen years as a Chief Federal Negotiator, handling treaty issues and out-of-court settlement negotiations with Indigenous peoples on behalf of the Canadian government. Pursuing a lifelong interest in Ernest Hemingway, he published *Hemingway's Widow: The Life and Legacy of Mary Welsh Hemingway* (Simon & Schuester, 2022). Christian narrated the audiobook version of the biography. | **Abstract**: Mary Welsh, the woman who would become Ernest Hemingway's fourth wife, was a highly regarded journalist in wartime Britain long before she met the American novelist. She was the first female correspondent accredited to the Royal Air Force (RAF). She later became one of the first female Captains in the United States Army, donning a regulation uniform while on assignment. Walter Graebner, her editor, described her as "without doubt, the ablest female journalist in London," while her friend Michael Foot—later leader of the British Labour Party—wrote: "Welsh is without question the best female journalist on either side of the Atlantic, apart altogether from being the most agreeable and amusing." In my biography *Hemingway's Widow*, I moved relatively quickly through Mary's war years to devote adequate attention to her complex relationship with Ernest. In this paper, I aim to foreground Mary's significant journalistic contributions to the Allied war effort. This includes an exploration of her Canadian connections, particularly her relationship with Max Aitken, the Canadian industrialist and newspaper baron who was ennobled as Lord Beaverbrook in recognition of his political service. As Minister of Aircraft Production in Churchill's wartime coalition government, Beaverbrook played a critical role in ensuring Britain's aerial defenses during the Battle of Britain and beyond. Beaverbrook owned several of Britain's leading newspapers, including The Daily Express, then the most prominent English-language daily in the world. Mary leveraged her close friendship with Beaverbrook to get a position on the Express in 1937 and remained on staff into the early years of the war. Her vivid, socially attuned dispatches shed light on the shifting roles of men and women as the war escalated. Among her major assignments was coverage of the 1938 Munich meetings between Hitler, Chamberlain, and Mussolini, and the resulting occupation of Czechoslovakia. Mary was an ardent opponent of appeasement and believed strongly that the United States must support Britain as the last remaining bastion of democracy in Europe. Her interview with American ambassador Joseph Kennedy left her alarmed at his defeatism and willingness to placate Hitler. In 1940, after the first year of the war, Mary joined Time-Life as a correspondent, hoping to persuade her American audience of the importance of coming to Britain's aid. This paper will examine Welsh's wartime journalism, her involvement in Allied propaganda efforts, her radio work, and her accounts of life in wartime London and liberated Paris. Welsh was not only a persistent and hardworking journalist writing for premier outlets; she was also a consistent advocate for American intervention on behalf of democracy. Her close ties to the British political establishment—through Beaverbrook and Pamela Churchill—and to the American military leadership—though the Supreme Allied Commander, Dwight Eisenhower, his driver and confidante Kay Somersby, General Robert McClure (head of psychological warfare), and Generals Sam Anderson, Tooey Spaatz, and Omar Bradley—provided her with rare access and insight. She was privy to sensitive information, including the planning of D-Day and other key operations. When Welsh met Hemingway, he was immediately impressed by the breadth and precision of her knowledge. He would later admit that she was the superior journalist. Hemingway's wartime writing, while vivid and dramatic, often cast him in the role of participant or hero. Welsh, by contrast, reported demonstrable facts and avoided inserting herself into the story. Her war reporting was disciplined, factual, and often incisive, grounded in the real lives of those at the center of global conflict. Mary Welsh's legacy as a pioneering journalist not only shaped public perception during the war but also blazed a path for future generations of women in journalism.

Hemingway and Celine: *Avec la mort de Céline* | John Clarke, Harvard Institute for Learning in Retirement | Bio: I, John Clarke, am a graduate of Notre Dame and St. Louis University School of Law. I have taught at the Harvard Institute for Learning in Retirement since 2016. I have delivered papers at various Hemingway Conferences in the U.S. and in Europe. I have been a member of the Hemingway Society since 2004 and am also a member of the F. Scott Fitzgerald Society. | **Abstract**: For quite a few years I have owned a copy of the July 15, 1961, issue of *Paris Match*. I bought it from a bouquiniste on the Quai des Célestins in Paris. Ernest Hemingway is on the cover, he appears large and heavy, and a bit worn out. The famous scar on his forehead is visible. This issue of the magazine features Hemingway's obituary. There is a long article about his life along with a photo layout. On my copy of the magazine, the bouquiniste wrote, "avec la mort de Celine". Celine died the day before Hemingway and was 5 years older. Incidentally, Hemingway owned copies of Celine's 2 big novels, "Journey to the End of the Night" and "Death on Credit". I propose a paper in which I will address the

following issues: 1. How did *Paris Match* treat the life and work of Celine and Hemingway in the 1961 edition of the magazine? 2. Stylistically, the two authors have much in common. They both write in short, declaratory sentences. What effect does this have on the reader? 3. Celine's "Journey to the End of the Night" and Hemingway's "A Farewell to Arms" are in part war novels. Do Bardamu and Frederic Henry experience the war (WW1) in similar ways? 4. Celine was wounded in 1914, Hemingway in 1918. I will comment on the lasting effect of PTSD on their writing. 5. Celine was a physician and Hemingway learned much from his father, also a physician. How does the practice of medicine signify in their work?

Charting Hemingway's Final Phase Through the Choppy Waters of Writers Block | Cam Cobb, University of Windsor | Bio: Cam Cobb teaches in the Faculty of Education at the University of Windsor. He has lived and worked in South Korea and taught with the Toronto District School Board for eleven years. His research focuses on such topics as social justice issues in special education, co-teaching in adult leaning contexts, and narrative pedagogy in the arts. | **Abstract**: In the summer of 1925 Ernest Hemingway banged out his first draft of SAR over the course of two months. In October, Boni and Liveright released the short story collection IOT. It was Hemingway's first mass publication and by that point alone his 1920s output had reached a staggering level. In the first half of the decade he had put out about 200 articles for the Toronto Star; and then, between 1923 and 1926, he published another 35 short stories and vignettes. And that was just the beginning. Before the end of the decade he would go on to release three more novels and another short story collection. And these were not just stories, these were classics. Fast forward to 1952. Hemingway jettisons a piece of a larger work and remoulds it into OMS. It is a massive hit winning Hemingway the Pulitzer and the Nobel Prize. But over the next nine years he is only able to publish two more short stories along with a handful of non-fiction pieces—mostly travelogues. How is it that the publications dried up? We know that Hemingway was still writing. His posthumous output—which contains some remarkable work—illustrates this. But why was it that someone so prodigious in the 20s became so overcome with writer's block in the 50s? Why did Hemingway flit from one unfinished project to another—always veering away from the finishing line whenever he saw it on the horizon? If writer's block is a period when a strong writer is unable to complete new material, and research indicates that certain variables cause this phenomenon, what does all this mean for Hemingway studies? And what does all this have to do with his struggles with mental illness? Drawing from the work of Dearing (2007), Rash and Rash (2013), and Ahmet and Guss (2022) this paper explores the science of writer's block to cast new light on the final phase of Ernest Hemingway's journey as a writer and voice in American literature.

Hemingway's Cuban Years: Unexplored Territory — A Visual and Cultural Reconsideration" | Michael Connors, Independent Scholar | Bio: Michael Connors - Ph.D. (NYU - 1995) | **Abstract**: For the 21st International Hemingway Conference in Toronto (2026), I propose a presentation based on my forthcoming art-illustration book, *Hemingway's Cuba: Unexplored Territory*, to be published by Rizzoli in 2027. This project will be the first to chronicle Ernest Hemingway's Cuban years through an integrated visual and cultural lens—linking the island's landscapes, architecture, coastal environments, and everyday Cuban life that shaped his writing and identity. My presentation will invite conference attendees to step directly into the Cuban world that informed Hemingway's most enduring works. Drawing on new research, rare and newly produced imagery, and firsthand cultural fieldwork, the talk will illuminate the profound ways in which Cuba entered Hemingway's artistic vision, imagination, and sense of self. Accompanied by a visual PowerPoint presentation, the lecture will trace the physical and cultural geography of Hemingway's Cuba—from the intimate domestic spaces of Finca Vigía to the harbors, fishing communities, and Havana streets that animated his storytelling. By pairing documentary photography, archival exploration, and culturally embedded perspective, my presentation will reveal a dimension of Hemingway's life that has remained understudied: the reciprocal relationship between a writer and the Cuban world that shaped him for over two decades. Ultimately, *Hemingway's Cuba: Unexplored Territory* offers scholars a fresh way to understand Hemingway's creative evolution—through place, image, and cultural immersion—and this presentation will offer a preview of that new interpretive framework.

Situating Hemingway's Iceberg: Situation and Style in Hemingway's Early Fiction | Tony Cooper, McGill University | Bio: Tony Cooper is a writer and reluctant academic from St. John's, Newfoundland and Labrador. He holds an MA in English from McGill University (2026) and lives in Montreal, where he works as a news writer and professional wrestler. | **Abstract**: In 2024, professors Frank, Pask, and Schantz published their collaborative essay entitled "Situation: A Narrative Concept." In it, they stand the concept of situation in contrast/relation to established literary devices such as character, plot, and setting. Situation is positioned as a crucial element in literature and film, but the writers admit that more work needs to be done on the study of situation and its role in fiction, including how it colours and even structures inciting events and conflicts. Part of the fascination of situation is in studying how it stands in relation to the internality inherent in

literary fiction; specifically, how it might stand apart and distinct from plot if the proper narrative approach is taken. With this idea in mind, I aim to analyze Hemingway's early short fiction with a focus on how situation shapes his stories. It is not a new claim to say that Hemingway's sparse writerly style, clearly influenced by his early career as a reporter, provides a rich reading in focusing on what is not explicitly stated. It is also not a novel statement to say his plots can often be just as sparse and stripped-back as his prose. I posit, then, that situation is what is really at the heart of Hemingway's stories, thus providing much of the affective depth insinuated in Hemingway's famous iceberg theory. I thus aim to apply studies of situation to selected short stories of Hemingway's (from *In Our Time* and *Men Without Women*, respectively) to demonstrate how Hemingway is a writer of situation, and to show the significance of this burgeoning literary study in his works.

Haunted by Hemingway: Morley Callaghan and the Shadow of a Literary Giant | Kirk Curnutt, Troy University | Bio: Kirk Curnutt is professor and chair of English at Troy University. A member of the Hemingway Society board since 2005, he is the author of *A Reader's Guide to To Have and Have Not* (Kent State UP, 2017) and several essays on literary modernism. | **Abstract**: Most Hemingway scholars only know Morley Callaghan (1903-1990) as the author of the 1963 memoir *That Summer in Paris: Memories of Tangled Friendships with Hemingway, Fitzgerald and Some Others*, which is inevitably cited for its famous scene of a summer 1929 sparring match in the ville lumière during which the Canadian writer put Hemingway in his place by landing a punch that should never have happened because F. Scott Fitzgerald had carelessly let the boxing round run long. Having met Hemingway during his stint as a *Toronto Star* reporter in the early 1920s, Callaghan belongs to a coterie of minor expatriate figures who after Hemingway's 1961 suicide created for themselves something akin to second careers by recollecting the great writer. One thinks of him in the same breath as Harold Loeb, Lewis Galantière, John Glassco, and Caresse Crosby, alongside more enduring talents such as Bryher (Annie Winifred Ellerman), Malcolm Cowley, and John Dos Passos. Among these figures, only Callaghan was described by no less than Edmund Wilson as "perhaps the most unjustly neglected novelist in the English-speaking world," his sixteen novels and more than 100 short stories largely forgotten today even in Canada. As Callaghan told the *New York Times* at the age of eighty in 1983, "I had my success too soon. Three books published with Scribner's in New York before I was 30." Callaghan also blamed his affiliation with expatriate Paris for deflating his own literary reputation: "Hemingway and Fitzgerald, they ruined me," he complained in the same interview. "I never had any desire to be part of any movement, but now I am probably better known for boxing with Hemingway than for anything I've written." This paper explores how Hemingway came to haunt Callaghan's writing long before and long after *That Summer in Paris* became a go-to source for historical accounts of American modernists. Hemingway most obviously appears in Callaghan's 1963 novel *The Many Colored Coat*, which fictionalizes him as the obnoxiously wealthy and pugnacious Mr. B. This roman à clef is but the most obvious example in which aspects of Hemingway's dominating presence in the 20th century literary scene are either satirized or venerated. From his first novel, *Strange Fugitive* (1928), to some of the odder entries in his oeuvre—the provocatively titled novellas *No Man's Meat* and *The Enchanted Pimp* (1978)—Callaghan vented his resentment and frustration over Hemingway's fame into his own literary efforts, sometimes even imagining what his own literary fortunes might have been had his own Parisian years not reduced him to me mere satellite in the Heming-verse.

Laughing with Hemingway: Comedy, Character, and Everyday Irony | Joseph Curra, Independent Scholar | Bio: Joseph Curra is an independent scholar who has focused on Hemingway studies since 2016 when he had the opportunity to learn under Professor H.R. Stoneback for the first time. Joseph graduated from SUNY New Paltz with his MA in Literature in 2021 and now teaches as an Adjunct Instructor for the college. | **Abstract**: For this paper, I want to explore Hemingway's comedic affectations. Often, generalized understandings of Hemingway discount, inadvertently or not, the value of humor as a key to Hemingway's values and aesthetic. As is commonplace, the qualities typically associated with Hemingway's work and ethos are: serious, curt, simple, realistic, succinct, to-the-point, etc. and so on, and so forth. An inadvertent result of this, I aim to posit, is the continued distillation and discrediting of Hemingway's sense of humor and its significant effect on both his characters and how scholars understand his writing (particularly his latter work). Hemingway's comedic affectations are as important as any typical point regarding aesthetic attributed to his work. Humor, in Hemingway's writing, not only helps to deepen our understanding of characters like Nick Adams, Jake Barnes, Colonel Cantwell, or Santiago but deepens the richness of their rhetorical contexts.

"And It Will": From Rochester to Stockholm with Hemingway's Last Inscription | Curtis L. DeBerg, California State University | Bio: Curtis L. DeBerg is a writer and retired professor at California State University, Chico. Author of *Wrestling with Demons: In Search of the Real Ernest Hemingway* (Palmetto Publishing, 2024), he has published widely on Hemingway's mythmaking and moral injury. His research linking Hemingway's final hospitalization with the Franciscan

Sisters of Rochester led to the rediscovery and forthcoming donation of the author's last known inscription to the Nobel Prize Museum, where he will personally present it on January 23, 2026. He lives in Hendaye, France. | **Abstract**: In June 1961, during his final stay at the Mayo Clinic, Ernest Hemingway inscribed a copy of *The Old Man and the Sea* to a Franciscan nurse, Sister Immaculata (Helen Elizabeth Hayes, 1923–1992). The inscription—"hoping to write another one as good for her when my writing luck is running well again. and it will."—was penned just sixteen days before his death, making it the last known expression in Hemingway's hand. This paper traces the extraordinary rediscovery and transatlantic journey of that volume from Rochester, Minnesota, to the Nobel Prize Museum in Stockholm. Drawing on correspondence, institutional records, and first-hand interviews, I reconstruct the collaboration among the Franciscan Sisters of Rochester, the Mayo Clinic, and the Nobel Prize Museum that culminates in the book's official handover on January 23, 2026. The narrative begins with Sister Lauren Weinandt (OSF), who remembered "a book in the vault" when I met her in 2021. Through her recollection, the book was located, photographed by the Mayo Clinic in 2022, authenticated, and later entrusted to the Assisi Heights archives. The presentation explores how this modest post-1954 printing became a document of profound emotional and literary value—a record of Hemingway's enduring creative faith even amid decline. Ultimately, the paper argues that the inscription, now entering the Nobel Prize Museum's permanent collection (accession number pending), reframes Hemingway's final months not as isolation but as connection—between writer and caregiver, Rochester and Stockholm, art and compassion.

Rethinking Hemingway in Our Time: A Ukrainian Perspective | Ruslana Dovhanchyna, Tallinn University, Estonia | Bio: Dr. Ruslana Dovhanchyna, PhD in Translation Studies, a Fulbright scholar (University of Massachusetts Amherst, USA, 2024-2025). She taught ESL and translation studies for twenty years in Taras Shevchenko National University of Kyiv, Ukraine. She has a range of academic interests in Hemingway studies, paratext and adaptation studies, rhetorical analysis and public speaking skills. Her main research focuses on the dominant features of Ernest Hemingway's style and their reproduction in Ukrainian and Russian translations. She is the co-author of the monograph "Iceberg in the Ocean of Translation: Rendering Hemingway's Idiostyle in Translation" (2014), and more than 30 academic articles. | **Abstract**: This presentation examines Ernest Hemingway's legacy in Ukraine through the lens of translation and reception studies – disciplines that most clearly reveal his recognition and cultural resonance beyond the United States. Amid the ongoing war in my country, the demand for war literature and new translations of Hemingway's works has grown, marking what can be viewed as a second wave of fascination with the author in Ukraine. Hemingway's continued relevance arises from the complexity of his themes – identity (Moddelmog 1993), gender (Kale 2016), masculinity (Slaughter 2017), the natural world (Maier 2018), and ethnicity (Marshall 2020) – all of which resonate with Ukrainian readers confronting questions of survival, resilience, and moral choice. Despite this enduring engagement, Hemingway's translations and their reception remain insufficiently studied. The first Ukrainian translations of Hemingway's works appeared between the 1960s and 1980s, when Soviet censorship dictated what could be published. Texts deemed "progressive" or ideologically safe – mainly the later novels – were translated first, while early modernist works, labeled "formalist" or "harmful," were suppressed. This selective translation prevented Ukrainian readers from tracing Hemingway's stylistic evolution or fully grasping his worldview. Translators, constrained by censorship and self-censorship, often produced versions that muted essential aspects of Hemingway's artistic and ethical vision. In independent Ukraine, retranslating world classics has become an act of cultural renewal. Publishers now seek to liberate canonical works from Soviet distortions and present them anew. A major step in this process came in 2017, when the Old Lion Publishing House launched a retranslation project of Hemingway's novels. Since then, five novels and two short-story collections have appeared in new Ukrainian editions. Yet Hemingway's first collection, *In Our Time* (1925) – the foundation of his modernist style and his most defining war reflections – remains untranslated in its entirety. The existing Soviet-era versions, shaped by ideological and linguistic compromises, obscure Hemingway's minimalist technique and moral complexity. Comparative analysis reveals significant losses of nuance, tone, and emotional intensity. A contemporary Ukrainian retranslation of Hemingway's *In Our Time* would therefore serve not only as a linguistic enterprise but also as a cultural and ethical renewal. For readers who have lived through war, Hemingway's meditations on trauma, courage, and ambiguity offer a framework to understand their own experiences. Producing a translation free of ideological pressure and faithful to Hemingway's aesthetic precision would reaffirm his relevance in Ukraine's evolving intellectual landscape.

And the Gloves Come Off: Hemingway, Boxing, and a Toronto Origin Story | Marc Dudley, North Carolina State University | Bio: Marc Dudley earned his PhD from the University of North-Carolina-Chapel Hill. He is Professor of American literature and Africana Studies at North Carolina State University. He is a contributor to *The Bloomsbury Handbook to F. Scott Fitzgerald*, *The Bloomsbury Handbook to Toni Morrison*, and *The New Hemingway Studies*. He is the author of *Hemingway, Race and Art: Bloodlines and the Color Line* and *Understanding James Baldwin*. Additionally, he is the editor of the *Norton Critical*

Edition of Sherwood Anderson's Winesburg, Ohio and the *Norton Critical Edition of Ernest Hemingway's A Farewell to Arms*. |
Abstract: Ernest Hemingway first came to the city of Toronto in 1920 and spent several months there as he made contacts that would directly shape his journalistic career; he would return to the city in late 1923 for the birth of his first child John Nicanor ("Bumby") and spend the better part of a year there beginning his family with wife Hadley and, ostensibly, his writing career. However, while he lived in Paris, in Chicago, and yes, in Toronto, during those years during which he wrote for the *Star*, he curiously wrote no fiction pieces reflecting on his Canadian experience. Indeed, as former *Toronto Star* staff writer, William Burrill, reminds us in his *Hemingway: The Toronto Years*, Hemingway never wrote any fictional pieces directly related to his time in the Great White North. And for that reason, Toronto remains, some one hundred years on, a city largely forgotten in the greater conversations being had by critics and scholars alike about the formation of the writer whose life has become the stuff of legend. That said, several of Hemingway's journalistic works for the *Toronto Star* during his formative literary years bear the markings, thematically and aesthetically, of elements that would inform his early fiction over the next several years. More specifically, it is in his several (human) interest pieces on boxing written for the *Toronto Star*, and written while Hemingway was in fact living in Toronto, where the writer crafts for himself definitional parameters of masculinity, and of that soon-to-be, so-called, "code hero" figure at work in so many of his narratives, as well as an existential philosophy that would also inform them. In at least one of those stories, too, we see a young writer experimenting with form and with modernist techniques that would prove to be career-defining markers in two of his long-form fictional works. In Hemingway's personal interest stories "Carpentier Sure to Give Dempsey Fight Worth While" (1920), "The Superman Myth" (1921), and "Prizefight Women" (1920), we get notions of what manhood entails for the still-burgeoning young writer; Hemingway crafts for himself a code of conduct that privileges insider knowledge (the afición of Hemingway's *The Sun Also Rises*) and discipline (these feature stories anticipate nicely his taut masterpiece from *In Our Time*, "The Battler"). In these special interest stories, we also see a young writer already formulating an existential philosophical reading of the world at-large: his world, indeed, our world, as seen through the fight game (and most certainly his own war experiences), is a world devoid of any inherent sense of "fairness." A teenaged Ernest Hemingway wrote about very same things already in his juvenile piece "A Matter of Colour,"(1916) a story steeped in "the cheat," where the fix is on; and he would revisit these ideas, with experience as his teacher, years later as a young man living in Canada writing about prize fighting. Hemingway would flesh out these same themes in his fictional translations "Fifty Grand" and of course, "The Killers," both short stories appearing for the first time in 1927; and he would articulate them more seriously and most famously two years later in *A Farewell to Arms*, quipping that "the world kills the very good and the very gentle and the very brave impartially." Appropriately, Hemingway's war novel also features stream-of-consciousness narrative techniques that helped define him as a writer; those techniques, too, arguably began years before, in Toronto.

"Jesus how I hate the bastards": The Rif War and Hemingway's Critique of Colonialism |Carl Eby, Appalachian State University | Bio: Carl Eby is former President of the Ernest Hemingway Foundation and Society and Professor of English at Appalachian State University. His publications include "Hemingway's Fetishism: Psychoanalysis and the Mirror of Manhood" (1999), "Hemingway's Spain: Imagining the Spanish World" (2016, co-edited with Mark Cirino), and "Reading Hemingway's The Garden of Eden" (2023). He served as Hemingway Foundation Treasurer for four terms between 2007 and 2019, and directed the Society's 2006 conference in Málaga and Ronda, Spain. He has twice been a recipient of the South Carolina Governor's Distinguished Professor Award, and in 2009 he was named a Carolina Trustee Professor. | **Abstract**: In "The King Business in Europe Isn't What It Used to Be," a 15 September 1923 article for *The Toronto Star Weekly*—and the first article for the *Star* that Hemingway wrote during his 1923 sojourn in Toronto—Hemingway described the latest "Spanish military disaster in Morocco in which the Spanish lost over 500 killed," which was followed by a "revolt in the barracks at Malaga" and the mutiny of two regiments of troops who refused "to leave Spain for the Moorish front" (299). This was Hemingway's first public reference to the Third Rif War (1921-1926), between Spain, France (after September 1925), and native Berber tribes in the mountainous Rif region of Northern Morocco—but it would hardly be his last comment on the war. By 1924, Hemingway was close friends with the two most important American participants in the war: Colonel Charles Sweeny, who recruited and led a volunteer squadron of American pilots to fly raids for the French against what he later discovered to be unarmed Berber villages; and Vincent Sheean, the American journalist who covered the war for the New York Times and exposed its stupidity, raw colonial exploitation, and the naïveté of Sweeny's volunteers. In 1925, Hemingway briefly considered joining John Dos Passos on a trip to Morocco to cover the war, and his private letters to Gertrude Stein, Ezra Pound, and Bill Smith ridiculed the Spanish, the French, and Sweeny's mission. To Pound, he wrote: "Would join [Riffian leader] Abdelkrim tomorrow if chance of Riffian invasion Sunny France. Jesus how I hate the bastards" (378). Hemingway's interest in the Rif War might seem like nothing more than a biographical footnote if it weren't for its enduring presence and growing significance in his fiction. It is mentioned briefly as a seeming off-hand joke in *The Sun Also Rises* (1926). But the Rif War's formative role in shaping Spanish politics and

military maneuverings during the 1920s and 30s leads it to appear again in "Wings Always Over Africa: An Ornithological Letter" (1936), his Spanish Civil War story "Night Before Battle" (1938), and *For Whom the Bell Tolls* (1940). Hemingway's use of Sweeny as a model for his protagonist Colonel Cantwell accounts, in part, for his further references to the Rif War in *Across the River and Into the Trees* (1950), but in *The Garden of Eden* (posth., written mostly 1958-1959) Hemingway returns to the contrast between Sweeny (who appears thinly veiled as Colonel Boyle) and Vincent Sheean (who appears in the manuscript without a fictionalizing veil) to help structure an important critique of colonialism, Eurocentrism, and what these things mean for the colonized other. Paying attention to Hemingway's long-neglected interest in the Rif War reveals how his early journalism for The Toronto Star introduced him to abiding conflicts and themes that shaped his view of the world and shaped his fictional universe until the very end of his career.

Lionel Moise and Ernest Hemingway: Modernism, Masculinity and Peripheral Violence | Drew Eisenhauer, University of Le Havre, France | Bio: Drew Eisenhauer is co-editor with Brenda Murphy of the collection *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* (McFarland: 2012). His Ph.D. dissertation (2009) focused on the Provincetown Players and the birth of modern American Drama. Eisenhauer has published essays on the work of Susan Glaspell, Djuna Barnes, Eugene O'Neill, Scott and Zelda Fitzgerald and regularly presents at international conferences. He was a recipient of a Research in Paris Fellowship at the University of Paris (2011) and a contingent faculty award from the American Theatre and Drama Society (2022). |
Abstract: Ernest Hemingway knew Lionel Moise as a reporter and rewrite man for the *Kansas City Star*, although the ubiquitous Moise was also sometimes actor for the Provincetown Players in New York, cameraman for a silent film company in Caracas, literary bohemian in Chicago, and manipulative lover of Dorothy Day. Known for his pronouncements and theories about modern writing and his own hard-hitting stories, Moise has been cited as an influence or even the origins of Hemingway's legendary style, such as in poet Kenneth Rexroth's assertion that "Lionel Moise had sound ideas about good writing, ideas of which Hemingway's Marquis of Queensbury esthetics are only a caricature." The possibility of such an influence, however, was one Hemingway had a chance to specifically deny in a letter to scholar Charles A. Fenton in 1952: "…you seem to have fallen, hook line and sinker for the Moise story." After stating categorically "it is not true," Hemingway reflects, "If Lionel Moise believes, or states, that he influenced either my style of writing or my character, such as it is, I would never protest if it gave him any pleasure to believe so… If I had been taught or influenced by Moise, I would only be too happy to admit it". Yet, Hemingway states he "knew Moise only slightly" and insists any attribution of influence Fenton had heard must have come not from Moise himself but from other, less trust-worthy witnesses Fenton interviewed from the *Kansas City Star* days. Hemingway, though, remembers having had both admiration for and apprehension of Moise: "what impressed me most in him was his facility, his un-disciplined talent and his enormous vitality which, when he was drinking, and I never saw him when he was not drinking, overflowed into violence. I never heard him discuss writing seriously. His style of journalism at that time as I recall it was flamboyant and rhetorical and what amazed me was the facility with which he turned it out. I saw very little of him because we worked in different parts of town. I always spoke well of him and always will. But I was appalled by the way he wasted his talent and by his violence." While Hemingway rejects any direct influence, we might ask does his admiration for Moise's style warrant a second look. Perhaps there are common elements within or the possibility of intertextual relationships between the two writers' work. Most importantly, what is the relationship of the stylistic energy of Moise's prose—and the actual violence that Hemingway and others cite in Moise's life (much of it directed at women)? The present study seeks to re-examine the "Moise story," explore intertextual connections between Moise's journalism and that of Hemingway, if any such exist, and analyze the evident masculine identities which powered both writers.

Hemingway in Sound: Reconstructing the Finca Vigía Record Collection | Leonard J. Falcone, Independent Scholar | Bio: Leonard J. Falcone is an attorney and a writer. |
Abstract: In 2023, I visited the Finca Vigia. I was set up with a private tour given by Isa Guerra. I told her that I would like to come back and do research on Hemingway's record collection for a paper. She advised that she had already written such a paper. The Hemingway Society has her paper. I had hoped to arrange for her to come to Toronto to present, but the Cuban government's requirements are far too onerous. So, I propose that I will present a summary of her paper, and she has agreed to let me do that. I will provide something of an inventory of what Papa was listening to, and I will show the cover of the albums I mention, where obtainable, and play a 10-15 second snippet of a representative song from each album I show. You can Google and Chat GPT all you want, and you will not find anything telling you what was in Papa's collection. And you sure aren't going to find a way to hear it. I'm willing to put in the work for you. I was always curious about Papa's Music tastes and his collection. Perhaps others are as well.

***The Sun Also Rises*: Modern Pilgrimage and Catholic Revival | Daniela Farkas, Pennsylvania State University | Bio**: Dr. Daniela Farkas is postdoctoral fellow in the English Department at the Pennsylvania State University, where she is a research associate for the Hemingway Letters Project. She is co-editor of The Routledge Companion to Ernest Hemingway (manuscript in-progress). Her current book project examines how modern writers like Hemingway reconceptualized theism amidst the tragedies and socio-cultural upheavals of the twentieth century. | **Abstract**: This paper reads *The Sun Also Rises* in the contexts of contemporaneous Catholic revivals pioneered by French and English writers like Jacques Maritain and G.K. Chesterton. I consider how *The Sun Also Rises* offers a distinctively modern version of one of the Middle Age's most sacred pilgrimages from Paris, France to Santiago de Compostela, Spain.

"On the Roof of the World": Hemingway's Switzerland from Journalism to Fiction | Mattia Ferraro, University of Neuchâtel, Switzerland | Bio: Mattia Ferra**o** is a doctoral researcher at the University of Neuchâtel (Switzerland) currently working towards his PhD under the supervision of Professor Patrick Vincent and Professor Boris Vejdovsky. His research focuses on representations of Switzerland and the Swiss in twentieth-century American literature. Working on a corpus of lesser known and popular writers, his doctoral dissertation aims to better understand the adverse mythification of Switzerland in the American imaginary. He is also interested in the digital humanities and computational approaches to cultural questions. He spent the fall semester of 2025 as a visiting researcher at Cornell University. | **Abstract**: This paper presents the first comprehensive examination of Ernest Hemingway's multifaceted relationship with Switzerland, tracing a literary and biographical connection that spans from his early career as a correspondent and extends into his mature fiction. While scholars have extensively explored Hemingway's associations with Paris, Spain, and Cuba, his engagement with Switzerland has remained largely fragmented across a handful of sporadic studies. This paper seeks to establish how Switzerland functioned as a crucial imaginative space that evolved across multiple genres — journalism, correspondence, short fiction, and novels — revealing distinct yet interconnected representations that shed light on Hemingway's visions of refuge, loss, and modernity. Beginning with Hemingway's formative years as a roving correspondent for the *Toronto Star* (1920-1924), this paper examines how his frequent travels to Switzerland established foundational observations that would permeate his later work. In articles such as "Queer Mixture of Aristocrats, Profiteers, Wolves and Sheep at the Hotels in Switzerland" (1922) and "Tourists Scarce at Swiss Resorts" (1922), Hemingway critiques post-war European society, documenting Switzerland as a nation whose economic stability and strong currency were generating a tourist crisis. These early observations of Switzerland would soon crystallize into more complex literary representations. In pieces like "Christmas on the Roof of the World" (1923), the Swiss Alps become a space of genuine joy and simple pleasures. In "Cross Country Snow" (1925), the pristine Alpine landscape symbolizes the freedom of male friendship that Nick Adams fears losing to domestic responsibility. In "Homage to Switzerland" (1932), structured as a triptych of parallel scenes, Switzerland becomes a modernist meditation on stasis and resignation, and in *A Farewell to Arms* (1929), the country serves as the novel's emotional pivot, despite ultimately offering no permanent refuge. By tracing Switzerland across journalism, letters, short stories, novels, and memoir, this study reveals how Hemingway transformed intimate geographical knowledge into a recurring symbolic landscape. Switzerland emerges as his "if only" place. If only you could stay on the mountain, if only that train might never pass, if only the war couldn't reach you, if only you could keep skiing with your friend forever, if only the baby would never come, if only happiness could last. But Hemingway's characters cannot stay, and Switzerland cannot hold them. This is the essential tragedy that Switzerland represents in his work: it is a liminal space that embodies his characters' deepest desires for escape and their resistance to social obligation, while simultaneously proving that a place outside the complications of life doesn't exist. Understanding Hemingway's Swiss connection illuminates a neglected dimension of his biography and a recurring paradox in his artistic vision: the human longing for sanctuary and the impossibility of its attainment.

Hemingway and Gellhorn: Covering the Sino-Japanese War in *PM* and *Collier's* | Hiromi Furutani, Kanto Gakuin University, Japan | Bio: Hiromi Furutani is an Associate Professor at Kanto Gakuin University in Japan, specializing in twentieth-century American literature. Furutani's current research examines Ernest Hemingway's representations of the body through a gender studies perspective, focusing on his portrayals of wounded and deviant figures. In 2022, Furutani published a monograph *Hemingway's Deviant Bodies*. Recently, Furutani has been engaged in a comparative study of Hemingway's and Martha Gellhorn's journalistic writings, analyzing reportage as a literary text and exploring how nonfictional narratives influence fictional form and style. | **Abstract**: This paper compares the wartime journalism of Ernest Hemingway and Martha Gellhorn during their 1941 reporting trip to China and Burma, focusing on their respective coverage of the Sino-Japanese War in PM and Collier's. Though they reported on the same events, their contrasting journalistic styles and media contexts reveal differing perceptions of war, politics, and humanity. Writing for the progressive newspaper PM, Hemingway employed a restrained, factual style emphasizing geopolitical analysis. His articles

framed the Sino-Japanese War as part of a global conflict, exploring Japan's expansion, China's inefficiency, and the strategic implications for the United States. While maintaining a tone of neutrality, Hemingway's reports reflected PM's liberal, anti-fascist orientation. The newspaper's layout—placing his articles beside reports on Nazi aggression—visually situated the Sino-Japanese War within the broader struggle against totalitarianism, transforming his neutral tone into implicit political commentary. By contrast, Gellhorn's Collier's articles highlighted the human cost of war. Addressing a middle-class readership, she depicted civilian suffering, poverty, and the endurance of women and workers. Her vivid, empathetic prose drew readers into the immediacy of wartime experience. Surrounded by domestic advertisements, her articles merged distant conflict with the texture of everyday life, fostering emotional engagement and moral awareness. Applying Marshall McLuhan's concept that "The medium is the message," this study argues that PM and Collier's shaped both the form and perception of wartime journalism. Hemingway's analytical detachment and Gellhorn's human-centered empathy illustrate distinct yet complementary ways of translating war into public understanding. Their writings reveal how 1940s media transformed reportage into a cultural lens through which readers experienced global conflict.

Ernie and Me: Educations in Hemingway | Matt Gallagher, Institute for Future Conflict, Air Force Academy | Bio: Matt Gallagher is the author of four books, including the novels *Daybreak* (Simon & Schuster, 2024) and *Youngblood* (Simon & Schuster, 2016), a finalist for the Dayton Literary Peace Prize. His first book, *Kaboom: Embracing the Suck in a Savage Little War* (De Capo Press, 2010), emerged from a blog he kept during his scout platoon's deployment to Iraq. Matt's covered the ongoing conflict in Ukraine as a correspondent for Esquire and Arrowsmith Journal and lives in Colorado with his family. | **Abstract**: Excerpt from the essay: As a young man of a certain kind, I read a lot of Hemingway growing up. My sixteen-year-old self, full of angst and emo aches, found a kindred spirit in Jake Barnes, even if Jake's brooding was much deeper, darker, and more significant than my own. The northern Michigan of the Nick Adams stories bore a passing resemblance to the Tahoe Basin, where I grew up, and my earliest attempts at creative work were pale imitations of "The End of Something" and "The Three-Day Blow." *The Old Man and the Sea* bored me to video games the first time I tried it, but that didn't stop me from extolling Santiago's badassness at the dinner table. This was pre-9/11 America, in a suburban, white-collar community far removed from battle or turmoil. My parents were both children of World War II veterans, and both had protested the Vietnam War; as a result, my brother and I had been raised with a healthy respect for the military, mixed with a healthy skepticism toward the application of military force. While my Hemingway obsession did confuse my mom a bit, she later told me she figured at least it wasn't drugs, or French philosophy. I started calling him Hem or Ernie in conversation, as if we were old friends. His pithy quotes, laden with macho pseudo-philosophy, infiltrated my AIM away messages and school assignments. "A man can be destroyed but not defeated." "Happiness in intelligent people is the rarest thing I know." "The only thing that could spoil a day was people." Et cetera. Having taken careful note of how his early career as a journalist shaped his prose, I joined the school paper and began saying things like "Fuck adjectives" and "Sit down at the computer and bleed" and "This article about the powderpuff game needs to be truer." My favorite Hemingway biography carried the title *A Life Without Consequences*. At the time, that seemed like a thing to aspire to.

Becoming Hemingway: Visual Self Styling, Masculinity, and the Toronto Years | Irene Gammel, Toronto Metropolitan University | Bio: Dr. Irene Gammel (FRSC) is Professor of Art, Literature, and Culture at Toronto Metropolitan University. She is the executive director of the Modern Literature and Culture Research Centre, held the Tier 1 Canada Research Chair in Modern Literature and Culture, and is a Fellow of the Royal Society of Canada. A scholar of modernism and author/editor of fifteen books, her works include *I Can Only Paint: The Story of Battlefield Artist Mary Riter Hamilton* (2020), which won the C. P. Stacey Award. She has written on Hemingway's *A Moveable Feast* and co-chaired the 2019 Modernist Studies Association Conference in Toronto. She is the chair of the Hemingway in Toronto 2026 conference. | **Abstract**: This paper examines Ernest Hemingway's visual self-fashioning during his Toronto Star years (1920–24), arguing that the young reporter was simultaneously becoming "Hemingway." Drawing on visual culture, masculinity studies, and theories of self-fashioning, it analyzes photographs, portraits, and Toronto Star journalism to show how grooming, facial hair, clothing, posture, and athletic imagery functioned as strategies in constructing a modern literary identity. Case studies include the clean-shaven wartime cyclist in Italy, the mustached bobsledder in Switzerland, and Man Ray's 1923 portrait. Read alongside Hemingway's journalism on photography, fashion, and appearance, these images reveal an evolving performance of masculinity marked by tensions between modernist experimentation and anti-modernist ideals. Long before the "Papa Hemingway" persona was consolidated in print, visual self-styling had become central to the making of the Hemingway myth, demonstrating that photographs actively participated in creating, rather than merely recording, literary identity.

Hemingway Slept Here: Toronto's Selby Hotel as *Lieu de Mémoire* in Gianna Patriarca and Margaret Atwood
Irene Gammel and Christiane Tarantino, Toronto Metropolitan University | Bios: See Gammel's bio above. Christiane Tarantino is a PhD Candidate in Communication and Culture at Toronto Metropolitan University and a doctoral associate at the Modern Literature and Culture Research Centre. Supervised by Dr. Irene Gammel, Christiane's doctoral dissertation explores suburban literature with a focus on immigrant and newcomer narratives. She has published her research on suburban literature in the *American Review of Canadian Studies*. | **Abstract**: In 1923–24, Ernest Hemingway lodged at Toronto's Selby Hotel, a red-brick Edwardian structure at Sherbourne and Selby Streets in Cabbagetown, just east of the city's commercial core. Then a modest but lively establishment, the Selby stood at the edge of a city in flux—where streetcars rattled past rooming houses, the skyline was beginning to rise, and the city's emerging heritage was already layered with social, commercial, and architectural histories. Hemingway, working as a *Toronto Star* correspondent and writing fiction from his room, observed this urban motion, grit, and possibility, using the hotel as a vantage point for reflection, literary experimentation, and engagement with the city's cultural fabric. Decades later, Gianna Patriarca's poems "St. Joseph's Girls" and the unpublished "Papa Hemingway" reclaim the Selby as a site of literary inheritance. The speaker moves through 1967 Toronto—through immigrant neighborhoods and the regimented corridors of St. Joseph's Commercial High School—tracing sidewalks past the Selby, by then "seedy and sinful," but glamorized by the memory of Hemingway. Here, Hemingway becomes both guide and measure: his direct, economical style offers a counterpoint to formulaic instruction, enabling the poet to fashion her own voice during her coming-of-age. Patriarca transforms literary influence into inhabitation; she does not merely remember Hemingway's myth, she occupies the spaces he once observed, entwining personal, urban, and textual memory. Similarly, Margaret Atwood's fourth novel, *Life Before Man* (1979), positions the Selby as a locus where personal and civic anxieties intersect, as they did for Hemingway decades earlier. On 15 November 1976, Nate, a former lawyer turned unsuccessful toy maker, sits at the Selby bar as the results of the Quebec general election appear on TV. The rundown hotel—"a bar for poor old men"—echoes Hemingway's earlier perspective on the city while simultaneously reflecting Nate's passivity and entrapment within routine and compromise. Atwood's diary-like structure and her attention to the fluidity of memory—echoed in the narrative's paleontological lens—demonstrate how the Selby continues to shape perception, identity, and possibility across generations. Drawing on Pierre Nora's concept of lieux de mémoire—sites where collective memory crystallizes and endures—and Sharon Marcus's work on urban literary networks, this paper argues that the Selby Hotel functions as a layered site of memory, linking observation, reflection, and literary creativity. Across Hemingway, Patriarca, and Atwood, the hotel embodies the poetics of inhabitation: a place where urban space, memory, and literary agency converge, producing indelible connections between personal histories, civic awareness, and textual practice.

Between Science and the Humanities: Updates on Panarchy in Hemingway's Fiction
| Ray Genet, Independent Scholar | Bio: Ray Genet holds a PhD in Education from the University of Canterbury, New Zealand. His doctoral research, "An Approach to Curriculum Grace" (2016), integrates ecological thinking, literature, and science education, drawing on E.O. Wilson's concept of consilience and applying ecological models such as panarchy to learning and conceptual change. He has taught in New Zealand, France, and China across disciplines including environmental science, literature, and academic writing, and has developed curricula for UNESCO. His current work explores consilient pedagogy and adaptive cycles in learning, with a focus on interdisciplinary approaches to literature and education. | **Abstract**: Presented at the 20th International Hemingway Colloquium, Havana, 24–28 June 2025 Summary based on Chapter 9 of doctoral thesis in Education (2016), University of Canterbury, New Zealand. My research is grounded in E.O. Wilson's (1998) concept of consilience, which calls for uniting the sciences and the arts through the recognition of natural patterns in social phenomena. This approach fosters "cross-pollination" between scientific and humanistic inquiry, using visual art and literature as sources of insight into human nature and learning. Panarchy theory, developed by Gunderson and Holling (2002), models the dynamic behaviour of complex systems (ecosystems, economies, institutions, and individuals) through four adaptive phases: collapse (Ω), reorganisation (α), growth (r), and conservation (K). Cycles interlink across scales, forming a panarchy. The framework promotes resilience and helps manage inevitable disruptions. This paper demonstrates: A) how panarchy can frame transformational learning; B) how B2HR viewed through this lens reveals educational concerns; C) how panarchy theory offers new interpretive possibilities for Hemingway studies. A) In my doctoral thesis, I used panarchy to analyse student transformation. The K-phase represents a stable worldview; Ω signals disruption; α involves re-evaluation; r marks recovery through innovation and experimentation. B) B2HR provides a metaphorical framework for such processes. Read through panarchy and ecological succession, Nick's post-fire journey mirrors the adaptive phases. Also, story metaphors align with education: fishing as incremental skill-building; blackened grasshoppers as adaptation after classroom trauma; Nick's aim to keep steady in the current echoes the Red Queen hypothesis where learners must adapt continually to keep pace. Drawing on the influence of Cézanne on Hemingway's writing (Hagemann, 1979), I applied three

compositional techniques: a. Tension between forms such as Nick's admiration and destruction of trout parallels peer reliance and competition in group work. b. Containment within a middle ground occurs where Nick avoids Seney and the swamp, choosing the pine plain (r-phase) as a symbol of adaptability. c. Omission where Hemingway's silences, including Indianness linked to Ojibwa history (Melling, 2009), invite reflection on Māori cultural presence and absence in classrooms. C) The reading is enriched through the Individual System of Panarchy (Gunderson & Holling, 2002), adapted from Jung's psychological functions as temporally reframed by Mann et al. (1968): Intuition/Future (Ω), Feeling/Past (α), Sensation/Present (r), Thinking/Context (K). Nick's healing occurs in the r-phase, which is grounded in present time sensory experience. 'Keeping steady in the current' emerges as a metaphor for moral integrity and resilience, while the swamp (K) represents temptation, compromise, and entanglement. The final line, 'There were plenty of days coming when he could fish the swamp', becomes an image of the persistent temptation of abandoning one's principles for success.

"Some People Have God": Structuring and Styling the Novel in the Absence of God | Rachel Gibian, Trinity College of Cambridge University, England | Bio: Rachel Gibian is a PhD student in English at Trinity College of Cambridge University. | **Abstract**: This panel will feature new scholarship by students who have utilized the Letters of Ernest Hemingway Volumes 1-6 in their own research. We seek to highlight the archival research behind the annotated scholarly edition, as well as the interdisciplinary projects that access to the Letters has facilitated. Her paper "'Some People Have God': Structuring and Styling the Novel in the Absence of God," looks to the Letters to examine Hemingway's analogy of a third-person point of view as God.

Observant Cats: Hemingway and the Social Life of Felines | Peiqing (Grace) Gu, Toronto Metropolitan University | Bio: Grace Gu is an MA student in the Communication and Culture program at Toronto Metropolitan University. Her research explores the intersections of neoliberalism, cultural globalization, and transnational youth practices, with a particular focus on the semantics of gender identity and gender representation in contemporary media, especially within niche and countercultural contexts. She is also a member of the Graduate Writing Workshop and the Research Creation Group at the Centre for Culture and Technology at the University of Toronto. | **Abstract**: This photo journal documents the social interactions of a community of stray cats, capturing both recurring and one-time participants. By observing how individual cats enter and exit social groups, the images reveal subtle shifts in group dynamics and hierarchy. These interactions reflect patterns of relational negotiation, attention, and social engagement that resonate with human behaviors and the performance of gendered roles. The cats display a combination of tiger-like independence and control while also exhibiting sociality and expressive emotional behavior. Their interactions reveal vulnerability and sensitivity, yet this does not diminish their autonomy or strength. Instead, it creates a dynamic balance between independence and emotional expressiveness. This behavioral pattern serves as a visual and conceptual parallel to the literary metaphors of the tiger and the pussycat, providing insight into how gendered emotional capacities and social expectations manifest in both human and non-human contexts.

Across the Pond: The Film Adaptation of *Across the River and Into the Trees* | Sean C. Hadley, Florida State University | Bio: Sean C. Hadley is the Upper School Principal at Trinitas Christian School in Pensacola, FL. He earned his PhD from Faulkner University and spent two years conducting post-doctoral research at the University of Arkansas. His writing has appeared in *Touchstone* magazine, *The Hemingway Review*, and *Classis* journal. His wife Sarah graciously tolerates his eccentricities, and his four children have learned to laugh at his jokes. | **Abstract**: Ernest Hemingway's life as a writer overshadows his writing in many ways, though his politics continues to be illusive and subject to debate. But if his political leanings were difficult to ascertain in his novels, what then might film adaptations of those same stories communicate? The fluid situation of adapting a book for the screen creates interesting political selections for screenwriters and directors. So why did Hemingway's films often go in the opposite political direction of his novels? And given the moderate success rate, why has Hollywood continued to try new adaptations over the last 75 years? In part, these questions are answered by the strength of Hemingway's writing; his books continue to draw in new readers and his politics in fiction are challenging. A sustained exploration of the politics of the author, and how films have tried to present that to the audiences, might yield valuable insight into Hemingway's life as a political outsider despite his influence and lifestyle. And his commitment to people over party might help shed light on the storied cinematic history that followed him. This presentation will focus on the Paula Ortiz directed adaptation of *Across the River and into the Trees*. This film, a treatment of Hemingway's final completed novel published before his death, was first screened in 2022 and widely released in 2024. The largely European endeavor, filmed during the COVID lockdowns in Venice, launched with much positive critical acclaim. Why was one of Hemingway's least popular political novels adapted to much applause? What about the politics of Cantwell that speak to the

cultural moment of the 2020s? The BBC adaptations of *A Farewell to Arms* and *For Whom the Bell Tolls* will also be discussed here in brief, noting their critical success compared to their American counterparts and their mysterious deletion from the BBC's archives.

Hemingway and Toronto Baseball | Sharon Hamilton, Independent Scholar | Bio: Sharon Hamilton is an independent writer, researcher, scholar, and member of the board for the International Hemingway Society. | **Abstract**: "Did Hemingway ever play baseball?" This is one of the most frequent questions I have encountered when delivering talks on Hemingway's love of the game, and the role it played in his fiction, as I have done for the Society for American Baseball Research and also for the Ernest Hemingway Foundation of Oak Park (which made a recording of my talk). In response, I explained that according to his brother Leister, he did play baseball when he was growing up, but not often as he was very near-sighted and this made him a poor player. While Hemingway may not have played baseball much, we know that he did play, and with respect to some of those games, exactly where: including a homemade site in Cuba (on the grounds of his own home, as made for the local children to play on with his sons) and in Michigan, where he summered with his family. We also know that although Hemingway may not have played the game that often (and possibly more than his brother would have us believe) there's no question concerning his devotion to it. During his childhood he travelled from his home in Oak Park to witness both Cubs and White Sox games in nearby Chicago and he used his last day in America before being shipped to Europe to serve in ambulance duty during WWI to attend a Yankees vs. White Sox game in New York. That baseball ticket stub meant enough to him that he carried it with him into battle, and back to America when he returned in 1919. Hemingway carried that love of the game with him to Canada in 1920, where I am sure he would have gone to see at least one game, given how much of a fan of the sport he was and the additional fact—which cannot have hurt—that Toronto's stadium for professional baseball (Hanlan's Point Stadium) occupied at the time the most beautiful spot in town. In this presentation, I will outline the games Hemingway could have attended while in Toronto in 1920, discuss Toronto baseball history of the time (which Hemingway would also have followed in the sports pages he so loved) and show period photographs of the magnificent island stadium in which those games took place.

A Forgotten Hemingway Article Discovered? | John Hargrove, Independent Scholar | Bio: John Hargrove is a Michigan-based writer and Hemingway researcher. A frequent contributor to the Hemingway Review Blog, often partnering with co-author Sharon Hamilton, he has provided stories behind such things as Hemingway's infamous Socket Photo; an unknown, very early article published in Hemingway's hometown newspaper; and loves to share insights behind Hemingway history, acquaintances, and locales. | **Abstract**: On November 6, 1923, Ernest Hemingway wrote from Toronto a letter to his father in Oak Park, IL, naming several individuals he had recently interviewed for the *Toronto Star*. One of these individuals was Sir William Tinsdall Lister, a noted London surgeon-oculist who had served Great Britain during the entirety of WWI and was currently serving the Royal Family. Lister came to Toronto, his first time visiting Canada, at the end of October 1923 to hold a clinic for Canadian veterans of the war. With the doctor being absolutely adverse to granting interviews, newspapers across Canada (as well as the *Globe and Mail* in Toronto) offered nothing more than a brief mention of Lister's visit—usually what was only carried by the Canadian Wire Service. The only "interview" of the doctor would have been whatever was said by Lister to Hemingway, and the only thing the *Toronto Daily Star* would have printed that resembled an interview would have come from Hemingway; yet, as the Hemingway Letters Project points out, in annotating Ernest's letter, "if EH ever wrote an article about [Lister], it remains unlocated." I believe I have found the article, as it was printed in the *Toronto Daily Star*—a finding harkening back to my similar discovery of what appears to be Hemingway's very first professional newspaper publishing credit: December 1916's "High Carnival Next." But unlike "High Carnival Next," the *TDS* article is unsigned, making its authentication tricky. Yet, it is distinctly Hemingway in all manner—from style to humor—and checks all boxes. In the 1990s, *Toronto Star* journalist William Burrill made headlines with the discovery of numerous Hemingway articles, written for the *Toronto Star*, that were not included in William White's collection *Ernest Hemingway: Dateline Toronto*. The vast majority of these articles were "lost" because they were not signed by Hemingway. To find them, Burrill relied heavily on both Hemingway's own scrapbook, now at the John F. Kennedy Library, in Boston, and an archive created by the *Toronto Star*'s librarian, William McGeary, who began working as a cub reporter at the *Star* around the time Hemingway left for good. In the three decades since, nothing more has turned up. Yet, Hemingway left breadcrumbs in his correspondence pointing toward more that remains to be found, not only at the *Toronto Star*, but work Hemingway also did for a rival newspaper called the *Toronto Sunday World* (the first Sunday edition newspaper in Canada). For this fifteen-minute presentation I will discuss the circumstances behind Hemingway's forgotten and found articles from his time writing for the *Toronto Star*; explain why so many of Hemingway's articles were unsigned (which actually had nothing to do with—as biographers have recorded—the enormous animosity between Hemingway and his

Toronto Star editor, Harry Hindmarsh, and what became known as the "Hindmarsh treatment"); and present this newly found article, comparing it to similar articles Hemingway had written around the same time.

Reflections from a Special Advisor to the Volumes | Valerie Danby-Smith Hemingway, Independent Scholar | Bio: Valerie Danby-Smith Hemingway is an author and the former personal secretary to Ernest Hemingway. She is the author of a memoir, *Running with the Bulls: My Years with the Hemingways* (Ballantine Books, 2004). | **Abstract**: This panel will include presentations by members of the editorial team of the final volumes of Hemingway's letters, 1957-1961: J. Gerald Kennedy, Boyd Professor Emeritus at Louisiana State University, who served as an advisory editor of Volumes 1-3 of the Letters; Michael Von Cannon, who co-produces, with Mark Cirino, the Hemingway Society's One True Podcast and The Norton Library Podcast; and Valerie Danby-Smith Hemingway, who serves in an advisory role. She met Ernest Hemingway in 1959 and served as his secretary in his final years. She also took dictation for a number of letters sent with Hemingway's signature and her presentation offers a first-hand account of the people, places, and events described in the letters. During this panel, the members of the editorial team will discuss how working on the final volumes has led to "unforeseen discoveries." The panelists will highlight a selection of new letters added to the volumes, provide glimpses into the archival and annotation research they have completed over the last two years at several sites, and explore the way seemingly minor correspondents have taken on a more significant role.

Who Do We Talk to When We Talk to Hemingway? AI Companions, Literary Voice, and Lived Experience | Victoria Hetherington, Independent Scholar | Bio: I, Victoria Hetherington, am an author, screenwriter, and instructor. I've written two critically acclaimed science fiction books: my debut novel MOONCALVES (Now or Never, 2019), which was shortlisted for the 2020 Amazon First Novel Award, and AUTONOMY (Dundurn, 2022). My nonfiction historical book INTO THE MIST: FINDING CF-JDO (Kestrel Publications, 2022), explores a Canadian aviation tragedy in rural Saskatchewan. FRIEND MACHINE, an investigative nonfiction exploring artificial companionship, is forthcoming from Sutherland House Books in Fall 2025. I also work as a script doctor. I am a member of the Writers Union of Canada. | **Abstract**: In recent years, Ernest Hemingway has reappeared in an unexpected form: as an AI companion, chatbot, or conversational persona, inviting readers into simulated dialogue with a literary voice long treated as fixed, authoritative, and historical. This paper approaches Hemingway-themed AI systems not as novelties or curiosities, but as sites of lived experience, where questions of authorship, intimacy, memory, and cultural myth quietly re-emerge. Drawing on my research into AI companionship and human–machine relationships, I consider what users are actually seeking when they "talk" to Hemingway through a machine. These encounters are rarely about literary accuracy or textual fidelity. Instead, they reveal a desire for presence, recognition, counsel, and continuity. Perhaps this is a wish to engage not only with an author's words, but with the outsized persona and emotional authority that have accrued around his work overtime. His life, or the great swaths of legend swirling around his life, or both, remain fascinating to generations of readers and thinkers. In this sense, AI companions extend Hemingway's afterlife beyond the page, transforming literary voice into something relational and responsive. By situating Hemingway-themed chatbots within broader conversations about AI intimacy and lived experience, this paper asks how canonical authors function as companions in the digital age, and what it means when literary figures become interactive presences rather than distant cultural monuments. I suggest that these systems offer a new way of thinking about voice, myth, and attachment, illuminating not only how we relate to machines, but how we continue to seek meaning, intimacy, and dialogue through literature itself.

Teaching Hemingway in the Disability Literature Classroom | Shawn Holliday, Northwestern Oklahoma State University | Bio: Shawn Holliday is the Associate Dean of Graduate Studies at Northwestern Oklahoma State University where he directs the Master of Arts in American Studies program and serves as Professor of English. His books include *Thomas Wolfe and Politics of Modernism* (Peter Lang, 2001), *Lawson Fusao Inada* (Boise State University, 2003), and *The Oklahoma Poets Laureate: A Sourcebook, History, and Anthology* (Mongrel Empire Press, 2015). His articles have appeared in such journals as the *Arizona Quarterly*, the *Lamar Journal of the Humanities*, and *Resources for American Literary Study*. | **Abstract**: In spring 2025, I taught a new course at Northwestern Oklahoma State University, ENGL 3303/5413—Popular Literature: Disability Literature. The texts for this course included two plays, Shakespeare's *Richard III* and Wole Soyinka's *The Strong Breed*; two novels, Toni Morrison's *The Bluest Eye* and J. M. Coetzee's *The Life and Times of Michael K*; one film concerning Mexican artist Frida Kahlo; and eight short stories by Ernest Hemingway: "Summer People," "In Another Country," "Now I Lay Me," "Big Two-Hearted River," "The Short Happy Life of Francis Macomber," "The Snows of Kilimanjaro," "Indian Camp," and "A Clean, Well-Lighted Place." I chose these particular stories because they presented a wide range of physical and mental impairments and the issues surrounding them: varicocele and sexual scapegoating, physical injuries and rehabilitation

philosophies, post-traumatic stress disorder and self-treatment, racial Othering and its social consequences, and elderly individuals and the impatience shown toward them. Although teaching disability literature as part of a popular literature course may seem odd, much literature deals with the plight of the impaired. Writers have often used impaired characters as a way to introduce conflict in their works. Disability appears in the earliest storytelling and can be traced back to folktales where deformities often launched instructive plots. As disability theorist Lennard J. Davis has noted, "almost any literary work will have some reference to the abnormal, to disability." Creating impaired characters has always been a popular way for writers to make their work appear mimetically realistic. This is especially true in the case of Ernest Hemingway. While a 15-minute paper presentation is too short to discuss my experiences teaching all eight of Hemingway's stories included in the course, after quickly glossing them, I will focus on two sets, equaling four stories, that deal with a particular element of disability theory: the issue of passing as normal in "Summer People" and "In Another Country" and the concept of aesthetic nervousness, a phenomenon that short-circuits a text's depiction of disabilities by readers' and writers' attitudes, applied to "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro." The presentation will include my approach to teaching these stories, student responses to prompts about these stories in regard to the disability theory chosen, and what the students learned about disabilities through Hemingway's narrative methodology. Due to his lived experience of dealing with both physical and mental impairments, Hemingway's modernist aesthetic deviates from modernism's equation of disability with social collapse. Instead, Hemingway used his work to critique and change societal attitudes towards disability. While Philip Young argued that Hemingway developed a code hero to deal with the mental and physical wounds that the author received during World War I (55), this presentation broadens that idea by arguing that the various injuries and impairments he incurred throughout his life made him open to exploring the difficulties that the disabled face through authorial empathy and understanding. Hemingway's work reflected the struggles of anyone who has become impaired through different fictional scenarios. More subtly, he used his fictional characters to subvert ideas of worth by humanizing the inner struggles of disabled characters who live as liminal individuals that daily negotiate the physical, social, and economic barriers erected by the normate world that construct them as "Other."

Hemingway, Beyoncé, and the Politics of Presence | Elio Iannacci, Globe and Mail Journalist, Independent Scholar, AICW | Bio: Elio Iannacci is an award-winning writer, poet and a long-time arts reporter for The Globe and Mail. He has contributed to 80 publications worldwide, including Vogue Italia, The Hollywood Reporter, Maclean's, The Toronto Star, and Sotheby's Insight magazine. His Master's thesis, Queer-Diva Collaboration in 20th Century Popular Music, was nominated for a Governor General's Gold Medal | **Abstract**: Imagine Ernest Hemingway's *Cat in the Rain* not just a short piece of fiction, but as a fun house mirror. The story, first published in 1925, follows an American married couple staying in an Italian hotel. On the surface, it's a simple scene: rain, a hotel balcony, a woman reaching for a wet abandoned cat. But Hemingway's warped gaze on the story's unnamed wife reveals a deeper tension. She is curious, persistent, desiring, and the feline becomes a contradictory symbol of longing and autonomy. I bring my own journey and a critical lens to *Cat in the Rain*. Having lived in one of Hemingway's Chicago apartments, written for his former paper, the *Toronto Star*, and interviewed icons from Sophia Loren to Beyoncé, I've seen how women in the arts are watched—and often misread—up close. This particular work of Hemingway's—which I first read when I was in my teens—forced me to confront a number of complexities that arrive with visibility. From a hotel balcony in Italy to stages and screens around the world, this discussion will explore how iconic women claim space and assert presence, and how we, as readers. spectators and writers, witness them.

Istanbul Dispatches: Journalism, Experimentation, and Early Style | Tacan İldem, Independent Scholar | Bio: Tacan İldem is a retired Turkish diplomat who held senior roles, including NATO Assistant Secretary-General (2016–2020), Ambassador to the Netherlands, and Permanent Representative to NATO and the OSCE. He currently chairs EDAM, a leading think tank based in Istanbul. A devoted student of American and English literature, he has studied the complete works of Ernest Hemingway and Graham Greene. He is finalizing a manuscript comparing their lives and writings, exploring their themes, characters, and literary styles. Motivated by the absence of a direct comparative study, Ildem set out to fill this gap with a fresh and analytical perspective. | **Abstract**: This paper will examine Ernest Hemingway's formative work as a young foreign correspondent for *The Toronto Daily Star* during his brief but significant assignment in Istanbul and Eastern Thrace in 1922. His reporting covering the final stage of the Turkish War of Independence, led by Mustafa Kemal (Atatürk), provides an intriguing case study of how journalism influenced his literary career. While reporting from Istanbul and Eastern Thrace, Hemingway not only observed the geopolitical upheaval of the post-Ottoman Empire landscape but also experimented with his developing style that would later shape modernist fiction. Hemingway's Istanbul reportage demonstrates a growing mastery of concise prose, sensory precision, and emotional understatement, which are hallmarks of his later fiction. Simultaneously, these reports reveal the inherent tension between journalistic factual reporting and

narrative invention that he struggled with. While maintaining the immediacy of reporting, Hemingway often dramatized or exaggerated events, foreshadowing his later blend of experience and imagination. The presentation will also provide an underexplored perspective on the development of his literary style and thematic concerns, as his reports highlighted darker themes such as refugee suffering, political upheaval, and the dehumanising effects of war—subjects that later became central to his fiction through themes of exile, trauma, and survival. Observing the displacement of thousands from their homes, Hemingway detailed the human cost of geopolitical shifts and the resulting upheaval. This presentation will examine how Hemingway's experience in Turkey influenced his evolving "iceberg theory" of writing, which posits that narrative depth lies beneath the surface of sparse prose. It will also examine his contemporary critiques, including Gertrude Stein's warnings about the impact of journalism on literary development, stemming from the concern that journalism's formulaic constraints could stifle literary imagination. It will assess how Hemingway settled these competing demands by ultimately transforming this conflict into a source of artistic strength. By bringing diplomatic and historical insight to bear on this overlooked episode, the paper will try to provide a nuanced understanding of how Hemingway's journalism contributed to the formation of his literary identity within the broader modernist movement.

"That was a long time ago": The Veteran in *In Our Time* and *The Great Gatsby* | Daniela Janes, University of Toronto Mississauga | Bio: Daniela Janes teaches in the Department of English and Drama at the University of Toronto Mississauga where she has taught courses on Virginia Woolf, Modernist Fiction, and the literature of 1925. She has guest edited a special issue of University of Toronto Quarterly ("Representing a (Post)Pandemic World," 2024, with Wendy Knepper and Chris Koenig-Woodyard) and has presented conference papers and published on modernist and Canadian literature, with a particular interest in Virginia Woolf and L.M. Montgomery. | **Abstract**: In 1925, two landmark modernist texts were published that centered the experiences of returned veterans of the Great War: F. Scott Fitzgerald's *The Great Gatsby* and Ernest Hemingway's *In Our Time*. Approaching these texts as examples of what Philip D. Beidler calls "the literature of aftermath," I draw upon trauma theorist Cathy Caruth's idea of "belatedness" to consider the after-effects of combatant experience as these intersect with motifs of narration and storytelling. Following James Phelan's interpretation of Nick as a "self-conscious narrator-writer," I link the post-war Nick Adams of "Big Two-Hearted River" Part I and II with Nick Carraway's desire in *The Great Gatsby* to shape violent death into narrative form, to make the chaos of brutality legible and narratable. I argue that as the two Nicks work to make meaning out of violence, they employ syntactical strategies of omission, elision, and compression to create abstract representations of post-war trauma. Writing from a point after which the war is over, Adams and Carraway consider the restoration of "old feeling" (Hemingway 112) and turn to nature for emblems of worlds ending and being reborn (consider the juxtaposition of the burnt-out town of Seney with the lushness of the forest on Nick Adams' fishing trip or, conversely, Nick Carraway's reflection on the "fresh-green breast of the new world" and, latterly, "its vanished trees" at the end of Fitzgerald's novel). Reading the two Nicks as writer figures engaged in the work of meaning-making, this paper will contribute to Hemingway scholarship by placing his abstract short story cycle in conversation with Fitzgerald's lyrical elegy to demonstrate that the "paradox" of trauma, as Caruth observes, is "that the most direct seeing of a violent event may occur as an absolute inability to know it; that immediacy, paradoxically, may take the form of belatedness" (94). Both Adams and Carraway present themselves as witnesses to violent death in the context of war and both use strategies of substitution to create a rhetorical space between witnessing and writing about violence. A point of stylistic similarity between two formally very different texts can be seen in their attention to what Milton A. Cohen calls (of Hemingway) the concentration on "journalistic details" (243), founded on "direct seeing" (Caruth). Yet this attention to journalistic precision and eyewitness testimony is muddled by an opacity that relates to the "absolute inability to know [the violent event]" (Caruth). As these writer characters reflect on and organize their experiences as witnesses to violent death, their narratives are marked by a belatedness that reflects the veteran's trauma and its impact upon his sense of time, self, and the narratable world.

Beyond the Green Sea of Darkness: Saudade and the "Unpossessable Dream" in Ernest Hemingway's *Islands in the Stream* | Keith Jardim, American University of Iraq-Baghdad | Bio: Keith Jardim is from Port of Spain, Trinidad; his parents emigrated there from Guyana. His PhD is from the University of Houston's creative writing and literature programs. He's won a James Michener Fellowship, The Paul Bowles Fiction Award, been shortlisted for American Short Fiction's Award, and Glimmer Train's Open Fiction Contest among other honors. His fiction and essays have appeared in Denver Quarterly, Mississippi Review, Kyk-Over-Al, Wasafiri, The Antigonish Review, Trinidad Noir, Moving Worlds: A Journal of Transcultural Writings, Southeast Asian Review of English, The Caribbean Writer, The Haunted Tropics: Caribbean Ghost Stories, Seepersad & Sons: Naipaulian Synergies, Short Story, Journal of Caribbean Literatures, Caribbean Quarterly and elsewhere. He's taught at universities in the Caribbean, the USA, Bermuda, the Middle East, and Malaysia. Jardim's first book, Near Open Water: Stories was a semifinalist for the 2012 OCM Bocas Prize for Caribbean

Literature; later that year, it was included on World Literature Today's Nota Bene list, among other honors. He has nonfiction and fiction forthcoming this year in BIM: Arts for the 21 st Century (Barbados, West Indies), Connecting Worlds: Ibero-Caribbean Narratives and Cross-Cultural Diasporas (Peter Lang: Oxford/Berne/NY), and War, Literature and the Arts: An International Journal of the Humanities (USA). He's an assistant professor of literature and writing at American University Iraq, Baghdad. | **Abstract**: This essay is a 21st century-eco-nature reading, mainly, of IIS against the backdrop of Atlantic history, which began with the crossing of the Green Sea of Darkness by the Portuguese in the mid-1400s and then continued with Columbus's discovery of the Caribbean Islands and further European conquest, the slave trade, and destruction of much of the Americas. The malaise of Thomas Hudson, as I see it from my own background in the Caribbean and through repeated readings of/on ISS over most of my life, stems not just from lost love (a major part of the saudade condition) but from Hudson's awareness of and participation in forces of historical devastation that began globally with the crossing of the Green Sea of Darkness. Hudson's individual role in this enterprise is of little significance when viewed against European-New World history and two World Wars. What matters is his awareness of it, which of course is compounded by his participation in WW I, of which experience on Hudson the reader is given almost nothing, yet I argue it's there. The saudade malaise can be a personal loss of someone or something, even a longing for something that never was, a desire for an ancient and vanished landscape, or a way of life lost to time. Hudson suffers from all of these, with the more important of them being, as I hope to show, The Absent Woman (Hudson's first wife) and, especially, the "Unpossessable Dream", a phrase from the short story "The Lost Country", by the Jamaican writer John Hearne, that concerns a profound yearning for a version of the original garden.

Strange Meetings, a Chapter from In the Garden of the Dictator's Sweet Delight | Keith Jardim, American University of Iraq-Baghdad | Bio: Keith Jardim is from Port of Spain, Trinidad; his parents emigrated there from Guyana. His PhD is from the University of Houston's creative writing and literature programs. He's won a James Michener Fellowship, The Paul Bowles Fiction Award, been shortlisted for American Short Fiction's Award, and Glimmer Train's Open Fiction Contest among other honors. His fiction and essays have appeared in Denver Quarterly, Mississippi Review, Kyk-Over-Al, Wasafiri, The Antigonish Review, Trinidad Noir, Moving Worlds: A Journal of Transcultural Writings, Southeast Asian Review of English, The Caribbean Writer, The Haunted Tropics: Caribbean Ghost Stories, Seepersad & Sons: Naipaulian Synergies, Short Story, Journal of Caribbean Literatures, Caribbean Quarterly and elsewhere. He's taught at universities in the Caribbean, the USA, Bermuda, the Middle East, and Malaysia. Jardim's first book, Near Open Water: Stories was a semifinalist for the 2012 OCM Bocas Prize for Caribbean Literature; later that year, it was included on World Literature Today's Nota Bene list, among other honors. He has nonfiction and fiction forthcoming this year in BIM: Arts for the 21 st Century (Barbados, West Indies), Connecting Worlds: Ibero-Caribbean Narratives and Cross-Cultural Diasporas (Peter Lang: Oxford/Berne/NY), and War, Literature and the Arts: An International Journal of the Humanities (USA). He's an assistant professor of literature and writing at American University Iraq, Baghdad. | **Abstract**: The chapter is set in our time in the aftermath of an attempted coup orchestrated by a criminal group involved in drugs and arms trafficking. The place is the southern Caribbean, an island much like Trinidad just off the coast of Venezuela. As a creative work its relevance to the Hemingway conference, like my last fiction presentation in Spain in 2024, recognizes the beauty and importance of the natural world and the corrupt politics that threaten that world. But here, due to nationwide political intrigue and dynamics, friendship and loyalty are tested and the main love affair in the novel is threatened by a late-night visitor, a voice from the past, prophesizing a curse on both present and future. History, as I claim in my essay "Beyond the Green Sea of Darkness: Saudade and the "Unpossessable Dream" in Ernest Hemingway's Islands in the Stream", is an ever-present force, always gathering strength through time for time is always on its side; it has no allegiance to humanity; it must be recognized and dealt with in one way or another or those who live in it will perish. If history in Hemingway's ISS is a backdrop from which its tentacles manipulate to some degree the future, driving Hudson to hunt the Nazis in a new World War, this chapter from my novel shows how the history of old empire plays now, in the age of independence, in a closer more vengeful way, and that Caliban, freed from Prospero's control and dehumanization, is happy to grow his garden in any way he desires.

Santiago and the Feminine Divine: Rethinking Godhood in *The Old Man and the Sea* | Enya Jovicik, Toronto Metropolitan University | Bio: Enya Jovicik is an undergraduate student at Toronto Metropolitan University (TMU) pursuing a BA in English Language and Literature. She is a research assistant at the Modern Literature and Culture Research Centre (MLC) supervised by Dr. Irene Gammel. Her research is focused on feminist and queer studies, intersectional literature, censorship, and repression. She presented her paper, "Bury Your Gays: The Active Censorship of Queer Media in Toronto in the 1970s & 1980s," at the 2025 Kaleidoscope Undergraduate Arts Conference hosted by TMU. | **Abstract**: "[Santiago] always thought of the sea as la mar which is what people call her in Spanish when they love

her. Sometimes those who love her say bad things of her but they are always said as though she were a woman." – Ernest Hemingway, *The Old Man and the Sea* (1952), p. 29. This paper takes its cue from the epigraph and builds on Susan Beegel's ecofeminist reading, which sees Santiago, the protagonist of The Old Man and the Sea, as serving the feminine sea and maintaining a relationship with nature based on respect rather than mastery. While Beegel sees the sea as a maternal figure to be tamed, I argue that the sea emerges as a creator—a transcendent agent, a god in her own right. Santiago draws a sharp divide between himself and the sea, likening himself to her other creations. He humbles himself to the animal's level, positioning himself as equal to the marlin, inviting it to kill him, and admitting he only succeeded because he was "only better armed" (Hemingway 103). Theological interpretations compare Santiago to Biblical figures such as Santiago (Stoneback), St. James (Oliver), and Jesus (Backman; Sylvester et al.). This paper aligns Santiago instead with Jonah, the minor prophet in the Hebrew Bible who tried to flee God's command to go to Nineveh. As punishment, Jonah was swallowed by a great fish and remained inside for three days and three nights before being released to fulfill God's command. Jonah's story is rewritten in Santiago's three days and nights dragging the harpooned marlin ashore and apologizing to the fish—an extension of the feminine sea, and thus of God—for leaving it mutilated. By casting Santiago as Jonah, the marlin as the Biblical fish, and the sea as God, this paper reveals the spiritual power of the female sea. The novel rejects hegemonic masculine dominance and the illusion that nature can be tamed. It both breaks down the nature–culture divide, as Santiago claims the marlin as his equal, and reinforces it, as he positions himself a mere mortal before the godlike ocean. By replacing traditional religion with reverence for the sea and conflating femininity with divinity, Santiago enacts a gendered relationship with nature that asserts a defiant ecocritical vision.

The Moon and Fishing in Ernest Hemingway's *In Our Time* | Shinhee Jung, Hannam University, South Korea | Bio: Shinhee Jung is Associate Professor of College of Liberal Arts at Hannam University, South Korea. She has been working on Edith Wharton's works and Ernest Hemingway' works. | **Abstract**: Ernest Hemingway's *In Our Time* is considered the starting point of Hemingway's literature in terms of technique, theme, and setting (Kil-Ku Lee). Joseph DePalco noted that the setting of *In Our Time* depicts the rite of passage process from boyhood to adolescence and adulthood. This study examines the symbolism of the moon and fishing in "The End of Something" and "The Three-Day Blow" in Hemingway's early work *In Our Time*, linking these elements to Nick. This study explores the Korean and Western symbolism associated with the moon and fishing. First of all, in traditional Korean culture, the moon serves as a symbolic natural object reflecting Korean life, emotions, and traditional values, embodying the cycles of nature and human existence. In Korean folk beliefs, the moon was revered as an object of worship symbolizing cosmic vitality, abundance, fertility, and the natural cycle, such as Chuseok, which is one of the most Korea's popular holidays, while in Western literature, the moon frequently appears as a representative celestial symbol representing diverse emotions and themes such as love, separation, solitude, and the cycle of nature. Moonlight is utilized as a crucial device to reveal a character's inner world: it reveals loneliness and a sense of loss. In addition, the full moon in the West might symbolize ill fortune or misfortune. In "The End of Something", when Marjorie says, "There comes the moon," Nick says, "It isn't fun any more." This scene can be implied as the begin of masculine to Nick, while some scholars insisted "The End of Something" and "The Three-Day Blow" can also be reinterpreted through the lens of postcolonial theory. Marjorie can marry someone else, but Nick expresses the difference between her and other Indians as 'oil and water' that cannot mix, revealing a white supremacist mindset. According to Shim Sang-wook, in "The Three-Day Blow", Marjorie is portrayed as a character capable of deciding to leave on her own, and the depiction of her departure employs the stream-of-consciousness technique through recollection. Next, fishing represents masculinity as a form of hunting. And water entails a broad range of symbolism, from the source of life to change, purification, and inner conflict. In "The Three-Day Blow", "he [Nick] felt quite proud of himself"(45) and when he looks at himself in the mirror, "His face looked strange" indicates between childhood and adulthood. "Let's drink to fishing" (45) means to enter his new world. The scene that he feels the emptiness after "he wasn't drunk" (47) can be explained as the rite of passage. As we see through the title "The Three-Day Blow," birth, death, and revival against the blow show the rite of passage in life. This study hereby can explore Hemingway in his twenties through Nick. Also, the moon and fishing reflect his personality and his time, including those who experiences war at that time. Ernest Hemingway's short stories are worth exploring the meaning underlying them.

Hemingway@theJFK: The Hemingway Photographs Collection at the JFK Library | Hilary Justice, John F. Kennedy Presidential Library & Museum | Bio: Hilary K. Justice is the Patrick and Carol T. Hemingway Scholar-in-Residence at the Ernest Hemingway Collection at the JFK Presidential Library & Museum. Her works include The Bones of the Others (2006), the Hemingway: A Life Inspired exhibit (2018), and the ongoing digital project Hemingway@theJFK (2023-present), as well as several scholarly essays, presentations, and keynotes. | **Abstract**: The Ernest Hemingway Photographs Collection at the JFK Library's Ernest Hemingway Collection includes over 11,000 of the author's personal

photographs, which date from the late 1800s through Mary Hemingway's lifetime. The main Collection is augmented by supporting collections from such mid-century photojournalist luminaries as George Leavens and Earl Theisen. Having examined the photographs collections in their entirety, item-by-item, in 2019-20, I will present an illustrated reading of the Hemingway Photographs Collection as a polyvalent text, argue for the centrality of photographic items in Hemingway's lifelong creative process, and share updates from the ongoing digital project, Hemingway@theJFK. I will offer illustrated close readings and deep dives into selected moments of the collection as specifically inform Hemingway's fiction, discussing the deployment of this research on the Hemingway@theJFK platform. From childhood photographs that bear uncanny resemblance to passages in his early Nick Adams stories to the photographic research Hemingway undertook prior to writing various major works to Mary Hemingway's participation in that research, I will share some of the most evocative "deep dives" into (and favorite "outtakes" from) this tremendously rich and as-yet underutilized aspect of the Ernest Hemingway Collection. My work reveals a new-to-us lens through which to consider Hemingway's creative process as he developed it (and refined it) through the creation and curation of his own personal research archive.

Striving for Sanctity: The Trajectory of Hemingway's Spirituality | Mary Claire Kendall, Independent Scholar | Bio: Mary Claire Kendall is a Washington-based writer. She is the author of Oasis: Conversion Stories of Hollywood Legends, the first in an anticipated series, which was re-published by Ediciones Rialp in Madrid, Spain under the title, También Dios pasa por Hollywood. Doce conversiones de cine. A graduate of Wellesley College, Mary Claire served as a political appointee in the Administrations of Presidents Ronald Wilson Reagan and George Herbert Walker Bush at, respectively, the Departments of Education (1987-88) and Health and Human Services (1989-93) as a speechwriter, policy analyst and representative spearheading various initiatives. | **Abstract**: Ernest Hemingway belongs to the triumvirate of the three greatest writers from America's golden age of literature, also including F. Scott Fitzgerald and William Faulkner. Known for *The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, The Old Man and the Sea*, among other literary masterpieces, he is also remembered for his machismo and spirit of adventure: He was a big game hunter, deep sea fisher, boxer, avid swimmer and skier, outdoorsmen and bull fighting aficionado, with a bevy of friends, including many well-known celebrities. But what is less well known about Hemingway is that, in his writing, which he ranked his most important endeavor in life, he drew on his spirituality and faith, the wellspring of which, besides his strong Christian upbringing, was his Catholic faith to which he converted. This paper will explore the trajectory of his faith journey and how it influenced two of his greatest works, both set in Spain, notably *The Sun Also Rises* and *For Whom the Bell Tolls*. Of course, Hemingway lived large and his relationship with God was colorful, having many twists and turns. In the final analysis, Hemingway's life and work are a testament to his striving for sanctity, which, H.R. Stoneback said was the theme of his writing, mirroring his life. Sanctity understood not in its achievement but in the struggle – as a living, breathing human being, with all one's flaws, which in the case of Hemingway were just as epic as his life and writing.

Hemingway's Sense of an Ending | J. Gerald Kennedy, Louisiana State University | Bio: J. Gerald Kennedy, Boyd Professor of English Emeritus, is a former chair of the Department of English at Louisiana State University. His ongoing projects include a cultural biography of Poe and a co-edited volume (The Final Years, 1957-61) for the ongoing Cambridge edition of *The Letters of Ernest Hemingway*. | **Abstract**: This panel will include presentations by members of the editorial team of the final volumes of Hemingway's letters, 1957-1961: J. Gerald Kennedy, Boyd Professor Emeritus at Louisiana State University, who served as an advisory editor of Volumes 1-3 of the Letters; Michael Von Cannon, who co-produces, with Mark Cirino, the Hemingway Society's One True Podcast and The Norton Library Podcast; and Valerie Danby-Smith Hemingway, who serves in an advisory role. She met Ernest Hemingway in 1959 and served as his secretary in his final years. She also took dictation for a number of letters sent with Hemingway's signature and her presentation offers a first-hand account of the people, places, and events described in the letters. During this panel, the members of the editorial team will discuss how working on the final volumes has led to "unforeseen discoveries." The panelists will highlight a selection of new letters added to the volumes, provide glimpses into the archival and annotation research they have completed over the last two years at several sites, and explore the way seemingly minor correspondents have taken on a more significant role.

The Making of *In Our Time*: Understanding Ernest Hemingway as a Literary Journalist | Senay Didem Kuzu, Independent Scholar and Writer | Bio: Senay Didem Kuzu is a novelist and New York Times best-selling book translator into her native language. She holds a B.A. and Master's degree in English Language and Literature. Her professional career encompasses active roles in international diplomacy and media, having served as a correspondent covering global news for prestigious outlets such as the Italian Insider, The Wall Street Journal (WSJ), and CNN. She is the

author of two published books, including an original novel, underscoring her depth in both literary creation and translational expertise. | **Abstract**: While Ernest Hemingway's unadorned narrative style is globally acclaimed, the foundational source of its development requires critical re-evaluation. This study contends that Hemingway's mature style is inextricably linked to his journalistic experience at the *Toronto Star* (1920–1924), positioning this Canadian period as the structural determinant of his modernist aesthetic. The central contention is that the rules of the *Toronto Star* journalistic practice actuated the development of Hemingway's Iceberg Theory, the principle that emotional truth resides in what the writer elects to omit. This journalistic experience thereby establishes the Canadian environment as the significant birthplace of American Modernism, as it trained Hemingway to define a character's interiority by means of objective actions and dialogue. I. Canada: The Hidden Geography of Mature Hemingway Style: Hemingway's time at the Toronto Star mandated a concise prose. His practice as a journalist encouraged him to adhere to a rigorous and unadorned prose, thereby rejecting the long, descriptive, and often sentimental style popular in the late-Victorian era. Especially when reporting on the Greco-Turkish War and the refugee crisis near Istanbul, he developed a methodology focused on objectivity. In this sense, he utilized an impersonal, detached tone as demonstrated when he wrote: "The women had babies who died and they were dead themselves. They were all hooked up to the carts." II. The Code of Omission: Formalizing Style and Repression: Within the analytical framework of the Code of Omission, this section addresses how the journalistic mandate of "showing, not telling" was transformed into a sophisticated literary methodology by Hemingway. This stylistic transformation is first substantiated by the realist depiction of human suffering within the collection's interchapters, which operate as brief, unadorned literary fragments, retaining the impersonal objectivity of his early reporting. Consequently, these simple reportorial accounts of trauma became the formal template for the spare, emotionally repressed narratives that define *In Our Time*. By evaluating the collection as the direct outcome of a "literary journalist," this study offers a new understanding of its structure and enduring legacy. It contends that the famous Hemingway style was fundamentally forged during his years reporting in the Canadian media environment, not solely as a product of the European avant-garde. This analysis contributes to a richer understanding of Hemingway's early career, his ties to Toronto, and the complex relationship between journalistic practice and modernist fiction. III. Conclusion: Hemingway's Contribution to Canadian Literary Narrative: The study demonstrates that Hemingway's foundational journalistic apprenticeship forged his distinctive prose style. Under the discipline of the *Toronto Star*'s reporting ethics, he learned to depict the complex realities of the period through an unadorned, objective realism. Ultimately, this paper positions the *Toronto Star* as the critical forge that defined Hemingway's voice, demonstrating how his characteristic literary language and stoic characterology bear the direct imprint of the severe, rigorous, and anti-sentimental discipline forged in early 20th-century Canadian reportage. This analysis, therefore, establishes a critical new axis for interpreting his global modernist canon and North American literary legacy.

Young Hemingway, the Bumps of Petoskey, and a Ticket to Toronto | Wayne Kvam, Kent State University | Bio: I, Wayne Kvam, am an English professor emeritus of Kent State University. I have held two Fulbright lectureships (in Belgium and Austria), and as an exchange professor, I taught American literature in Germany, Greece, and Japan. Early in my career I published HEMINGWAY IN GERMANY: THE FICTION, THE LEGEND, AND THE CRITICS (Ohio UP, 1973). More recent publications include articles on Hemingway's short fiction ("Banal Story" and "Under the Ridge") and the German dramatization of A FAREWELL TO ARMS. A longtime member of the Hemingway Society, I have presented at eleven of the international conferences, beginning with the first one in Madrid (1984). | **Abstract**: "The Bumps have been awfully nice to me. Old Mrs. Bump is just like Grandmother Hemingway."—Ernest Hemingway to Grace Hall Hemingway, November 11, 1919. My paper has several objectives. One is to expand on the significant groundwork of the late H.R. Stoneback, presented before a gathering of the Michigan Hemingway Society some thirty-five years ago: "'Nothing was ever lost': Another Look at 'That Marge Business'." Taking issue with each of Hemingway's major biographers, from Carlos Baker to Michael Reynolds, Stoneback succeeds in extricating the actual Marjorie Bump from "the 'low-class sexy waitress' tradition." He concludes, "A good deal more remains to be said about the true identity of Marge Bump and her relationship with Hemingway." This is where my paper comes in. In addition to Marjorie Bump, I plan to include information on the Bump family members who interacted meaningfully with Hemingway in Michigan. They include her younger sister Georgianna, her mother Matie Cecilia, and her paternal grandmother Lucy Wight Bump, who was indirectly responsible for Hemingway's job offer in Toronto. My sources:

- Two self-published books by Marjorie's cousin and distinguished local historian William H. Ohle, and a third by her daughter Georgianna Main with the cryptic title Pip-Pip to Hemingway in Something from Marge (2010).
- Private correspondence of Marjorie Bump and New Hampshire bookseller Donald St. John, some 250 letters in the possession of the Michigan Hemingway Society.
- John Wisely, "Northern Michigan Woman was Bothered by Hemingway's Portrayal of Her the Rest of Her Life," Detroit Free Press (July 24, 2020).

- Hemingway biographies and The Letters of Ernest Hemingway, Vol. 1, 1907-1922 (2011).
- William Burrill, Hemingway: The Toronto Years (1994).
- Tracie Nicolai, "At the Broken Places: Meeting Young Hemingway Up in Michigan," Hemingway Review Blog (Sept. 12, 2025).

Most likely, there will not be time to offer my own readings of Hemingway's Marge stories— "The End of Something," and "The Three-Day Blow"—first published in In Our Time in 1926. However, I hope my paper will enable Hemingway readers to approach these stories with a better understanding of the actual Marge/Marjorie and the Bump family of Petoskey.

From Athletic Heroism to Cultural Imperialism: Sporting Masculinity in Hemingway's Fiction | Yuran Li, Nanjing University, China | Bio: Yuran Li is a PhD candidate at the School of Foreign Studies, Nanjing University, China (210023), specializing in American literature and cultural studies. Recent publications include "'Reading the Baseball': American Cultural Imperialism in Hemingway's The Old Man and the Sea" (The Explicator, 15 September 2025, DOI: 10.1080/00144940.2025.2559691), and "The Ex-Human Perspective on Extinction and Succession" (book review, Science Fiction Studies, 01 November 2025, DOI: 10.1525/sfs.2025.52.3.564). | **Abstract**: This paper traces a critical transformation in Ernest Hemingway's deployment of sporting masculinity, from its early celebration as authentic selfhood to its later exposure as a mechanism of cultural imperialism. While scholars have long considered sports as central to Hemingway's construction of masculinity, insufficient attention has been paid to how his treatment of athletic heroism fundamentally shifts across his career, revealing how sporting ideologies function within broader structures of cultural power. In Hemingway's early fiction, boxing and bullfighting serve as arenas where masculine authenticity is forged through physical endurance and mental fortitude. The heroism of boxing in Ole Anderson from "The Killers" (1927) and Jack Brennan from "Fifty Grand" (1927) emerges through their embodiment of the Hemingway hero—stoic, disciplined figures who confront defeat with dignity (Martin 71). Similarly, in *The Sun Also Rises* (1926), Pedro Romero's bullfighting is described through the "purity of line" (153), a phrase that captures Hemingway's aesthetic of composure and control. These athletes embody what Joyce Carol Oates calls a meditation on "the perimeters of civilization" (vii), operating within seemingly meritocratic spaces where courage and grace under pressure define value. Even when racial tension surfaces, such as in Bill Gorton's ironic use of racial slurs, Hemingway's early work tends to frame such discourse as part of character realism rather than as an interrogation of systemic power. By *The Old Man and the Sea* (1952), however, the moral and ideological implications of sporting masculinity shift dramatically. In my recent article in *The Explicator*, I argue that Santiago's repeated invocations of Joe DiMaggio— "the great DiMaggio would be proud of me" (74)—signal not just heroic inspiration, but also a form of ideological colonization. The mythos of American baseball infiltrates the consciousness of a Cuban fisherman, transforming subsistence labor into a spectacle scripted by the competitive values of American sports culture. What once symbolized personal integrity now exposes, in Johan Galtung's terms, a form of "cultural violence" (291): a symbolic process that naturalizes inequality through narratives of merit and endurance. This evolution reveals how Hemingway's sporting imagination, rather than simply celebrating athletic heroism, exposes its complicity with structures of cultural dominance. The change from Romero's localized Spanish artistry to Santiago's devotion to an American sports icon demonstrates that sporting masculinity can operate as a vehicle of cultural imperialism, which Lacan might call an objet petit a, a fantasy object that promises transcendence while perpetuating dependence. Santiago's belief that DiMaggio, as a fisherman's son, would "understand" (22) his struggle illustrates how mythic identification masks class and geopolitical asymmetry beneath shared masculine ideals. This reading challenges traditional celebrations of Hemingway's sportsmen as "undefeated" embodiments of courage. Instead, it reinterprets Hemingway's career as tracing an arc from the modernist valorization of competition to the exposure of its ideological function. By examining this transformation, the paper offers new insight into Hemingway's evolving use of sport as a language for exploring masculinity and cultural power.

Aesthetic Redemption and Utopian Imagination in Hemingway's *For Whom the Bell Tolls* |Kai Liu, Beijing Foreign Studies University, China | Bio: Kai Liu has majored in 20th century American literature and the theory of Western Marxism. As a graduate student in BFSU, I am quite interested in Hemingway and his life as a cosmopolitan traveler, and my graduation thesis is deeply connected to Hemingway, mainly focusing on his link to China as a journalist and a leftist writer. | **Abstract**: This paper aims to re-examine Ernest Hemingway's *For Whom the Bell Tolls* through the theoretical lens of Herbert Marcuse's aesthetic utopia, exploring how the novel functions not merely as a war narrative but as a form of aesthetic redemption writing. While the novel has been widely studied in terms of Hemingway's "code hero," modernist narrative techniques, and his political involvement in the Spanish Civil War, little attention has been paid to the

intersection between Western Marxist aesthetics and Hemingway's literary imagination. By situating *For Whom the Bell Tolls* within Marcuse's theory of aesthetic utopia, I argue that Hemingway constructs a literary space, or as we shall see, an aesthetic utopia, that simultaneously resists the alienating logic of modern industrial civilization and memorializes the lost cause of the Spanish Republic. The paper begins with a brief overview of Marcuse's aesthetic theory, particularly his concepts of neo-sensibility and the dimension of aesthetic. Drawing from Freud and the tradition of German classical aesthetic, Marcuse sees art as a negating force that transcends instrumental rationality and opens up the possibility of "the instinctual dynamic toward non-repressive civilization". Art, through its formal autonomy and imaginative play, establishes a utopian space in which repressed desires and sensuous capacities are liberated. This theoretical framework is crucial for interpreting Hemingway's work, since *For Whom the Bell Tolls* is not only a historical novel but also an artistic meditation on freedom, death, and love under conditions of extreme violence, that is, war. The second part of the paper situates Hemingway's novel in its historical and biographical context, so as to figure out the linkage between Hemingway's life experience and the interpretation of aesthetic utopia. Out of Hemingway's wartime experience as a journalist in Spain, the novel dramatizes the doomed mission of Robert Jordan, an American volunteer in the International Brigades. Previous scholarship has emphasized Hemingway's inclination toward leftist politics, his fascination with Spanish culture, and his obsession with death and violence. However, these studies often fail to recognize the extent to which Hemingway transforms political despair into aesthetic redemption. By creating a fictional utopia within the narrative where love, freedom, and solidarity momentarily triumph over war's destructiveness, Hemingway anticipates Marcuse's conviction that art can prefigure a liberated mode of existence. The third chapter offers a close reading of Robert Jordan's transformation from a rational, disciplined explosives expert into a figure embodying Marcuse's neo-sensibility. Jordan's relationship with María, which transcends sexual desire to become an affirmation of love and solidarity, exemplifies the sublimation of instinctual drives into a liberating force. Their union represents not only the possibility of a non-repressive order of modern civilization but also an aesthetic fighting against the brutality of war. Moreover, Hemingway's formal strategies, his "iceberg theory," the rhythmic dialogues, and the symbolic use of natural imagery, all create an aesthetic utopia where imagination resists alienation and sustains the hope of freedom. Finally, the paper acknowledges the inherent tensions and limits of Hemingway's utopian vision. Just as Marcuse emphasizes the dialectical fragility of aesthetic utopia, Hemingway's narrative suggests that redemption remains partial, haunted by historical defeat and internal contradictions. Robert Jordan's heroic sacrifice, though radiant with aesthetic and ethical meaning, cannot alter the collapse of the Republic. Thus, Hemingway's aesthetic utopia is simultaneously redemptive and tragic, both a critique of modern alienation and a recognition of the limits of art in confronting political catastrophe. By integrating Marcuse's aesthetic theory into Hemingway studies, this paper not only contributes to the reevaluation of *For Whom the Bell Tolls* but also underscores the political potential of this wonderful literary work as a site of resistance and redemption.

Tough Reputation, Tougher Reviews: Hemingway's British Reception | Austin Long, University of Toronto | Bio: Austin Long is a Course Instructor and PhD candidate in the English Department at the University of Toronto. He was born and raised in rural Ontario, and this experience inspires his research into working-class literature, provincial voices, and the role these texts and voices play in advocating for improved welfare states in the twentieth century. His interests include other eras of literature, notably the eighteenth century. His research has been supported by funding from SSHRC, including the Michael Smith Foreign Study Award for a term at Oxford. | **Abstract**: In October 1927, the New York Herald Tribune published what could have created a monumental bridge for transatlantic literature in English: a Virginia Woolf review of Ernest Hemingway's new short story collection, *Men Without Women*. Predictably, however, Woolf's review was far from celebratory. In fact, she must have anticipated backlash from her American audience since she spends her opening paragraphs challenging the perceived authority of reviewers, writing "[T]hese insignificant fellow creatures have only to shut themselves up in a room, dip a pen in the ink, and call themselves 'we' for the rest of us to believe that they are somehow exalted, inspired, infallible" (Woolf, 1). Woolf adds one more detail to her pre-emptive defence—her issues with Hemingway stem from her identification as "a modernist." Hemingway is not a modernist because his characters fail to look "at life from a new angle." Instead, they are "flat as cardboard," "crude as a photograph"—the byproduct of a "bareness of style" (2). Not every British novelist-reviewer agreed with Woolf. John Hampson—a now infrequently remembered working-class Birmingham novelist who published his debut success with the Woolfs' Hogarth Press—was "fascinated by the cult of toughness and violence in American literature," which he explores via *The Sun Also Rises* in his 1943 cult-classic essay "The 'Tough' Timers" (Frye, 26). Hampson, despite his friendships with key modernists such as Woolf, E. M. Forster, and William Plomer, came to be overlooked by British modernism (as many provincial writers were), perhaps in part because of his own "harsh, even crude . . .angularity" of style (Allen, 226). Building from Woolf's and Hampson's respective essays, I use Hemingway for an archival case study of the UK reception of

American modernism and to explore how and whether rejections of the terse minimalism he came to represent, when read alongside its importance for working-class authors such as Hampson, embody class, aesthetic, and cultural conflicts.

Oceanic (Im)mortality: Hemingway's Cuban Pantheism | Yafang Luo, Pennsylvania State University | Bio: Yafang Luo is a PhD candidate in the English Department at Penn State University, where she served as research assistant for the Hemingway Letters Project (2020-2024). Her research interests lie at the intersections of political theory, philosophy, and literary study. Her dissertation explores American Romanticists' engagement with pantheism, a speculative metaphysics of immanence that traces back to Spinoza. | **Abstract**: This paper argues that *The Old Man and the Sea* transforms Hemingway's long-standing preoccupation with nature into a form of transnational pantheism, where life and death flow into one another amid the sea as a site of divine immanence. By reading the novella alongside Hemingway's engagement with Cuban religion, I show how his Cuban experience recasts the Spanish "nada" of absence into a hemispheric spirituality of (im)mortality.

"Hai Mingwei yü Wo": Hemingway and/to Me | Sheng-mei Ma, Michigan State University | Bio: Sheng-mei Ma (馬聖美mash@msu.edu) is Professor of English at Michigan State University in Michigan, USA, specializing in Asian Diaspora culture and East-West comparative studies. He is the author of over a dozen books, including *Cultural Bifocals* (Routledge, 2025); *China Pop!* (Ohio State University Press, 2024); *The Tao of S* (University of South Carolina Press, 2022); *Off-White* (Bloomsbury, 2020); *Sinophone-Anglophone Cultural Duet* (Palgrave Macmillan, 2017); *The Last Isle* (Rowman and Littlefield, 2015); *Alienglish* (Cambria, 2014); *Asian Diaspora and East-West Modernity* (Purdue University Press, 2012); *Diaspora Literature and Visual Culture* (Routledge, 2011); *East-West Montage* (University of Hawaii Press, 2007); *The Deathly Embrace* (University of Minnesota Press, 2000); *Immigrant Subjectivities in Asian American and Asian Diaspora Literatures* (State University of New York Press, 1998). Co-editor of five books and special issues, *Transnational Narratives* (Bloomsbury, 2018) and *Doing English in Asia* (Bloomsbury, 2016) among them, he also published a collection of poetry in Chinese, *Thirty Left and Right* (三十左右). | **Abstract**: Quite a muddle of a title, particularly to non-Sinophone scholars, which pretty much describe most Hemingway experts in the Anglophone world. A classic case of neocolonial power asymmetry: the world needs to master English or be mastered by it in order to speak, as I am doing now. But not the other way around: you who sit in judgment of this proposal need not know Mandarin or its frame of reference; you expect me to gloss it, lest it be rejected offhand on account of unintelligibility. In that spirit of sharing, the titular yü is a homophone that alludes to both "and" (與) and "given to" (于), a pun on my living with Hemingway as well as on what Hemingway has gifted to me. Disclaimer aside, here goes: In a mainlander's juanchun, a military refugees and their dependents' village in post-1949 Taiwan, a young boy read the Chinese translation of Hemingway's *The Old Man and the Sea*. Ironically, the young feeling trapped imagined the old seaborne, the former with infinite possibilities ahead of him despite the sense of puniness, the latter nearing the end despite the setting of a boundless sea. As the boy has drifted somehow into this Michigan senior, still landlocked or inner sea-locked amid the Great Lakes Rust Belt, I can picture vividly in my mind's eye the author's name, 海明威 (literally, Sea Bright Power), and the title, 老人與海, on the spine of the slim volume on my older brothers' bookshelf. Note that "Hemingway" romanized turns into the three Chinese ideographs Hai Mingwei, and that the surname Hai reprises the last word in the Chinese book title, both meaning "the sea." See how fitting for an author named after the sea to write a story about the sea, the boy rejoiced at the find! Other than that, I recall nothing else about the book, long lost in the sea of memory. Seven seas have I now traveled, within the novella and across the Pacific and the Great Lakes, where everything seizes, ceases. Indulge this aging flaneur tramping down memory lane in relation to Nick Adams's Star(t) and in search of Provenance and Providence. Hemingway's plural "Adams" stems from the biblical Adam, the first man once close to the divine. A mixed metaphor of sorts, "star(t)" bifurcates into Hemingway's stint at *The Toronto Star* in the 1920s and into the start of Nick Adams's tales. The "Star(t)" originates from the double helix of fact and fiction, living and dreaming, Hemingway and Nick, Hai Mingwei and me. On that last point mashing the literary and the autobiographical, let me not belabor the obvious: Nick Adams is one of the stars in the constellation that guided this Magus and many more from postwar austerity to the Promised Land, which, as King Trump makes abundantly clear, promises nothing to no one. The story of Genesis further fuses with Taiwan's Providence University, where, during a "homecoming" (second-coming?) stint as the endowed chair in 2012-13, I fancied leaving the intellectual legacy of "Big Two-Hearted River," among other carefully curated selections from the Norton Anthology of American Literature, with sixty-plus undergraduate students, whose heart of stone lay thousands of miles away from Michigan's Upper Peninsula waterways. Whereas Nick looks forward to "plenty of days coming when he could fish the swamp," this old fish looks back at Nick believing himself out of the swamp.

Hemingway's Thinking about Home: A Polytropic Journey | Cathy MacHold, Independent Scholar | Bio: Cathy MacHold is an Independent Hemingway Scholar and member of the International Hemingway Society. She has presented papers during the past four international conferences and recently presented a paper at the 2025 Hemingway Seminar in Ketchum. She has twice traveled to Cuba, most recently in 2024 associated with Arkansas State University Hemingway-Pfeiffer Museum. She teaches writing classes and is the author of *Writing With Hemingway, A Writer's Exercise Book* (Cathy MacHold Books, 2016) and *Introducing the Young Writer, Ernest Hemingway* (Cathy MacHold Books, 2024). | **Abstract**: Toronto provided Ernest Hemingway with an identity away from the expectations of his family back home in Oak Park, Illinois although he would never consider it "home" he would select Toronto as the birthplace of his first-born son nicknamed Bumby. He kept going back to it several times between 1920 and 1924. Why? How did Toronto shape his career as a writer and feed his wanderings from homes in Paris, Key West, Pigott, AK, Cuba, to Ketchum? How did Hemingway feel about home? Did his work reflect "home" and its meaning? What was Hemingway searching for as he traveled not as a tourist but in quest of something more and why is this significant? Often his restlessness and wanderings showed Hemingway as a man alienated after the devastations of war which is symbolized with the "Lost Generation." Did this feed his moveable lifestyle? Known for his tests of masculinity his "homes" were places for fishing, bullfighting, hunting, and war. How were these reflected in his writing, his courage, and life? What fueled his movement across landscapes that gave him artistic and diverse material that turned life into literature? Hemingway's work can be seen an attempt to face death directly, a life fully lived and a life he ended in his Ketchum home. This paper explores these concepts directly arguing that "home" takes on a unique meaning in Hemingway's life.

Reading for Reconciliation: Hemingway's Earliest Indigenous Characters in the Classroom | Katie Macnamara, John Abbott College, Sainte-Anne-de-Bellevue | Bio: A native of Chicago, Katie Macnamara earned her undergraduate degree in English from Princeton University and a PhD in English from Indiana University, where she taught for over a decade and embraced Hemingway. After moving to Canada to start a family, Katie began teaching at John Abbott College in 2013. She has published scholarly essays on Virginia Woolf and Katherine Mansfield and with her artist mother has written two nature-themed children's books (Northwestern University Press 2017, 2026). She lives in Ottawa with her partner and four kids. | **Abstract**: This presentation discusses how pairing Ernest Hemingway's early *In Our Time* stories "Indian Camp" and the "Doctor and the Doctor's Wife" (1925) with excerpts from *The Problem of Indian Administration* (1928) and *The Canadian Medical Association's apology to Indigenous Peoples* (2024) in the college English classroom can contribute to the ongoing project of reconciliation proposed in the *Truth and Reconciliation Commission of Canada: Calls to Action* (2015). Although *Problem* (also known as the *Meriam Report*) gathers information collected at 95 sites (including reservations, agencies, hospitals, and schools) across 19 states (including Michigan) in 1926 and 1927, the conditions it highlights can be seen in this famous pair of stories published in 1925 and set, if young Nick is taken to be a stand-in for Hemingway, in the first or second decade of the twentieth century. And although the CMA apology highlights specific harms caused by the Canadian medical system to Indigenous people in Canada, traces of the broad inequity, Indigenous-specific racism, and even human experimentation it highlights can also be found in Hemingway's earliest Canada-adjacent work. By examining these texts together, students can move beyond the debates about one fictional white doctor's apparent vices or virtues and one white boy's abstract initiation that are pinpointed in much of the online AI content easily available to them to see how systemic racism worked in the past, continues to work, and still impacts our lives today. They can also learn about and discuss the relative effectiveness of the tools writers use to initiate calls to action in nonfiction and/or force readers to feel in fiction. But these textual juxtapositions might hit them closest to home as they consider how Hemingway, at an age not much greater than their own, used non-artificially intelligent direct writing—including spare dialogue, sharp description, and exact imagery—to finely foreground societal injustice and make largely unheard voices heard through screams, a smile, a slash, and a standoff.

Writing Hemingway's Life Story: Carlos Baker and General Buck Lanham's Collaboration | Eileen Martin and Greer Rising, Independent Scholars | Bios: Eileen Martin and Greer Rising are working on a book about the friendship between Ernest Hemingway and General Buck Lanham inspired by Greer's collection of the Lanhams' letters to his family. The Lanhams were Greer's father's godparents and the ties between the two families lasted for most of the 20th century. Greer and Eileen have published articles about Hemingway and Lanham in *The Hemingway Review*, the *Princeton University Library Chronicle* and the *Military Review*. | **Abstract**: Carlos Baker dedicated his Hemingway biography to General Buck Lanham and to Mrs. Dorothy Baker. Why the tribute? Lanham and Hemingway were best pals from 1944 until the writer's death and Lanham donated 600-some pages of his letters from Hemingway to Princeton, which were set aside for Baker's exclusive use. Lanham also prepared for Baker a personal memoir of his time with Hemingway. Lanham was a published

poet and Baker was enthused to work with a fellow man of letters. Lanham provided a close read on drafts and introduced Baker to others who knew Hemingway, encouraging him to triangulate versions of the events he covered. Lanham's stated motivation for working with Baker was to memorialize his friend. He was also keen to protect secrets that he and Hemingway shared, including what really happened at the liberation of Paris and intimate details about their love lives. Lanham was in awe of Hemingway but provided Baker unvarnished views about his friend's uneven temperament and lax grooming. Baker and Lanham wrestled over how to present Hemingway's versions of some experiences, with Lanham voicing dismay at what Baker found about the writer's exaggerations. Lanham had a white-hot typewriter and reacted quickly, later tempering his views. The two men agreed on the difficulty of getting to the truth about the life of a fiction writer, and Baker explained his philosophy for balancing conflicting accounts. Meanwhile, Mary Hemingway arranged for Ernest's papers to be sent to the fledgling JFK Library. Lanham sparred with Mary about sharing his Princeton bequest, attempting to preserve his relationship with her knowing that she possessed some of his confidential letters. Separately, publishers unsuccessfully attempted to persuade Lanham to write his own book based on his memoirs.

Hemingway's Apprenticeship: Writing for the *Toronto Star* | Andrew Martino, Salisbury University | Bio: Andrew Martino is Dean of the Clarke Honors College and Professor of English at Salisbury University. He is a 2021 Fulbright recipient. He has published on contemporary world literature and is a regular book reviewer for World Literature Today and Reading in Translation. | **Abstract**: This presentation examines Ernest Hemingway's early writing for the *Toronto Star* between 1920 and 1923. Journalism was not only Hemingway's apprenticeship into writing, but it was also a way for him to seek out and craft stories from a wider world as a young man. The craft of journalism was a fundamental education for Hemingway and directly led to the Nobel Prize winning writer he would later become. By dispatching short, direct stories for a general reading public, Hemingway learned the value of economy and conciseness in his writing. Therefore, it is perhaps safe to assume that without this education in journalism, there might have been no "Hemingway" at all. Drawing from several of his articles, as well as biographical and scholarly material, I will explore the meaningfulness of journalism and its beginnings in Hemingway's work. Moreover, I will also argue that journalism is a fundamental aspect of many writers' education and should not be thought of as a secondary occupation to writing novels and short stories.

"I'm all broken. They've broken me.": Hemingway's Self Portrait in the Face of Female Suffering Poetry | Cate Marvin, City University of New York | Bio: Cate Marvin, a Guggenheim Fellow, and the author of four collections of poetry including, most recently, *Event Horizon* (Copper Canyon Press, 2022) is Professor of English at the College of Staten Island, City University of New York. Her work has appeared in the *New Yorker* and *Poetry Magazine* among countless other publications. | **Abstract**: Much has been made of the intellectual and artistic reciprocity experienced at the literary salon of Gertrude Stein and Alice B. Toklas in Paris in the early 1920s (Bilsky and Braun, 2005, Watson, 1991). There, Hemingway, like many artists of the Lost Generation, found a home in the dynamic exchange of ideas. Stein's influence on Hemingway would take root beneath paintings by Cézanne, Matisse, and Picasso. Just as significantly, Stein's own work would benefit from Hemingway's emerging talent and the energy of his devotion. Furthermore, the fervor of their connection would inculcate the wider network of thinkers and makers in Stein's living room, stoking both the intersections and "tensional differences" of divergent media and personalities, igniting aesthetic lines of flight (Oosterling, 41). Within the salon setting, the collaboration of conversation foregrounds interruptions and convergences as it performs meaning. Poet Cate Marvin presents a sequence of poems that attempt to free the author's work from the gendered binary to which it's so long been subjugated, exploring how Hemingway was shaped and/or misshapen by his time.

"Being Much Interested in Suicides": Trauma and Death in Hemingway's Short Fiction | Cate Mayhew, Appalachian State University | Bio: Cate Mayhew is a first-year Masters Candidate in English with a concentration in teaching literature and writing. She received her Bachelor's degree in English with a certification in secondary education from Appalachian State University, where she earned departmental honors. Hailing from Union County, NC, Cate made the decision to continue her education at ASU after completing her undergraduate thesis because of her love for the region and the program. | **Abstract**: "The way fish die is most instructive; more easily instructive even than the death of one's parents..." (JFK 812 1). It's a good hook, right? This observation begins what Paul Smith, in *Reader's Guide to the Short Stories of Ernest Hemingway*, considers to be one of the earliest manuscripts of what would become Hemingway's "A Natural History of the Dead," which, according to Smith, also makes it one of the earliest manuscripts of what would evolve into "A Way You'll Never Be," since the two stories grew from the same seed (231). My talk will explore the thematic connection of depictions of violence and death within the short stories "A Way You'll Never Be," "Big Two-Hearted River," and "A Natural History of the Dead," as well as *Death in the Afternoon*. The constant search for meaning in both

human and animal death in these works is fascinating, and it spans across a significant portion of Hemingway's bibliography. The opening two lines of the manuscript known to Hemingway scholars as "The Way Fish Die" (KL item 812) presents the foundational problems of the set of selected works considered in this project: why, for Hemingway, is animal death easier to stomach than human death, and what is there for the living to gain through witnessing and carefully observing violent, traumatic death? Through my reading of these selected works, I will explore the tension between the ethical and aesthetic reasons one might have for observing the dead and the many reasons people have to avoid looking at the dead. For Hemingway, the connection between animal and human death was rooted in childhood trauma and the coping mechanisms he used to avoid thinking of the inevitability of his own human death – a connection and line of thought that was exacerbated by his time in WWI and in 1928 by his father's suicide. The delineation between "A Way You'll Never Be" and "A Natural History of the Dead" demonstrates a few things: there is a pervasive line of thought surrounding the Italian front of the war and the carnage it fostered, there is a connection between the deaths of men and the deaths of animals, and the battle between humanism and animalism must be understood.

A Farewell to Meaning: Hemingway's Literary Response to Global Crisis in World War I | Elias Mehdawi, University of Waterloo | Bio: Elias Mehdawi is a Master's student in English (Rhetoric and Communication Design) at the University of Waterloo, where he also serves as a teaching assistant. His research explores intersections of literature, trauma, and social crisis, with a focus on narrative responses to war, displacement, and systemic collapse. He is also a published writer and journalist with experience presenting his work at international conferences, including the University of Zurich's Social Norms Conference. | **Abstract**: This paper approaches *A Farewell to Arms* as a literary response to the global crisis of World War I. The chapter will analyze, in several ways, how Ernest Hemingway employs minimalist prose style, fragmented structure, and personal disillusionment to narrate a breakdown of an order of society that the war had already induced. For Hemingway, war is not a situation of patriotism or a mythology of heroic sacrifice, but rather, a collapse of human meaning characterized by the absurdity of bureaucratic planning, personal fragmentation due to industrial shaped violence, and a loss of faith in concrete realities. This paper will place the novel within contemporary concerns about ecological collapse, the collapse of society and will argue that Hemingway's depiction of war trauma anticipates the anxieties represented in contemporary literature regarding alienation, uncertainty, and apocalypse in an age of collapse. The affective quality of the books stripped back prose style mirrors the emotional numbing experienced by Lieutenant Frederic Henry who runs from the war on the front and his retraction reflects a much deeper retreat from trust in language, society's institutions, and human progress. World War I was a disaster geopolitically, and a rupture philosophically: mechanized slaughter on the battlefield contradicted every conceivable Enlightenment connotation of reason, order, and moral clarity. Hemingway channels this rupture through explorations of futility, absurdity, and instability of coherent identity. His treatment of love framed by war as tenuous, fragile, and always uncanny presence is in stark contrast to broader narratives regarding national pride and male glory painted with extravagant colors of early war propaganda. This paper will engage with trauma theory, existentialist readings of the novel, and recent ecocritical approaches that view war literature as a precursor to narratives of environmental and civilizational collapse. Ultimately, *A Farewell to Arms* not only offers a personal farewell to the war itself but also to an entire worldview—one in which truth, nature, and love are no longer reliable constants in the face of global devastation. Furthermore, a version of this paper has been accepted for publication as a chapter in *Contemporary Literary Studies on Language and Literature, Volume 3* (Maurer Press, forthcoming January 2026).

Living the Lost Generation: From Hemingway's Paris to War-Torn Kabul | Parastu Ahang Mehdawi, University of Toronto | Bio: Parastu Ahang Mehdawi was born in Kabul, Afghanistan, and my journey took me through Germany before I made Canada my home. Those travels inspired my memoir, *A Quest for Identity: From Afghanistan to the World* (Parastu Ahang Mehdawi, 2022), where I first found my voice. That voice has guided me to study English Literature and Creative Writing at the University of Toronto and use storytelling to give back, especially by amplifying silenced voices. I'm now working on a novel, a fiction based on actual events, that continues this journey of writing and advocacy. | **Abstract**: As a lover of Hemingway's style—his short, vivid sentences that carry entire worlds within them—I often feel that reading his work is like stepping into another reality. Recently, I revisited *The Sun Also Rises*, and for days I could not move past Gertrude Stein's haunting words, "You are all a lost generation," followed by a passage from Ecclesiastes. I kept returning to those lines, trying to grasp the connection between the two. As a war survivor myself, I deeply relate to that sense of dislocation and loss. I, too, feel that I come from a lost generation—one shaped by conflict, displacement, and the constant search for meaning in a fractured world. My presentation will explore how Hemingway's *The Sun Also Rises* and Gertrude Stein's declaration speak beyond their historical moment, echoing through our modern age of technology, global unrest, and ongoing wars. I will argue that the "lost generation" is not confined to post–World War 1 in Europe—it reappears in

every era where humanity faces trauma, disillusionment, and moral confusion. Hemingway's sharp yet descriptive prose suggests that being "lost" is not simply grief but also a form of self-discovery. To be lost, in his view, is to confront the emptiness of modern life and to search for authenticity, love, and connection. Ultimately, my presentation will consider whether the continuation of war in today's world reflects the unhealed wounds of past generations—a collective trauma that keeps resurfacing. By placing Stein's statement beside Hemingway's narrative, I hope to show that both writers invite us to find meaning in a meaningless world, to transform loss into awareness, and to turn fragmentation into a form of renewal.

Minimal Words, Organic Forms: Hemingway and Gaudí as Modernist Innovators | Cristina Brugués Mellado, Universitat Rovira i Virgili (URV), Spain | Bio: Cristina Brugués Mellado is originally from Reus, the birthplace of Antoni Gaudí, and is inspired by his legacy and by Modernism's creative dialogue between tradition and innovation. She studied English Philology and Translation at the Universitat Rovira i Virgili (URV), where she is now in her third year as a Lecturer in American Literature, Linguistics, and Technical English. Alongside her teaching role, she works as a Project Manager at the Universitat Internacional de Catalunya (UIC). She is pursuing a PhD, with her research focusing on the intersections between American literature and artificial intelligence. Her work examines how contemporary phenomena—such as social media and new technologies reshape literary studies. | **Abstract**: Modernism was a global cultural movement that emerged in the early twentieth century, aiming to realign artistic expression with the experiences and values of modern industrial life (Tate, 2025). While it found its strongest expression in architecture, it also became significant in painting, sculpture, decorative arts, and even literature—including poetry, fiction, and drama (Heide, 2025). This paper explores the unexpected but revealing parallels between Ernest Hemingway's minimalist prose and Antoni Gaudí's organic architecture, situating both within the broader context of Modernism's search for new forms. The iceberg theory is a method of intentional concision in which overt details and explanations are withheld so the reader infers meaning and significance; Hemingway applies it through a sparse, straightforward style of short, simple sentences and minimal adjectives (Nelson, 2024). His style, marked by restraint and economy of language, demonstrates how omission can enrich narrative with psychological and thematic complexity. (Shipra, 2023). This aesthetic of omission resonates with Gaudí's structural innovations, where seemingly fluid and ornamental facades—such as the Sagrada Família or Casa Batlló—are underpinned by rigorous geometric and mathematical principles (Zerbst, 2019). Both figures pursued a modernist reinvention of form: Hemingway by stripping prose to its essentials (McHugh, 2021), Gaudí by translating natural and spiritual principles into architectural design (Canonical Association for the Beatification of Antoni Gaudí, 2024). The aim of this paper is to show how Hemingway's early work as a journalist in Toronto (1920–1924) shaped his concise, minimalist style, which can be meaningfully compared to Gaudí's architectural innovations. As a researcher from Reus, the birthplace of Antoni Gaudí, I approach this comparison with a particular sensitivity to how Gaudí's legacy informs broader discussions of Modernism. By placing these two figures side by side, the study suggests that Modernism should be seen less as separate national traditions and more as a cross-disciplinary rethinking of structure and form, emphasizing how both Hemingway's training and Gaudí's experimentation reflect the movement's effort to balance clarity, authenticity, and innovation in a changing world.

So, Ernie, What's The Story? Hemingway in Toronto: September 1923 to January 1924 | Marianne Miller, Independent Scholar | Bio: Marianne Miller's debut novel, *We Were the Bullfighters* (Dundurn, 2024), about Ernest Hemingway's time in Toronto working for the Toronto Daily Star was published by Dundurn Press in 2024 and was a finalist for the 2025 Best First Crime Novel Award of Excellence given by the Crime Writers of Canada. Miller is a graduate of the Creative Writing Program, School of Continuing Studies, University of Toronto. In addition to her Certificate in Creative Writing, Miller holds a degree in law from Queen's University in Kingston, Ontario. For more information please visit her website https://www.mariannemiller.ca. | **Abstract**: Popular wisdom has it that when Hemingway came to Toronto, the *Toronto Daily Star* and Harry Comfort Hindmarsh were mean to him. Therefore, he hated it and he left. End of story. This paper will explore the *real* story of Hemingway's time in Toronto using both established and more obscure texts, the *Toronto Daily Star*, letters, articles and images. The paper will ask four key questions: 1. What mythology has grown up around Hemingway's time in Toronto and who is responsible for propagating these myths? Are the commonly held myths based on fact? 2. Who were Hemingway's muses while he was in Toronto? Did Toronto inspire the work that came after? Hemingway said, "Writers are forged in injustice." Was that so in Toronto? 3. Who were Hemingway's mentors and supporters? What was their influence on his writing and his life, his exploration of masculinity, his writing style, his view of society? His decision to leave? 4. What factors governed Hemingway's existence during his time in Toronto? Who were his masters? *The Toronto Daily Star*? His family? His finances? Examining these elements will shed new light on Hemingway's time in Toronto. Inviting more study, they will demonstrate that many unappreciated people, events and places contributed to Hemingway's experience, his view of the city and his future.

Toronto Mornings: Hemingway on the Beat, from *We Were the Bullfighters* | Marianne Miller, Writer and Independent Scholar | Bio: Marianne Miller's debut novel, *We Were the Bullfighters* (Dundurn, 2024), about Ernest Hemingway's time in Toronto working for the Toronto Daily Star was published by Dundurn Press in 2024 and was a finalist for the 2025 Best First Crime Novel Award of Excellence given by the Crime Writers of Canada. Miller is a graduate of the Creative Writing Program, School of Continuing Studies, University of Toronto. In addition to her Certificate in Creative Writing, Miller holds a degree in law from Queen's University in Kingston, Ontario. For more information, please visit her website https://www.mariannemiller.ca. **Abstract**: Each author begins with a 2-minute meta-reflection on what prompted the creative writing about Hemingway, and what they took as inspiration, followed by a 10-minute reading, followed by Q&A.

Nostalgico e "Solitaire Ambulante": A Veteran Flaneur's Death in Venice | Catherine Mintler, University of Oklahoma | Bio: Catherine R. Mintler, Ph.D. is Senior Lecturer in the University of Oklahoma's Honors College. She taught previously in the Expository Writing Program from 2008-2025. Her scholarship in American and British modernism explores the connections between sartorial culture and formal innovation in the modernist novel, and the effects of this coalescence on literary representations of modern identity. Her chapter on Hemingway and the female writer was published in the KSU Press series, Teaching Hemingway and Gender (2016). She has presented chapters from her book project, Modern Man of the Crowd: Ernest Hemingway's Post-War Flaneur, at International Hemingway Conferences in Venice (2014), Paris (2018), and Spain (2024), and the American Literature Association Conference (San Francisco, 2018). | **Abstract**: The continuum of flânerie arguably that begins in the 18th century city, most notably in the journalistic satire of Addison and Steele in England, in Honore Balzac in France, and Edgar Allen Poe (perhaps even Nathaniel Parker Willis) in the U.S., and has roots of a flaneur figure typically located in the urban roles of the detective, the journalist, and the poet, come together in the life and work of Ernest Hemingway, whose writing introduces both a new global spectator of and new models for reading the modern world. Hemingway's writing appears at an interesting moment when spectacle undergoes a transformation from localized defining facet of the pre-modern city, to a larger because more easily transmitted and reproduced transnational feature of the modern world. In Hemingway's oeuvre, as in the work of his contemporaries, emerges a twentieth-century flaneur, a perambulating, observing, appraising, and consuming figure whose movement and observations are not limited to the boundaries of the city, but extend to the modern spectacle of war within and outside of urban boundaries. For this conference presentation, which is a chapter from my book in progress, "Modern Man of the Crowd: Ernest Hemingway's Post-War Flaneur," I argue that we regard Colonel Richard Cantwell, the protagonist of *Across the River & Through the Trees*, as a veteran, post-war wounded flaneur in Venice, Italy. Echoing Henry James's *Wings of the Dove* (1902) and Thomas Mann's *Death in Venice* (1912), I argue that Hemingway's 1950 novel, which was first serialized in Colliers, reimagines Venice as a model city for engaging in what I contend is a twentieth-century form of flânerie. Unlike Paris and London, post-World War I Venice retains much of its pre-war urban configuration, enabling Cantwell to engage in flânerie similar to that of the pre-war, nineteenth century flaneur, but as a post-war wounded flaneur figure. Framed by the sporting ritual of duck-hunting, Cantwell's Venice walks become a form of nostalgic pre-ritual that evoke history, myth, mortality, and love for his muse, Renata. In the historical merging of past and present in Cantwell's imaginings of the founding of Venice in this novel, as it was for James and Mann, presents Venice as the consummate city for flânerie, offer. Unlike Mann's and James's Venice novels, Hemingway's post-war wounded veteran flaneur doesn't die in Venice, but at its perimeter. *Across the River and Through the Trees*, together with many of Hemingway's other novels about war and his own war wounding, demonstrates how the flaneur and flânerie changed from experiencing and witnessing to the horrors of modern war. While Hemingway scholars and critics might regard *The Old Man and the Sea*, published in 1952 and the last novel published before Hemingway's death, to be his swan song, I argue that we must consider *Across the River and Through the Trees* as another candidate. Hemingway's penultimately published novel records the observations, experiences, memories, and reflections of a mature, ailing war veteran aware of his impending death who has returned to perambulate around his favorite city and pay his last respects to his muse. Cantwell's flânerie in the seemingly pre-modern, physically untouched-by-war city of Venice returns him (and readers) to nineteenth-century conditions and spaces reminiscent of the nineteenth-century flânerie we find in Henry James 's novels and Charles Baudelaire's poetry, though our protagonist in this case, remains a post-war wounded, twentieth-century spectator.

Taking Another Look at Prejudice in *The Sun Also Rises* | Debra Moddelmog, University of Nevada, Reno | Bio: Debra A. Moddelmog is Dean of Liberal Arts Emerita and Professor of English Emerita at the University of Nevada, Reno. She has written extensively on Hemingway and modernist literature and culture. Her recent publications include an essay on Brett Ashley (*The Hemingway Review*, Spring 2025) and a teaching edition of *The Sun Also Rises* (Broadview Press,

2024). She is a member of the boards for *The Hemingway Review* and the Hemingway Letters Project. **Abstract**: As various scholars have demonstrated, Hemingway's journalism with *The Toronto [Daily] Star* and *The Toronto Star Weekly* served as a kind of apprenticeship for his work on his first major novel, *The Sun Also Rises*. I will expand on this criticism by exploring several articles Hemingway wrote for these publications that foreshadow his presentation of racial and gender dynamics in *SAR*. My examples consist of articles about Canadian Black boxers and Canadian fashion, stories that Hemingway transforms into, respectively, Bill's unsettling tale of the Black boxer in Vienna and Brett's controversial wearing of a man's felt hat. By returning to these *Star* origins, alongside some material from the *SAR* manuscripts and Pauline Pfeiffer's writing, I take a deeper look at how we might read Hemingway's controversial representation of racial and gender marginalization in *SAR*.

Reimagining Modernism: Ernest Hemingway's Literary Innovations | Vindra (Vanessa) Moonilal, York University | Bio: Vindra (Vanessa) Moonilal is a PhD student in the Humanities Department at York University. Her research offers a nuanced exploration of the cultural identities, lived experiences, and storytelling traditions of second-generation Indo-Caribbeans in Toronto. Drawing on the migration journeys of their parents and grandparents—from India to the Caribbean, and then to Canada—she examines how histories of displacement, adaptation, and resilience continue to shape the community's sense of self and belonging across generations. | **Abstract**: Hemingway's engagement with modernist movements in Canada and internationally profoundly shaped his evolution as both a journalist and a writer. This analysis examines two of Hemingway's novels—*The Sun Also Rises* and *A Farewell to Arms*. According to Aminova Nargiza Istamovna (2025), Hemingway's work offers a "timeless exploration of universal themes such as identity, purpose, and exploration of the complexities of human existence" (348). *The Sun Also Rises* will be considered through the lens of social change and war, emphasizing the dissolution of traditional values, the rise of moral ambiguity, and the emergence of the "lost generation" following World War I. Conversely, *A Farewell to Arms* utilizes a first-person narrative to foreground themes of individualism, such as the search for meaning, the pursuit of personal happiness apart from collective ideals, and the shifting values of a post-war world. By reconsidering how Hemingway's writing challenges traditional perceptions of reality and employs experimental language, it becomes evident that he breaks away from the constraints of the Victorian era (1837–1901) and integrates his stories within the modernist era (1901–1939).

The Voice of Africa: The Loss of "Land Ethic" in "The Short Happy Life of Francis Macomber" | Hiroto Morikane, Hiroshima University, Japan | Bio: Hiroto Morikane is a PhD student at Hiroshima University, Japan (expected in 2027), and is currently a Fulbright visiting student researcher at The Pennsylvania State University. | **Abstract**: Ernest Hemingway's "The Short Happy Life of Francis Macomber" thematizes the American subject's ethical engagement with the land of Africa. Consonant with recent scholarly efforts to tease out ethical dimensions in Hemingway's works, I argue that the short story foregrounds the loss of what Aldo Leopold calls "land ethic," a concept that requires humans to have an ethical engagement with the ecosystem. In doing so, this presentation attempts to bridge the two influential approaches to the short story, namely Debra A. Moddelmog's postcolonial reading and Nina Baym's ecocritical/animal reading. Moddelmog takes issue with the white characters' imperial mindset, whereas Baym illuminates the vital importance of the lion and its bond with Margot. I offer a reading of this story that applies postcolonial ecocriticism, situating the lion as a symbol of the African land. This presentation is adapted from a chapter in my dissertation. I first contend that Macomber's fear toward the lion's roar could be interpreted not as his lack of courage but as awe or reverence toward the land of Africa. Although the lion's roar has virtually remained out of critics' earshot to this day, it represents what Peter Messent would call "the African voice." By paying attention to the motif of sickness/nausea of Macomber and the lion, I further argue that Macomber is the lion's double. Macomber's acute sensibility to the lion's sublime roar in the form of fear (which causes his sickness/nausea) is actually a form of budding "land ethic." The story's crux is that Macomber loses his "land ethic." Relevant here is the fact that Robert Wilson, the British hunter guide, silences the lion's voice by killing it with his gun, thus preventing Macomber from hearing it. To explore the story's literary soundscape, I take heed of the phonetic homogeneity between the lion's "roar" and the rifle's "roar," arguing that the latter replaces the former. Macomber's newly acquired masculinity in buffalo hunting, which is reminiscent of Wilson, is in fact a manifestation of imperialist and colonialist violence devoid of any "land ethic." Although Macomber's inchoate "land ethic" dissolves into imperialist/anthropocentric mindset, the story's ethical imperative resides in the fact that Margot sunders the homosocial bond between Macomber and Wilson by accidentally killing her husband, thus preventing him from becoming an ecological imperialist like Wilson. Finally, by attending to the motif of roar and sickness/nausea again, I argue that Macomber's "land ethic" is transferred to Margot, with the hope of revising Baym's now-classic interpretation of the text.

"You Could Not Hear": The Rhetoric of Combat in "Black Ass at the Cross Roads" | Tsukasa Morita, Fukuoka University, Japan | Bio: Tsukasa Morita is a Lecturer at the Center for General Education, Fukuoka University. He earned his M.A. in American Literature from Kyushu University (2020), where his thesis examined recurrent motifs in Hemingway's unfinished works, and his B.A. from Prefectural University of Kumamoto (2018). Previously, he taught at Kyushu Kyoritsu University (2020-2025), Seinan Gakuin University (2021-2025), and Chikushi Jogakuen University (2021-2023). His research focuses on reassessing biographical evaluations of Hemingway through critical examination of his posthumously published works. **Abstract**: This presentation examines Ernest Hemingway's posthumously published short story "Black Ass at the Cross Roads," a critically neglected text despite its significance in his war writing. Hemingway's decision to prohibit its publication during his lifetime has fueled speculative interpretations, with some scholars suggesting he may have witnessed uncomfortable truths during the war—conspiracies that overshadow the text's literary merits. Martin and Rising's recent research documents Hemingway's relationship with his wartime driver Jean Décan, who was later arrested as a collaborator. While their study does not directly address this story, their findings complement Beegel's identification of Décan as a model for a character. This connection suggests that revealing this association could have cast suspicion on Hemingway himself, providing a pragmatic reason for withholding publication that is more convincing than speculative theories about wartime activities. The limited critical attention to the text itself has produced problematic readings. Stoneback, in one of the few studies addressing this story, assumes the climactic scene depicting the killing of a young German soldier is based on an actual confession in Hemingway's letters—a claim for which Coté finds no conclusive evidence. Such approaches exemplify how this story has been analyzed through conjecture rather than textual evidence. While previous scholarship has focused almost exclusively on the climactic third battle scene, this study demonstrates the importance of analyzing the progression across all three combat encounters. The differences in how these battles are portrayed reveal Hemingway's sophisticated rendering of combat fatigue. The analysis shows his manipulation of narrative distance through second-person address is evident in his use of "you" in the first and third scenes, creating "intimacy" with readers, while significantly absent in the second battle against SS troops. In this pivotal scene, Hemingway's detached prose reveals how the moral justification for killing Nazis creates psychological distance from violence. This narrative strategy exposes how war produces both perpetrators of evil and the moral numbing that enables their elimination without hesitation. By moving beyond speculation and focusing on textual evidence, this research contributes to the reassessment of Hemingway's late career literary production and addresses a significant blind spot in Hemingway scholarship.

"Intimacy" at the Crossroads: Hemingway's Aesthetic Silence and Repression of Touch in WWII | Yoshio Nakamura, Kyushu University, Japan | Bio: Yoshio Nakamura is a full professor at the Faculty of Arts and Science, Kyushu University, Japan. Nakamura received an M.A. and PhD. from the university and is currently publishing a book for modern machine culture and its influence on Hemingway's fiction and American culture. Nakamura is a member of the Hemingway Society of Japan, and an editor of the News Letter. | **Abstract**: Despite Ernest Hemingway's deep involvement in World War II—including his presence at Omaha Beach on D-Day and his later participation in combat operations, he never produced a major fictional work about the war. The paradox lies at the heart of Hemingway studies and is symbolized in a scholarly debate on Hemingway's role or "view"ing on the Normandy landings. Michael Reynolds claims Hemingway "viewed" the invasion from a correspondent transport ship, suggesting a passive, distanced observer. In contrast, H.R. Stoneback argues Hemingway was aboard an attack transport ship, placing him in direct danger and challenging the notion of his detachment. My presentation does not aim to side with either of the esteemed Hemingway scholars. Instead, I seek to explore Hemingway's aesthetic reluctance to fictionalize WWII through an analysis of his aesthetic strategies in one of the stories. Especially, I focus on three key narrative strategies: the story's cinematic gaze, the metonymic erasure of the German body, and the return of the intimate, marked body through symbols like tattoos. I argue that Hemingway's silence on World War II fiction was not a result of indifference or weakness, but rather a profound aesthetic and psychological reckoning with what he witnessed. His unwillingness to fictionalize the war may itself be a powerful statement—one that invites us to reconsider the limits of representation in the face of modern warfare.

The Ideology of Immediacy: Hemingway's *In Our Time* as a Return to Dialectical Thought | Lisa Narbeshuber and Lance La Rocque, Acadia University | Bio: Lisa Narbeshuber is professor of English, teaching American literature in the Department of English at Acadia University in Nova Scotia. She has published papers on Hemingway for *The Hemingway Review*, *Canadian Review of American Studies*, and *Ernest Hemingway in Context* (Cambridge UP, 2012). She is also the author of *Confessing Cultures: Politics and the Self in the Poetry of Sylvia Plath* (ELS Editions, University of Victoria, 2009). | **Bio**: Lance La Rocque is an Associate Professor, teaching the Writer and Nature in the Department of English at Acadia University. He has published articles on Hemingway's short stories and on modernist Canadian poetry and environmental literature. He has published three collections of poetry: *Glitch* (Above/Ground Press, 2020), *Vermin* (BookThug Press,

2011) and *The Gross Metaphysics of Meat* (Proper Tales Press, 2002), and is included in the anthology *Surreal Estate: 13 Canadian Poets Under the Influence* (Mercury Press, 2004). | **Abstract**: In her new book *Immediacy: or the Style of Too Late Capitalism* (2024), Anna Kornbluh depicts the present era dissolving into a solipsistic subjectivity, a collective collapse into immediate experience which erases all sense of objective markers. As we have argued elsewhere, the present era is simply an acceleration of processes begun in the early 20 th century. Georg Lukács' essay "The Ideology of Modernism," for example, also claims that a certain strain of modernist literature (Joyce, Musil, Kafka, for example) from Hemingway's milieu had retreated into a rootless selfhood. In our view, Hemingway's work also rejects the collapse articulated by Kornbluh and Lukács. This paper will explore how Hemingway's style rejects many modernist strategies (fragmentation, stream of consciousness, the return to myth, hyper-subjectivity and other non-dialectical modes) in favour of a neo-realistic mapping of global processes. We will explore how his experimental collection *In Our Time* develops a neo-realist form, creating a range of strategies for mapping the position of the self within a global context. Three overlapping strategies we will focus on include 1) the text's dialogue between the immediacy of the stories with the more historical markers signaled by the vignettes; 2) historical tensions built into the stories, opening them up for connection to the global movements depicted in the vignettes; 3) understanding the two aspects of the collection, vignettes and stories proper, not as isolated but as embodying different qualities of duration.

The Quiet Revolt: Hemingway's Early Poetry and the Shadow of Influence | Laëtitia Nebot-Deneuville, Dublin City University, Ireland | Bio: Laëtitia Nebot-Deneuville (she/her) is currently a PhD candidate at the School of English of Dublin City University. With a background in English and Italian translation, her research now explores Anglo-American Literary Representations of Northern Italy at the beginning of the Twentieth Century, especially through the fiction of E.M. Forster, Frederick Rolfe, Ernest Hemingway and Edith Wharton. Laëtitia has been awarded the European Association of American Studies travel grant to complete archival research at the JFK Library in May 2024, and her research is supported by Research Ireland. | **Abstract**: Although Hemingway's connections with poets Lord Byron, Ezra Pound, T.S. Eliot, Gertrude Stein, Elizabeth Bishop and Robert Frost in both his life and in his writings have been made clear in the last twenty years, there seems to be less attention for Hemingway's own poetry. In fact, acknowledging the "poetry in Hemingway's prose" (Joseph M. Flora) seems more popular than in-depth studies about Hemingway's poems, often deemed minor and as a source of experimentation preceding bigger works. This opinion, quite surprisingly, was also shared by Hemingway, whose "repeated moves to disown his work in a genre so foundational to the modernist identity is significant and puzzling" (Verna Kale). In addition to this, it seems that Hemingway's poetry, perhaps more than in his other genres, explores questions of canonicity and literary influence, embodying a form of "canonical anxiet(y)" as theorised by Harold Bloom. Through the analysis of some of his early 1920s poems such as "How Ballad Writing Affects Our Seniors" (undated, but likely circa 1916); "D'Annunzio", (1920-21); "Flat Roofs" (1921); "Kipling" (1922); "Stevenson" (1922) and "The Soul of Spain with McAlmon and Bird the Publishers" (1923), this presentation will explore the question of canonicity and of Hemingway's status as a poet. Why is it that Hemingway referred to other poets but refused to identify himself as one? Is his poetry only a way to experiment freely, as Kale suggested, or also a way to control his canonical image and representation?

Country Music Meets Hemingway: Examining Evan Felker's Songwriting | Rachel Neikirk, Independent Scholar | Bio: Rachel Neikirk is an independent scholar from Burkesville, KY. She started undergraduate studies at Centre College but left to pursue a career in healthcare and is now the Rural Health Clinic Liaison at Cumberland County Hospital. She is an avid concert goer; lover of animals; and enjoyer of fantasy books. Rachel is the granddaughter of the late Sparrow Stoneback and the late Dr. H R "Stoney" Stoneback. | **Abstract**: The purpose of my proposed project is to further explore the influence of Hemingway's work and ideas on contemporary country music artist Evan Felker, with words from Felker himself. In my 2024 presentation I explored Hemingway's influence on contemporary music, especially in the country music sphere. The bulk of my evidence came from the writing of the Turnpike Troubadours, and their writer / frontman, Evan Felker. With 2.2 million monthly listeners, on Spotify alone, the Turnpike Troubadours music is sharing themes of classic Hemingway stories. Is it consciously or unconsciously? I have been given the opportunity to have that answered by the man himself: Evan Felker.

Hemingway, Ecology and Culture: Re-reading Hemingway in the Anthropocene | Lay Sion Ng, Sophia University, Japan | Bio: Lay Sion NG is an Assistant Professor in the English Literature Department at Sophia University, Japan. Her academic interests include Hemingway studies, environmental humanities, gender and sexuality, and so on. Her forthcoming publications include *Hemingway, Ecology and Culture: Re-reading Hemingway in the Anthropocene*

(Bloomsbury Academic, 2025), "'Just smell them. Aren't they lovely?': Olfaction and Trans-Species Imagination in Ernest Hemingway's Works" in Hemingway and Posthumanism (2025), and "Silenced Bodies, Profitable Flesh: A Feminist Response to Child Sexual Exploitation Through Oryx's Reimagined Voice" in FORUM: University of Edinburgh Postgraduate Journal of Culture and the Arts (2025). She maintains a website titled "Issues Under Tissues." | **Abstract**: This presentation will introduce *Hemingway, Ecology and Culture: Re-reading Hemingway in the Anthropocene*, the first monograph to give "voice" to the underrepresented nonhuman matter in Hemingway's work through environmental humanities. Bringing together Hemingway studies and material ecocriticism, the book attempts to expand Hemingway's notion of "humanity" by foregrounding the narratives of nonhuman entities through diverse theoretical frameworks including disability studies, color ecology, soil ethics, environmental history, eco-gothic, posthumanism, and cultural ecology. Structured through elemental ecocriticism, the book organizes its analysis around the four classical elements—Earth, Air, Water, and Fire—revealing how these elemental forces function as narrative agents in Hemingway's work. The Earth section examines "rotten" matter in *A Farewell to Arms* as ecological resistance to anthropocentric warfare and the "roaring" earth in *For Whom the Bell Tolls* through soil ethics and new materialism. The Air section explores color ecology in *The Old Man and the Sea*, demonstrating cross-species interdependence through Santiago's sensory perception, alongside olfactory ethics across multiple works. The Water section analyzes the ecology of death in "The Snows of Kilimanjaro" and "A Natural History of the Dead," and the politics of cure in *The Sun Also Rises*. The Fire section investigates fire ecologies and transcorporeal healing in "Big Two-Hearted River" and animal sentience in *The Garden of Eden*'s African narrative. This elemental methodology reveals Hemingway's works as potent "ecological forces" that challenge anthropocentric, hyper-masculine "papa" preconceptions dominating recent scholarship. A non-anthropocentric reading encourages reflection on ecological ambivalence—how egoistical and ecological mindsets are shaped by cultural, political, and environmental factors. Ultimately, the book reframes Hemingway's literature as "cultural ecology," inspiring readers to rethink what it means to be "human" in our interconnected, more-than-human world while promoting ecological consciousness and responsibility.

Anomie and Stream of Consciousness in Hemingway's "A Way You'll Never Be" | Joel Nickels, University of Miami | Bio: Joel Nickels is the author of The Poetry of the Possible: Spontaneity, Modernism and the Multitude (University of Minnesota Press, 2012) and World Literature and the Geographies of Resistance (Cambridge University Press, 2018). He received his Ph. D in English at U.C. Berkeley and teaches classes in modernism and world literature at the University of Miami. | **Abstract**: Hemingway's narration of Nick's disjointed thoughts in "A Way You'll Never Be" is one of the most interesting examples of stream-of-consciousness technique in modernist literature. And yet, despite some excellent analyses of this scene, its significance to the story, and to Hemingway's body of work more generally, remains enigmatic. Ellen Andrews Knodt notes that the story offers a sympathetic portrait of a soldier "struggling to regain his equilibrium after the physical and psychological effects of war trauma" and Paul S. Quick notes that it documents a "crisis of personal identity." But what do Nick's scattered mental references to "Savoia" and to the musical hall performers Gabby Deslys and Harry Pilcer have to do with his wartime trauma and fractured sense of self? An emerging critical consensus suggests that Nick's mental reference to the Terza Savoia regiment is bitterly ironic or even "self-mocking," reflecting "Nick's rejection of the romanticism of war." In this conference presentation, however, I offer a new reading of this stream of consciousness passage that suggests Nick's mental references to the Terza Savoia regiment reflect a critical need Nick is experiencing at this narrative juncture: that of discovering a visible schema of cultural integrity and masculine agency to repair his fractured identity. Through a careful close reading of this dense passage, I show that the word "Savoia" is spoken, in this passage, not by Nick himself, but by his admired commanding officer, Paravicini, and that the "valuable quiet tone" in which it is uttered evokes Nick's urgent need to discover a model of credible belief and self-possession amidst the cultural disintegration of the early twentieth century. My research in World War I military history will also show that the story's final reference to the Terza Savoia Cavalry Regiment "riding in the snow with their laces" reflects not a mocking attitude of false romance but a militarily accurate appreciation of the crucial role of cavalry charges in World War I, which often followed infantry charges to devastating effect. The technical skill of lance-wielding horse cavalry is therefore an image of exactly the kind of masculine self-possession that Nick requires to stabilize his disintegrating identity at this point in Hemingway's narrative. This helps to make sense of Nick's strange fantasy in the story that he is himself Harry Pilcer: the American dancer who suffered repeated, well-publicized romantic betrayals at the hands of the French music hall performer, Gaby Deslys. This transatlantic romance stands as a cypher of the European American "seduction" that was World War I, in Hemingway's imagination. Analyzing the role Deslys, and especially her trademark red, white and blue feathered costumes, played in bolstering pro-war enthusiasm, contributes to my new reading of this crucial passage—one that stresses Nick's desperate attempts to overcome the emasculating effects of fighting for a cause in which he increasingly finds himself unable to believe.

Performing Freedom: Hemingway and the Harlem Renaissance | Marcos Norris, Oregon State University | Bio: Dr. Marcos Antonio Norris teaches for the School of Writing, Literature, and Film at Oregon State University. He is the author of *Hemingway and Agamben: Finding Religion Without God* (Edinburgh University Press, 2023) and the co-editor of both *Agamben and the Existentialists* (Edinburgh University Press, 2021) and *Hemingway and Posthumanism* (Edinburgh University Press, forthcoming). He has published articles on Hemingway in *The Hemingway Review* and *Studies in the American Short Story*. **Abstract**: Powered by Alain Locke's concept of a "New Negro," the Harlem Renaissance—also known as the "New Negro" movement—redefined African American identity as an act of performative self-creation, overturning black stereotypes to embrace fluid identities that could be endlessly reimagined. Emerging in the 1920s, this movement coincided with literary modernism and the early development of Jean-Paul Sartre's existential concept of "nothingness." Sartre's belief that human consciousness lacks a predetermined essence and is shaped through free will aligns with Locke's belief that the "New Negro" was an open canvas, or blank slate, liberated to forge African American identity through self-directed action. This philosophical overlap stems from their shared rejection of cultural and biological determinism, emphasizing performative self-creation in a world without fixed or inherent meaning. My paper proposes that these contemporaneous movements—the Harlem Renaissance, literary modernism, and Sartrean existentialism—are not separate phenomena but interconnected facets of the same international movement. Building on my work in *Hemingway and Agamben: Finding Religion Without God* (Edinburgh University Press, 2023), which identified significant overlaps between existentialism and literary modernism, I argue that "New Negro" writers of the Harlem Renaissance participated in the same philosophical currents that shaped modernist literature. Hemingway's engagement with 1920s Paris—a nexus of modernist innovation and African American art—places him at the crossroads of overlapping movements, both of which grappled with questions of freedom, identity, and meaning amid widespread, cultural revolution. By foregrounding Hemingway's exploration of identity as performative self-creation, this paper reframes literary modernism and the Harlem Renaissance as parallel expressions of "existential freedom" in the early twentieth century.

Queering Monogamy: The Fragility of Heterosexual Intimacy in The Garden of Eden | Natasha Noto, Toronto Metropolitan University | Bio: I'm Natasha Noto (she/her) and I'm currently in my third year at Toronto Metropolitan University (formerly Ryerson) pursuing an English degree and a minor in Philosophy. I am an aspiring high school teacher and plan on attending teachers' college after graduation. Academically and in my own work, I am drawn to researching the philosophy and literature of love, sex, and gender, with an emphasis on queer thought and literary work. | **Abstract**: My research paper will examine Ernest Hemingway's *The Garden of Eden* and the ways in which the novel uses Catherine's shifting identity to examine the limits of love, sex, and gender in a heterosexual, monogamous marriage. I am particularly interested in how Catherine's androgynous experimentation, specifically her transformations in appearance, her sexual agency, and her initiation of a triadic relationship, complicates the stability of her marriage with David, challenging the expectations that structure heterosexual intimacy. Further, I aim to consider how such moments of gender reversal play reflect broader cultural anxieties concerning polyamory and gendered hierarchies in romantic, heterosexual relationships, and what forms of desire are permissible within early twentieth-century social norms. My working thesis suggests that Hemingway's *The Garden of Eden* anticipates contemporary critiques of amatonormativity through Catherine's queer and androgynous exploration, as she unsettles the boundaries of heterosexual marriage, ultimately exposing how the monogamous romantic dyad is inseparable from the enforcement of traditional gender norms. Set against the sun-drenched, "Edenic" landscape of the 1920s French Riviera, *The Garden of Eden* follows writer David Bourne and his wife, Catherine, whose honeymoon begins in a haze of sensual pleasure, but is quickly destabilized as Catherine pursues radical transformations to challenge her perceived gender, such as cutting her hair and exploring polyamory by inviting another woman, Marita, into their relationship. What begins as erotic experimentation turns into a volatile ménage à trois in which Marita falls in love with both partners, such an advancement accelerating the mental unraveling of both partners. Particularly, David wavers between desire and resentment, recognizing a three-way relationship is ultimately unsustainable. He decides that his wife is fundamentally irrational and simply insane, confiding in Marita who takes on the consoling, nurturing "wife" role. In this charged polyamorous relationship, Hemingway stages both the allure and the destruction of gendered hierarchy that exceed the monogamous dyad. Bridging these elements into a broader discussion, Elizabeth Brake's concept of amatonormativity, the cultural expectation that romantic, dyadic, and especially marital love is the central site of fulfillment, offers a useful framework for understanding the limitations that structure David and Catherine's relationship. Brake challenges the ideal of "union" that upholds traditional marriage, arguing that the ideal of two individuals becoming one not only erases personal autonomy, but also obscures the ways intimacy can take multiple, non-hierarchical forms. In *The Garden of Eden*, Catherine's desire for androgyny and relational experimentation exposes precisely these limits, as she refuses the gendered roles of marriage through her unconventional desires about love and sex, destabilizing the marital dyad's presumption of unity. What David understands as "going crazy" is Catherine's resistance to heternormative

expectations that make her desires appear as taboo or outright insanity. So, in turn, David clings to the sustainability promised by amatonormative ideals, eventually projecting such expectations onto Martia, revealing how the very structure of marriage depends on suppressing the fluid, autonomous desires that Catherine embodies. Thus, their conflicting desires highlight how the drive for such unity fractures under the weight of individuality, gender nonconformity, and competing visions of intimacy.

What Makes Hemingway Most American: The "See America First" Campaign | Ai Ogasawara, Gwansei Gakuin University, Japan | Bio: Ai Ogasawara is Professor at Kwansei Gakuin University in Japan and President of the Hemingway Society of Japan. She has published *Avant-Garde Hemingway: Paris, Modernism, and How One American Writer Made Them His Own* (2021) which won the ALSJ (American Literature Society of Japan) Book Award in 2022. aiogasawara@kwansei.ac.jp. | **Abstract**: My paper examines Hemingway's "Americanness" with regard to the "See America First" travel campaign and its mythologizing of the American West. The "See America First" campaign, starting in 1906 and appearing in Hemingway's first major novel *The Sun Also Rises*, was a patriotic travel campaign that sought to "sell" the American West to Easterners who were then experiencing rapid urbanization and industrialization. The campaign urged people to visit the uncivilized West, confront its Edenic landscapes, and reassure their inner Americanness as something reflected in those virtuous Western landscapes. Thus, this campaign formed a unique American rhetoric that the American West was a cool primitive sanctuary free from the filth, heat, and stress of the city--a place where you can retrieve your lost virtue. Throughout his life, Hemingway had a passion for bullfighting, fishing, and going on safari in Africa. He sought "primordial" spaces that were free from the corrupting influence of civilization, which my paper terms his inclination towards the pseudo-Western space. I'll examine how Hemingway's inclination towards the pseudo-Western space is shown in his stories and discuss the essential Americanness of Hemingway to be found in his work despite his extensive use of non-American settings in his stories.

Castral Anxiety and Bovine Taxonomy in Hemingway's *The Sun Also Rises* | Sanghoon Oh, Cornell University | Bio: Sanghoon Oh is a third-year PhD student in English Language and Literature at Cornell University. Before his doctoral studies, Sanghoon earned an M.A. in English and Diaspora and Transnational Studies from the University of Toronto. Sanghoon is interested in exploring the impact that technology, politics, and social institutions had on the actualization of artistic possibilities on an individual and collective level. His current work explores the spread of the free verse form in the United States with a mix of traditional and computational techniques. | **Abstract**: Several scholars have examined the various forms of masculine performance in Ernest Hemingway's writings, including homosocial and cross-species relations in activities like bullfighting. Yet few have explored the role of castration in animal husbandry and its symbolic importance with respect to masculinity in *The Sun Also Rises*. This gap is surprising given the centrality of sexual difference in animal husbandry and psychoanalysis. In particular, for cattle, categorical distinctions are drawn on the basis of sex – between female bovines (cows and heifers) and male bovines (bulls, steers, and oxen) – and, among males, on the basis of instrumental use and castration status. Bulls, steers, and oxen differ not only as sources of calves, beef and labour, but physically, socially, and symbolically. These ontological and instrumental differences between types of male cattle was well understood by Hemingway: it is "the steers [that] work in the operations of loading, separating, putting the bulls into the runways that lead to the shipping cages and in all the many operations connected with the raising, transporting and unloading of fighting bulls" (*Death in the Afternoon*, 106). The following paper explores the centrality of castration in both the symbolic order and phenomenological experience of masculinity in *The Sun Also Rises*. I argue that castration serves as a point de capiton in the symbolic order of masculinity in the novel, interweaving male competition, masculine performance, and heterosexual desire. The symbolic order that distinguishes bulls and steers vis-à-vis castration is the same order that structures Jake Barnes' experience of emasculation: Jake's anxieties surrounding his impotence exist within a world where sexual performance and virility define bulls as categorically distinct from other kinds of male bovine. At the same time, Jake's neurotic response to his separation from the phallus – both real (by way of his impotence) and symbolic – represses the possibility of emasculation as an alternative mode of masculinity. Like his peers at Pamplona, who fail to recognize that it is the steer that "is able to control the bull because … it is sexually passive" and "has learned how to buffer the younger, less experienced and more aggressive bull" (Ganzel 27), Jake fails to recognize how being less of a man is to be a man nonetheless.

Marked by Absence: The Erasure of Home in Hemingway's Early Fiction | Caitlin O'Keeffe, York University | Bio: Caitlin O'Keeffe is a PhD student in Art History and Visual Culture at York University. She holds an MA in Art History and Visual Culture from York University (2022) and an MFA in Interdisciplinary Arts from Simon Fraser

University (2020). In her doctoral dissertation work in Art History and Visual Culture, Caitlin marshals a feminist art historical framework to examine representations of home by modern women artists. Caitlin O'Keeffe is a Doctoral Research Fellow at the MLC Research Centre at TMU, and a Graduate Research Associate at the York University Robarts Centre for Canadian Studies. | **Abstract**: In *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (1996), art historian Christopher Reed argues that modernism visually (and architecturally) frames domesticity as its repressed "Other," generating anxiety and subversion. Villa Savoye (Figure 1), for example, actively suppresses conventional domesticity, rejecting decoration, ornamentation, and private intimacy in favor of abstraction, openness, and functionalism. Similarly, Adolf Loos's House Design for Josephine Baker (Figure 2) emphasizes open plan and hyper-exposed living spaces over ornamentation, erasing traditional domestic markers. Victoria Rosner further emphasizes how modernist interiors, urban spaces, and domestic environments mediate subjectivity, highlighting the instability of home and intimate labor. These frameworks invite a reconsideration of how modernist fiction, notably Hemingway's early work, negotiates domestic space, gender, and estrangement as he established himself as a young fiction writer. As in modernist architecture, where domesticity is the Other, Hemingway's early fiction (In Our Time, 1926) rarely represents domesticity in conventional interiors, and women appear sporadically, often in roles of care or relational expectation. In "The Revolutionist" (Chapter 3), the story fictionalizes the Greco-Turkish conflict in the aftermath of World War I, with the forced evacuation of Adrianople (modern Edirne, in European Turkey) serving as the backdrop: "Women and kids were in the carts crouched with mattresses, mirrors, sewing machines, bundles. There was a woman having a kid with a young girl holding a blanket over her and crying. Scared sick looking at it." Domestic markers appear amid displacement, violence, and mobility, highlighting the fragmentation of home. Likewise, in "A Very Short Story" (Chapter 10), intimate care occurs in Milanese hospital corridors rather than a private home: "He went on crutches he used to take the temperature so that Ag would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Ag. As he walked back along the halls he thought of Ag in his bed." Even domestic aspirations—marriage and relational commitment—exist only as deferred or fragile: "Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates." Across these and other stories—including "On the Quai at Smyrna" (Chapter 1) and "The Battler" (Chapter 2)—domesticity and women operate as markers of relational labor and absence, spatialized outside the private home. By juxtaposing these literary strategies with resonating modernist architectural interventions like Villa Savoye (Figure 1) and the Josephine Baker House (Figure 2), this study interrogates a largely overlooked dimension of Hemingway's early work: the systematic erasure and displacement of domesticity. While critics have long examined masculinity, war, expatriate life, and even gender crossing, the treatment of domestic space and women has remained incidental, often serving only as background to male narratives. Analyzing domesticity—from the evacuation carts in "The Revolutionist" to hospital corridors in "A Very Short Story"—reveals how Hemingway's fiction spatializes estrangement. Women are not fully realized characters but operate as indexes of relational labor, care, and absence, marking what modernist space refuses to accommodate.

Gendered Temporality in Hemingway's *A Farewell to Arms* and *The Sun Also Rises* | Charles Pace, Appalachian State University | Bio: Charles Pace first graduated from Appalachian State University in 2022 with degrees in both English: Creative Writing and Journalism. After a year teaching fourth grade, he returned to Appalachian State to get his masters degree. He graduated with an M.A. in English: Literary Studies in 2025. He currently teaches freshmen and sophomore writing at Appalachian State, works for Blue Ride Women in Agriculture, and writes training plans for a high school cross country and track team. He is interested in generating new meanings by examining the structure of Hemingway's novels and the function of common moments in those novels. | **Abstract**: In this conference paper, my structuralist reading reveals a common situation across Hemingway's novels in which his protagonists are broken out of a detached present by a sudden moment of projective identification with the gendered other. In the detached present, these protagonists put up divisions between temporal and gendered spaces. Both spaces are opened after the moment of identification. They are then reattached to the world and cross formerly divided spaces. In each novel, Hemingway both creates divisions and attempts to dismantle them throughout the text. I argue that Hemingway places his protagonists on one side of gendered and temporal divisions while also destabilizing their position in divided spaces. I further argue that Hemingway's protagonists use temporal division to protect their gendered merger, but that dividing temporal space to remove gendered division results in death recurring as the realization of permanent merger.

A Moveable Heist: Charting the Unsolved Mystery of the 1993 Hemingway Heist | Katie Painter, Pennsylvania State University | Bio: Katie Painter is a Graduate Fellow at Penn State University, specializing in literature from the 19th

century to the present, with a particular interest in print culture and periodical culture. She holds an M.A. in English from Iowa State University. Her current research examines Black women writers' use of genre and aesthetics as strategies for resistance and overcoming literary censorship. | **Abstract**: On the night of October 15, 1993, someone broke into David Mason Books in Toronto and stole the equivalent of around $1 million in property from a safe containing Mason's most valuable possessions. Among the small number of items found missing was a package of letters detailing heated correspondence between Ernest Hemingway, Morley Callaghan, and F. Scott Fitzgerald. Although the heist generated worldwide interest in the immediate years following the event, relatively little has been discovered about the theft. This presentation investigates the intersection between sensational news reports, auction catalogues, and published letters to reveal what we know, what remains a mystery, and potential avenues for recovering the letters stolen from a Toronto book collector in the 1993 Hemingway Heist. It considers the applications of the theories and practices of documentary editing when a source text is a secondary witness in the form of facsimiles or transcriptions provided by a private collector or auction catalog. Although the monetary value of the missing letters alone warrants further exploration, this presentation acknowledges that the more significant loss is one of literary history. According to David Mason, the owner of the rare book shop from which the letters were stolen, the letters documented a series of exchanges regarding Hemingway and Callaghan's notorious boxing match in Paris, moderated by Fitzgerald, that ultimately caused a lasting rift between the three esteemed authors. Though some of Hemingway's letters to Callaghan were published by the *Hemingway Letters Project*, the loss of these letters nevertheless leaves gaps in our understanding of these three men's writing and lives that Hemingway scholars would be remiss to ignore. Moreover, the targeted theft of these letters, as opposed to other highly valuable materials in David Mason Books, speaks to the danger of literary celebrity and the commodification of authors like Hemingway. Despite the rich archive of preserved writing by Hemingway that exists, the commodification of his persona may threaten to deplete and dismantle what remains. This presentation probes not only the results of the isolated Hemingway heist in Toronto, but also how this event speaks to larger issues of commodification, preservation, and literary history.

Inventing the Sentence: How Hemingway Goes Long in *Green Hills of Africa* |Steve Paul, Independent Scholar | Bio: Steve Paul is a career journalist turned literary biographer. Author of *Hemingway at Eighteen* (Chicago Review Press, 2017) and longtime contributor to *The Hemingway Review*. Site director of 2008 International Hemingway Conference in Kansas City. President of Biographers International Org. | **Abstract**: Ernest Hemingway's book of safari reporting and memoir, *Green Hills of Africa*, can rightfully be seen as a precursor of the New Journalism, a hyper-personalized non-fiction genre that emerged in the 1960s and was associated with such sharp-eyed observers and individualistic stylists as Tom Wolfe, Joan Didion, Norman Mailer, and Hunter S. Thompson. Although never really appreciated as a high point of Hemingway's work and somewhat burdened with (from today's perspective) racially insensitive, colonialist, and animal-violence baggage, the book contains much in the way of poetic prose that makes its attractions worth noting for the writing alone. Despite the early journalism lesson impressed on Hemingway about using "short sentences," *GHOA* harbors a distinctive, small collection of astounding and astoundingly long sentences, one run-on passage spanning nearly 500 words. This paper will explore these excerpts with an eye and ear toward understanding Hemingway's practices regarding narrative pace, interior meditation, stream-of-consciousness digressions, and his trademark style.

The Hemingway Brand: Exploring Mid-Century Film Promotions | Timothy Penner, University of Manitoba | Bio: Dr. Timothy Penner teaches English, Film, and Cultural Studies in the department of English, Theatre, Film & Media and is a research fellow at St. Paul's College at the University of Manitoba in Winnipeg, Canada. He has published and presented research on celebrity construction, adaptation studies, Hemingway, and Catholic film and literature. His work has appeared in *Celebrity Studies*, *The New Review of Film and Television Studies*, and the recent book *Teaching Hemingway and Film* (Kent State University Press, 2024). | **Abstract**: By the mid-1940s Ernest Hemingway's celebrity had reached a level rarely achieved by literary authors. His documenting of his adventures in Esquire and other publications brought his work into people's homes, and honed his image as a connoisseur, an expert, and a man of action. As it often does, Hollywood came looking for ways to cash in on Hemingway's fame by adapting his novels and short stories to the big screen. Between 1943 and 1964 thirteen feature films were made of Hemingway's works with varying critical and commercial success. While a lot of critical work has been done on the nature of these adaptations in terms of quality and fidelity, what is less explored is the promotional strategies employed by the studios to sell the movies to mass audiences, and the central role Hemingway's persona played in these advertising campaigns. Even at a time when authors' names were an important part of selling any adaptation of their work, Hemingway's name in the promotional material is almost comically overused. By reading Hemingway's celebrity persona through the work of theorists like Richard Dyer, Richard deCordova, P. David Marshall, and Leo Braudy (amongst others), this paper begins by establishing the popular image of Hemingway as understood in the

mid-1940s. As Dyer points out, a celebrity persona is a "structured polysemy," which he defines as the "multiplicity of meanings and affects [celebrities] embody and the attempt so to structure them that some meanings and affects are foregrounded and others are masked or displaced." Building on the work of Frank Laurence, Suzanne del Gizzo, David Earle, Leonard Leff, and Janet Staiger, who have all examined Hemingway's public persona, this paper contrasts the theatrical trailers for two Hemingway adaptations: *For Whom the Bell Tolls* (1943) and *To Have and Have Not* (1944), which make it evident that these trailers, from roughly the same time, offer up very different versions of the author: the prestige literary figure in *For Whom the Bell Tolls* versus the man of action and adventurer of *To Have and Have Not*. The fact that both trailers, which borrow heavily from Hemingway's constructed celebrity persona, can employ such different aspects of his "structured polysemy" in exploiting his fame for the purpose of selling their adjacent movies, highlights just how prevalent Hemingway's bifurcated persona was, and how vital the studios— and their marketing teams—saw that persona in selling their movies to different segments of the filmgoing public.

"Pilgrims": 100 Years of *The Sun Also Rises* and the Camino de Santiago | Alex Pennisi, Culinary Institute of America | Bio: Alex Pennisi is currently a writing instructor at the Culinary Institute of America. He graduated from SUNY New Paltz with an MA and BA in English Literature as well as a Minor in Linguistics. His Master's thesis focuses on the craft of Hemingway's style and the evolution of its interpretations over time. He has also presented at several International Hemingway Conferences where he has explored multiple alternative approaches to understanding Hemingway's enduring style. | **Abstract**: After the 20th International Hemingway Conference in 2024 came to an end, we said our goodbyes with Spain and Hemingway's Basque country. The goodbye for me, however, was brief. I would be returning shortly, not as a scholar, not as a tourist, but as a pilgrim on his way to Santiago de Compostela. Many already agree that *The Sun Also Rises* owes much of its essence and shape to the medieval pilgrimage of the Camino de Santiago (or the Way of Saint James). Through a comparison of medieval, twentieth, and twenty-first century accounts of pilgrimage, this paper seeks to explore the complex relationship between *The Sun Also Rises* and the Camino de Santiago—how pilgrimage shaped the novel and how the novel shaped the pilgrimage. Drawing from conversations, photos, and over 100 pages of field notes, the goal of this project is to present an accurate portrait of the pilgrimage today and to explore how its recent popularity has deep connections with one of Hemingway's most important novels. This boots-on-the-ground research will also help to build upon the work of previous scholarship, particularly that of H.R. Stoneback (whose interest in *The Sun Also Rises* notably began in celebration of the novel's 50th anniversary), and perhaps may even answer some of the questions that have troubled Hemingway scholars and aficionados for decades. One might think that a book-length study and numerous (sprawling) essays on the subject have laid the matter to rest, but the topic continues to intrigue, as might be observed in David Murad's recent publication in *The Hemingway Review*. The steady growth of pilgrims making their pilgrimages to Santiago de Compostela suggests a growing and communal yearning for something more than aimless wandering and travel. It is important to continue discussing the pilgrimage theme in Hemingway's works because it offers an antidote to the waywardness and wandering that threatens every "lost" generation. Through the intentional and purposeful motion of pilgrimage, one can begin to "get to know the values" and discover what it means to live life "all the way up."

The Impact of Russian Literature on Ernest Hemingway | Joey Pickel, University of Arizona | Bio: Joey Pickel is an M.A. student at the University of Arizona. | **Abstract**: This panel will feature new scholarship by students who have utilized the Letters of Ernest Hemingway Volumes 1-6 in their own research. We seek to highlight the archival research behind the annotated scholarly edition, as well as the interdisciplinary projects that access to the Letters has facilitated. This paper explores the Russian influence on Hemingway's work by considering the writers, stories, and even particular translations that Hemingway specifically mentions in his letters.

Reassessing Prudence Mitchell's Betrayal of Nick Adams: Race and Sexual Assault in "Ten Indians" | Russ Pottle, Worcester State University | Bio: Russ Pottle is Dean of the School of Humanities and Social Sciences at Worcester State University, in Massachusetts. In addition to serving on the editorial board of *The Hemingway Review*, he has published research on medical literature in Hemingway's short stories, travel and tourism in Hemingway's life and work, and Hemingway's celebrity. | **Abstract**: A continuing question in Hemingway studies is whether Prudence Mitchell's sexual encounter with Frank Washburn in Hemingway's 1927 short story "Ten Indians" constitutes a consensual betrayal of Prudence's boyfriend Nick Adams. However, systematically re-reading the story's successive drafts – the so-called Chartres, Madrid, and "A Broken Heart" versions of the published work (Smith 197-98) – strongly suggests that, in the published version of the story, Prudence is instead a victim of sexual violence at Washburn's hands. The key to seeing Washburn's

encounter with Prudence as an assault is focusing on variations between the three drafts in the later section of the story, beginning with Nick's first conversation with his father and running to the end. Prior to this section, with one exception, the drafts are fairly consistent in their presentations of action, dialog, and Nick's inner thoughts. From there, however, the story veers wildly between the three drafts.It is possible to view these differences simply as successive revisions Hemingway made to tighten the narrative down on Nick Adams and Nick's consciousness (Fleming 104-06). However, it is possible to view the differences also as products of Hemingway's refining the presentation of an important event that appears in the Chartres draft but seemingly disappears from the successive drafts and the final version of the story: that Prudence Mitchell has been sexually assaulted – a probability first articulated by Paul Smith (197), later enlarged by Christopher Schedler (72-73). Smith's and Schedler's lines of inquiry are extended through this paper, with specific attention to Hemingway's work prior to Men Without Women, clues in the Madrid and "A Broken Heart" drafts and in the final version of the story, and Hemingway's own comments about how Indigenous peoples appear in his fiction.

The Letters of Ernest Hemingway as Sound Archive | Samantha Reavis, University of California, Los Angeles | Bio: Samanatha Reavis is a Departmental Scholar in Ethnomusicology at UCLA | **Abstract**: This panel will feature new scholarship by students who have utilized the Letters of Ernest Hemingway Volumes 1-6 in their own research. We seek to highlight the archival research behind the annotated scholarly edition, as well as the interdisciplinary projects that access to the Letters has facilitated. This paper uses the Letters as a dataset to create a sonic paratext with pedagogical applications.

A Hat Pulled Low: Fashion, Power, and the Male Gaze in Brett Ashley | Juliette Ree, Toronto Metropolitan University | Bio: N/A | **Abstract**: N/A

William Burrill's "The Toronto Years" and Hemingway's Search for Narrative Mastery | Bill Reynolds, Toronto Metropolitan University | Bio: Bill Reynolds is Professor of Journalism at Toronto Metropolitan University. He specializes in narrative literary journalism and magazine production. He is Editor of the scholarly publication, *Literary Journalism Studies*. His most recent book is *The Routledge Companion to World Literary Journalism* (2023), co-edited with John S. Bak. | **Abstract**: N/A

Hemingway and Hoover | Nicholas Reynolds, Independent Scholar | Bio: Nicholas Reynolds has held two elite positions in the US Federal Government: Officer in Charge of Field History for USMC, and historian at the CIA Museum. Author of *Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures, 1935-1961* (HarperCollins, 2017). PhD in history from Oxford U. Has taught at John Hopkins U. | **Abstract**: This paper will look back on my research for *Writer, Sailor, Soldier, Spy* by examining the relationship between Hemingway and J. Edgar Hoover. The left-leaning Hemingway and Hoover the Red hunter are usually portrayed as enemies. Hoover is said to have ordered the FBI to surveil Hemingway, even during his final illness. And Hemingway believed that Special Agents were keeping track of him for years. But recent research on Hoover and a close reading of Hemingway's FBI file suggest that the truth was far more nuanced. The paper will address why this matters and argue that this is not just a sidebar in Hemingway's life as some scholars have suggested.

Reanimating the Canon: Teaching Classical and Contemporary Texts in Dialogue | Dominic Robin, St. Louis University | Bio: Dominic Robin is an English and bioethics PhD(c) at Saint Louis University. His work has been published in several academic venues including *Disability Studies Quarterly*, *Bioethics*, and *Christian Bioethics*. | **Abstract**: As English departments across the US continue to constrict, a focused effort to reform curriculum has occurred. One consequence of this process has been a concentrated move away from teaching what some term "classical" literature. Much of this move is bound to student choice; viewing classical literature as largely irrelevant, many students are calling for a modernized approach to literary studies. Rather than combatting this trend, I propose a bisected approach to literary study, one that engages with classical literature alongside contemporary works. As a case study for such an approach, I present a module from a death and dying course that I am currently teaching, one in which I teach Ernest Hemingway's "The Snows of Kilimanjaro" and Ernest Becker's *The Denial of Death* next to Paul Kalinithi's 2016 cancer memoir *When Breath Becomes Air* and Joel Crawford's 2022 film *Puss in Boots: The Last Wish*. Such an approach, I argue, serves a dual purpose, broadening the Western canon to include contemporary work while also demonstrating through direct illustration the ways that classical literature fills a place in modern literary study that cannot easily be outsourced to the contemporary or the popular. Such an approach preserves the place of canonical authors in the modern academy, demonstrating the ways that writers such as Ernest Hemingway can dialogue—and, indeed, complicate— modern understandings of relevant issues.

Borderlines Between Objectivity and Subjectivity in "The Doctor and the Doctor's Wife" | Michael Kim Roos, University of Cincinnati Blue Ash College | Bio: Michael Kim Roos is a Professor Emeritus of English at University of Cincinnati Blue Ash College, co-author, with Robert W. Lewis, of *Reading Hemingway's A Farewell to Arms and author of One Small Town, One Crazy Coach* (Kent State University Press, 2019). His scholarly articles on Hemingway have appeared in *The Hemingway Review*, *MidAmerica*, and *Midwestern Miscellany*, as well as the anthologies *Hemingway and Posthumanism* (Edinburgh University Press, 2025), *Teaching Hemingway in the Natural World* (Kent State University Press, 2018) and *Hemingway and Italy: 21st Century Perspectives* (University Press of Florida, 2017). As a singer-songwriter, he has currently written nine Hemingway inspired songs, with plans for more. | **Abstract**: My presentation will examine external and internal conflicts at the shadowy borderland between subjectivity and objectivity in "The Doctor and the Doctor's Wife." Confrontations such as these appear and reappear in Hemingway's work from the 1920s and beyond, including "Big Two-Hearted River," *The Sun Also Rises*, and *A Farewell to Arms*, but rarely so nakedly as they appear in this early Nick Adams short story. Evidence begins with the story's setting in a boundary zone between the structured "civilized" encampment of the doctor's lakeside cottage and the wilderness of nature that exists outside the gated fence the doctor has erected around his summer home. Important, also, is the doctor's name—Henry Adams (the only appearance of it in any of Hemingway's fiction)—clearly a nod to a writer who famously explored the conflict between reason and faith (objectivity and subjectivity), as symbolized by images of the modern industrial dynamo and the hallowed medieval figure of the Virgin Mary, in his seminal autobiography, *The Education of Henry Adams*. In Hemingway's story, Dr. Henry Adams may superficially represent science and objectivity, but the story makes evident an internal conflict within him between subjectivity and objectivity, a conflict he cannot seem to resolve, thus resulting in twin defeats he receives at the hands of two nemeses—Dick Boulton and Mrs. Adams, the doctor's wife. The doctor even appears to consider completely irrational violence as he fondles his loaded shotgun in frustration before setting it aside. Mrs. Adams, for her part, is presented as an exemplar of pure subjectivity—a person who lives according to faith and intuition, as indicated by her Christian Science religion (a tragic mismatch for the wife of a doctor and man of science) as well as her lying prone in a bed she does not share with her scientist husband, in a darkened room with shades drawn, virtually disengaged from the external world. In contrast to either the doctor or his wife, Dick Boulton, a "half-breed," we are told, straddles both subjective and objective realms and moves comfortably between them. He can use both subjectivity and objectivity in his dispute over the logs with the doctor, and he easily overwhelms the man of science, who lacks Dick's balanced aplomb. The doctor's rationalism ought to provide him with plenty of ammunition in the disputes with his nemeses, but the atrophy of his subjective side leads him into humiliating defeats in both instances. In the final paragraphs, for the first time in the story, we meet young Nick Adams, whom his father discovers reading a book, his back resting against a tree trunk. Hemingway carefully arranges these details to emphasize Nick's own balance between the subjective and objective. Nick is comfortable in nature, and he is also developing his rational mind with whatever he is reading. We can't say with certainty that Nick is aware of his father's twin defeats, but we can judge by his actions: he defies the pure subjectivity of his mother (who has ordered the doctor to tell Nick she wants to see him), and he empathetically offers to lead him to see some black squirrels in the woods. The implication is that, unlike either of his parents, Nick seems to have found the kind of healthy balance between objectivity and subjectivity that William James argues for in his works. The story thus resolves with one of Hemingway's most uplifting endings.

Hemingway and Didion: Tracing Hemingway's Influence on Joan Didion | Jennifer Basye Sander, Independent Scholar | Bio: Jennifer Basye Sander has presented at the last four conferences, most recently in Spain. Sticking with topics in which she can claim some modest expertise (Hemingway's publishing career, American composers in 1920s Paris, and Hemingway's interest in skiing, among them) she now turns towards another area of knowledge, the Sacramento writer Joan Didion. A former Random House editor, Jennifer is the author of several books. | **Abstract**: Joan Didion idolized Ernest Hemingway from the first moment she discovered him as a twelve-year-old in 1946. Over and over again she mentioned Hemingway's work in interviews, essays, in the pages of the *The Paris Review* and *The New Yorker*. The late American writer, essayist, and reporter Joan Didion claimed that when she was twelve she set out to both learn to type and to write by typing out *A Farewell to Arms* after discovering it in her local library. An extremely adult choice for a young girl, but she had a permission note from her mother that allowed her to explore the more sophisticated sections of the library. Editor of her high school newspaper and fledgling freelance reporter for both of the Sacramento daily newspapers during those same years, does any of her early writing mimic the rhythms of her literary hero? Did any of her attempts to teach herself to type and write by copying his work result in any lasting imprint on what she produced in her almost seventy-year writing career? Did she leave any of her literary icebergs submerged? An indirect connection young Joan had to Hemingway is through Lincoln Steffens. During those same years in Sacramento she visited the Governor's Mansion regularly for a high school club, an elaborate Italianate mansion that was home to the Steffens family before his father Joseph sold the house to

the state of California. The author of twenty or so books and several produced screenplays, her own writing directly crossed paths with Hemingway twice. In the 1980s, many decades after Joan first typed out the opening lines of *A Farewell to Arms* she and her husband John Gregory Dunne wrote the screenplay for an HBO production of Hemingway's "Hills Like White Elephants." And in the 1990s she sharpened her pen and wrote a lengthy takedown of the posthumously published *True at First Light* in the pages of *The New Yorker*. She felt an unfinished Hemingway manuscript should have been left on the shelf. Ironic in light of the fact that in the recent book *Notes to John* some of her own work has been published posthumously. A native Sacramentan myself, I've done extensive research on Joan Didion's young life in Sacramento and am currently working on a book proposal for a work entitled "Where She Was From: A Closer Look at Joan Didion's Early Years." For the past five years I've been giving a literary tour in Sacramento that includes a big dose of Didion (alongside Raymond Carver, William Saroyan, Maya Angelou, and others) and I relish the opportunity to more closely examine her young writing to see what I can find in the way of any detectable Hemingway influence. Joan Didion was a Hemingway fangirl, to use contemporary terms. I've spoken at the last four Hemingway Conferences on a variety of topics and I look forward to participating once again by shining a bright light into that part of her life.

"Beneath the Silence: Ernest Hemingway and Raymond Carver's Theory of Mind | Michael Savaglio, Toronto Metropolitan University | Bio: Michael Savaglio is a third-year English undergraduate student at Toronto Metropolitan University. His studies are primarily focused on classic literature and creative writing, though he also minors in both Criminology and History. He is a strongly passionate writer and writes mainly fictional short stories and non-fiction essays. He has a deep passion for the literature of writers such as Ernest Hemingway, Raymond Carver, Toni Morrison, and many more. | **Abstract**: Hemingway's work is defined by silence. His iceberg theory—the idea that characters hide many of the aspects of their true thoughts and feelings beneath the surface of what they say and do—permeates all of his major work, including his short stories. This is perhaps most evident in his story "Hills Like White Elephants", a seemingly simple story of a couple waiting together for a train to arrive, discussing a vague conflict that the characters refuse to explicitly name. This deliberate obstruction of characters' internal worlds is also a definitive quality of the short fiction of Raymond Carver. Carver's stories—often focused on tales of domestic conflict and inner turmoil—feature characters with hidden, complex worlds that drive their actions, but no outward and/or direct expression of their lines of thought. This can be seen throughout his acclaimed short story collection, *What We Talk About When We Talk About Love*, and is particularly on display in the short story "Why Don't You Dance?". This story follows a couple stopping at a single, older man's yard sale, and the odd interaction they have with him and each other. The characters in these two stories hover around their issues, with small glimpses of their true thoughts and feelings only seen through minute details in their speech and actions, but never on full display for the reader. Hemingway and Carver's approaches to characters' concealed unconscious manifesting through minute details are displays of Theory of Mind as discussed by Lisa Zunshine in her article "Theory of Mind and Experimental Representations of Fictional Consciousness". In my planned essay, I will be discussing these two short stories in relation to each other and then as examples of Zunshine's Theory of Mind in action. It is through this analysis that I will display the effectiveness and influence of Hemingway's iceberg theory, and its ability to include the readers in a dissection process of the psyche and unconscious of fictional characters.

Hemingway and the "Three Faults of Soul" | Daniel Scarcello, Independent Scholar, AICW | Bio: Daniel Scarcello studied philosophy at the University of Toronto and Professional Editing at Queen's University. His short story "Orecchiette" appears in the Association of Italian Canadian Writers 40th anniversary anthology, *Nuances of Love* (2025) published by Guernica Editions. Daniel is currently seeking publication for his first novel *I By Fire*. | **Abstract**: My presentation will explore how Hemingway's famous Iceberg Method grounds the aesthetic principles found in John Gardner's *Art of Fiction* (1983), specifically the idea "the physical machinery of fiction must work continuously in the reader's mind to create a vivid and continuous dream." I will also explore how writing according to the Iceberg Method sets in motion a creative experience that allows writers to confront what Gardner calls the writer's "three faults of soul" – namely, dishonesty, sentimentality, and frigidity – and potentially overcome them. I hope to show that the true significance of the Iceberg Method consists in the self-transformation it brings about in the mind – or soul - of the writer, a transformation that extends beyond writing itself. As an analogy, we can imagine a possible world where the game "Simon Says" has been forgotten until the instructions are unearthed and scholars from various schools of thought – the New Critics, the Formalists, the reader-response theorists – attempt to interpret them. My intuition is that each method of interpretation will miss something crucial unless they actually play the game. And this is how I attend to approach the Iceberg Method. In other words, what happens to the mind of the writer who plays Hemingway's game?

Civic Responsibility: Hemingway's Treatment of Indigenous Americans in *The Nick Adams Stories* | Katelyn Schuler, Troy University | Bio: Katelyn Schuler is an alumnus of Troy University and has taught on campus and online since 2019. She has experience teaching American Literature, World Literature, developmental grammar and writing, and composition. Her literature interests include writers of the Lost Generation, Southern Studies, and Indigenous Studies. Schuler is a member of the F. Scott Fitzgerald Society and recently presented research at the International Fitzgerald Conference in New York City. Schuler has also presented papers at the South Atlantic Modern Language Association Conference in Jacksonville, Florida, and the Southern Studies Conference in Montgomery, Alabama. | **Abstract**: Hemingway's "The Nick Adams Stories" contains a collection of vignettes centered around a young boy and his community's interaction with indigenous people. Though Hemingway's motive and themes are contested as the collection was compiled and arranged after his death, "The Indian Camp", "The Doctor and the Doctor's Wife", "Ten Indians" and "The Indians Moved Away" present not only the marginalization of indigenous people, but also Hemingway's criticism of the dehumanization of the Indians in the community. Whether or not Hemingway intended to criticize the treatment of indigenous peoples is debatable, and the idea that native stories should not be told by non-natives is a theory that garners much sympathy in the native and non-native communities. Exploring this theory and its repercussions is valuable and complex, yet Hemingway's notoriety as an author encourages the transmission of knowledge, despite his non-native status. This presentation works to prove the value of Hemingway's The Nick Adams Stories in fostering civic responsibility via education about marginalized groups and environmental stewardship. Hemingway's narratives identify moral discrepancies and educate his audience, honoring indigenous peoples and making the unseen seen: a pillar of civil responsibility.

Non-fiction Pedagogies: *Death in the Afternoon* and *Green Hills of Africa* | Doug Sheldon, University of Illinois Chicago | Bio: Doug Sheldon is Senior Lecturer and English Language Learner Specialist in the Department of English at University of Illinois, Chicago. His research examines the literary-linguistic dimensions of Midwestern literature in tandem with English and additional language usage. His work has appeared in Teaching Hemingway and Gender, Michigan Salvage: The Fiction of Bonnie Jo Campbell, New Territory, and The F Scott Fitzgerald Review. A book, Good Country: Ernest Hemingway and the American West edited with Ross Tangedal is forthcoming from University of Nevada Press in 2026. | **Abstract**: In the largest of non-fiction treatises, Hemingway was keen to show himself as a man of linguistic discipline, even if he himself was a novice user. In *Death in the Afternoon*, he is the superfan-Spanish-language-aficionado whose *duty* it is to educate the uninitiated to the intricates of the Spanish bullfight, going so far as to define terminology and how to implement it in conversation (also providing a reference glossary). Conversely, yet cohesively, Hemingway represents himself as the student of language on his hunting trip within *Green Hills of Africa*, so much so that this documentary volume reveals a pedagogical focus on writing and language use as essential to comprehending the big game hunter. Both texts exude the concept of discipline, study, and inquisitiveness as vital to these specific sub-cultures. In reading these texts as linguistic and cultural textbooks, Hemingway's personal language learning history, examined in combination with his formal "non-fiction" training at the *Kansas City Star*, illuminates how his non-fiction writing, as a communication form, cannot be separated from his second language acquisition which shaped the content of both *DIA and GHA*. Writing as linguistic discipline can be traced to Hemingway's own language learning at Oak Park High School, where he was to build an Ethos, or social-character deserving respect, and to his time as a cub reporter at the *Kansas City Star* which disciplined him in communication style. His learning of Latin, taught through the Grammar Translation Method, was focused on building educated men who could represent and sustain certain educational/cultural values which would honor not only his educators, but sculpt him as a high functioning member of society. At the *Kansas City Star*, adapting to their in-house communication techniques was not only to unify his writing with those of his colleagues, but heighten his written communication to a standard above the average citizen. These intentions, simultaneously lofty and exclusionary, give insight not only to who was expected to learn second languages, but also who was allowed to disseminate said commination using those languages. His non-fiction works blend these pedagogies to depict not only cultural events, but how language learning and writing are intrinsically linked, to full comprehension of both bull-fighting and big-game hunting.

Does Hemingway Still Matter? | Nancy Sindelar, Ernest Hemingway Foundation of Oak Park | Bio: Nancy W. Sindelar, Ph.D., has spent over 30 years in education as a teacher, administrator, university professor and consultant. She has published numerous articles and three books on educational topics and two Hemingway biographies. | **Abstract**: Recent scholarship has sparked debate regarding the relevance of Hemingway's novels and short stories. Some of his most famous works are no longer staples in American Literature curriculum, and it feels like Hemingway is under attack. His personal life, including his four marriages, has caused some to label him a chauvinist and a womanizer. While his female characters have been criticized for being too passive and too traditional. Similarly, the hyper-masculine images of his code heroes as well as his personal self-promotion as a great sportsman, lover, and warrior have been labeled as toxic. This paper

will briefly review the attacks on Hemingway but argue that the themes in Hemingway's novels and short stories are as relevant today as there were 100 years ago. As modern readers grapple with the wars in Ukraine, the Middle East and elsewhere, Hemingway's themes of alienation, isolation and disillusionment still seem relevant. Though Heming may longer command uncritical admiration, his works continue to raise good questions about the character and roles of women, the definition of masculinity and the costs of war.

Greg Clark and Hemmy Go Fishing | Thomas Smith, Independent Scholar | Bio: N/A | **Abstract**: Ernest Hemingway was a fly fisherman, and so was Gregory Clark. Clark's fishing journals confirm that he fished his father's club's stretch of the Beaver River on many occasions between 1920 and 1924. While Jock Carroll and William Burrill have well-documented accounts of Clark and Hemingway once fishing the Credit River, north of Toronto, I have been trying find out where they went fishing on those other occasions. I've been fly fishing a particular stretch of the Beaver River in Grey County, Ontario for 54 years. This same section has been leased by a small club of Torontonians since 1860. Joseph T. Clark—Greg's father and editor-in chief of the Toronto Star in 1920—was a member of this club. Greg may have taken Hemingway to his dad's club's stretch of the Beaver River on one of those other occasions. I'll be presenting what I've uncovered through research at the Canadian Archives, the Kennedy Library, the Grey Highlands Museum, Clark/Drew-Brook family artifacts, and the fishing club's journals and annual meeting minutes.

Hemingway as Mentor: Reframing the Callaghan-Hemingway Friendship | Janet Somerville, Independent Scholar | Bio: Janet Somerville taught literature in Toronto for twenty years. She has contributed to the Hemingway Letters Project with correspondence she found during her research for Yours, for Probably Always: Martha Gellhorn's Letters of Love & War 1930-1949 about which she appeared on an episode of One True Podcast. Somerville contributes frequently to the Toronto Star book pages & interviews authors, including Patrick Hemingway for Dear Papa. She's working on a book about Morley Callaghan's writing life in letters. | **Abstract**: Torontonian Morley Callaghan, at the time of his death in 1990, was much admired as a grand old man of letters, and certainly as a master of short fiction. *The New York Times* had written, "If there is a better short story writer in the world, we don't know where he is." He was so openly secure in his sense of the singularity of what he had done-in the Thirties, when he was in his thirties—Callaghan had published 23 stories in *The New Yorker* alone. It is hard to imagine him as a "green" young man, yearning for approval, but that is who he is in the letters written to his friend, Ernest Hemingway, a reporter with one book under his belt (*Three Stories and Ten Poems*) who he had met in the summer of 1923 when they were both filing stories at the *Toronto Daily Star*. Morley wrote to Ernest in Paris, where he was in touch with new writers who were on the edge, including Scott Fitzgerald, Ezra Pound and Gertrude Stein, and the editors of new magazines, like Ernest Walsh (*This Quarter*), Eugene Jolas (*transition*) and Ford Madox Ford (*the transatlantic review*). From Paris, Hemingway assured young Callaghan, stuck in Toronto in what they both agreed was a "backwater," that he would show his stories around and try to get him published by editors who would recognize and appreciate what he was trying to do. In Hemingway's papers at Boston's John F. Kennedy Presidential Library, there are letters from Callaghan written in Toronto, ambitious but sometimes timorous. They tell a touching story of an emerging writer that is astonishing in itself, but also because Hemingway not only advised and praised the young Morley, he helped to place several stories with Paris literary magazines. His faith in Callaghan's talent even led him in May 1926 to approach Robert McAlmon, the editor at Contact Press, with an offer to share the cost 50/50 of publishing Callaghan's debut novel (then called *Backwater*), if McAlmon decided to acquire it. Hemingway insisted that even though he'd read the manuscript months earlier that he could "still remember it and that parts of it seem very actual," with "the picture of the town and of the people," swell. Hemingway would not have had much money to spare then, having split from his first wife Hadley and moved into the tiny, borrowed studio of his painter friend Gerald Murphy. Such a financial commitment was particularly generous and underlined his belief that Morley was "the only guy in Canada there was even any hope for." Based on correspondence between Callaghan and Hemingway in their personal papers as well as others in their circle in the 1920s (including Robert McAlmon, Scott Fitzgerald, Maxwell Perkins, Ezra Pound and others) and ongoing conversations with Callaghan's surviving son Barry (now 88), the paper will explore the nature of their friendship.

Morley, Buffy, and (Another) Jake: 3 Canadian Variations on the Myth of Hemingway's Paris | Neil Stubbs, Camosun College | Bio: Neil Stubbs teaches at Camosun College in Victoria, Canada. A scholar of American literature and U.S. history, he has published articles in the Theodore Roosevelt Association Journal and The Hemingway Review. He has regularly presented at Hemingway Conferences since 2002. | **Abstract**: In his letters, Ernest Hemingway had few kind words for Canada or its inhabitants. However, as foreign correspondent for the Toronto Star, he did share with Canadian readers his contempt for American expatriates in Montparnasse, reporting that "American Bohemians in Paris" were "a

strange-acting and strange-looking breed" (Dateline: Toronto 114). Arguably, Canadian expatriates were themselves a breed apart, since they were outliers even among the other outsiders. Just as Canada was a peripheral presence on the northern frontier of the United States, Canadian authors haunted the fringes of American expatriate society, observing and reinterpreting the mythic version of Paris that Hemingway enshrined in his fiction. Hemingway's *Star* colleague Morley Callaghan would appear as Jake Barnes' friend Braddocks in *The Sun Also Rises*. His wife would be lampooned in Jake's aside: "She was a Canadian, and had all their easy social graces" (Hemingway, *SAR* 25). In real life, Callaghan defeated Hemingway in the boxing ring, a triumph he upheld through his own perspective of events in *That Summer in Paris* (1963). Montreal-born John Glassco followed with his own recollections in *Memoirs of Montparnasse* (1970), celebrating his relationship with Graeme Taylor and their friend Robert McAlmon, Hemingway's early publisher. This chronicle was partly a response to Callaghan's unkind depiction of Glassco (a.k.a. "Buffy") and Taylor's homosexuality; they may have also influenced Hemingway's characterization of Brett Ashley's nightclub entourage in *The Sun Also Rises*. Finally, years after Hemingway's involvement with the *Toronto Star*, the Canadian Broadcasting Corporation produced its own re-imagining of his myth of 1920s Paris. In 1988, the CBC released *Chasing Rainbows*, a 14-episode mini-series that transplanted the Lost Generation from Montparnasse to Montreal, featuring lovelorn protagonists Jake Kinkaid and Paula Ashley, whose names and situation bear an uncanny resemblance to those of the expatriate couple in *The Sun Also Rises*.

You Knew Where the Sea Was: Landscape as Emotion in *The Sun Also Rises* and *Men Without Women* | Ross K. Tangedal, University of Wisconsin-Stevens Point | Bio: Ross K. Tangedal is Associate Professor of English and Director of the Cornerstone Press at the University of Wisconsin–Stevens Point and an associate volume editor of *The Letters of Ernest Hemingway* (Cambridge University Press). He is the author of *The Preface: American Authorship in the Twentieth Century* (Palgrave Macmillan 2021), editor of the Penguin Classics Edition of *The Sun Also Rises: And Stories from In Our Time and Men Without Women* (forthcoming June 2026), and editor of four essay collections, including the forthcoming *Good Country: Ernest Hemingway and the American West* (University of Nevada Press 2026). | **Abstract**: The Penguin Classics Centennial edition of *The Sun Also Rises* also features several stories and vignettes from the period, many of which focus on the same representation of emotional detachment that is present in *SAR*. In putting together the edition, I was struck by how Hemingway treated landscapes in his novel, as well as in his corresponding stories. Landscapes equal emotions, as I put it to my students, and for this presentation I will illuminate how Hemingway used the natural world and modernity to display the complexity of human emotions he was trying to convey through his characters. From Paris and Burguete, to Bayonne and Pamplona, Hemingway's novel makes the landscape as much a character as his broken people, something he was keen on investigating in his short fiction, as well.

Bad Hand, Bad Heart: Disability in *Across the River and into the Trees* | Michael Thurston, Smith College | Bio: Michael Thurston is the Helen Means Professor of English at Smith College. He edited the Norton Critical Edition of *The Sun Also Rises* (W. W. Norton & Company, 2022), and his Cambridge Introduction to Ernest Hemingway will be published in the fall of 2025. | **Abstract**: It is probably fair to say that *Across the River and into the Trees* (1950) is no one's favorite Hemingway novel. Keenly anticipated by readers who had waited for ten years for a new novel by Hemingway, the book met with many negative reviews. These rankled the author, who argued that the novel had been misunderstood and that readers were simply missing the multidimensional experimental character of the narrative. While time has tended to support the critics, and while there is much that weakens the novel (its diffuse and repetitive dialogue, its dearth of the phenomenologically persuasive accounts of expert action), *Across the River and into the Trees* merits rereading. Hemingway's construction of a confessional path to grace salvages what might otherwise be dismissed as merely an older man/younger woman wish fulfillment plot and it deepens the significance of rebirth noted in the name of the young woman: Renata. In this paper, I approach Hemingway's elaboration of penitential or purgatorial themes through the lens of disability. Richard Cantwell, the protagonist, suffers from a heart condition; this condition ensures that the narrated visit to Venice is his last and that he dies at the end of the novel. He also suffers from multiple wounds sustained in combat, chiefly a wound to the hand that remains imperfectly healed. My analysis shows how narrative attention to Cantwell's disabilities is crucial to the novel's purgatorial project. While a good deal of scholarly attention has interpreted disability in some of Hemingway's earlier work (especially *The Sun Also Rises*), I argue that it is at least as central and important in his later work as well.

***The Waste Land* Also Rises: T. S. Eliot, Influence, and Legacy | Michael Thurston, Smith College | Bio**: Michael Thurston is the Helen Means Professor of English at Smith College. He edited the Norton Critical Edition of *The Sun Also Rises* (W. W. Norton & Company, 2022), and his Cambridge Introduction to Ernest Hemingway will be published in the fall of 2025. | **Abstract**: The relationship between T. S. Eliot and Ernest Hemingway was complex and unstable. Eliot was an

admirer of Hemingway's early fiction, singling him out as one of the "interesting" prose writers emerging in and from America. Hemingway occasionally had good things to say about Eliot's poetry, not surprising in light of both writers' orbit around the gravity of Ezra Pound. But Hemingway was more often harshly critical of Eliot; in the *Transatlantic Review* and in *Death in the Afternoon*, the younger writer is scathing about Eliot and Eliotic modernism. In this paper, I read *The Sun Also Rises* alongside *The Waste Land* to show that in spite of Hemingway's explicit stance, Eliot exerted a strong influence on Hemingway in the first phase of his career. I suggest that the force of Eliot's influence is part of what explains the corresponding force of Hemingway's rejection; his disavowal of Eliot resembles the dismissal-via-parody to which Hemingway subjected Sherwood Anderson, Gertrude Stein, and F. Scott Fitzgerald. Finally, I go on to trace Eliot's lingering presence in Hemingway's legacy, not least in the two writers' shared antisemitism, which has provoked important reconsiderations of their work.

Peripheral Veterans: What Pat Guthrie's War Reveals about *The Sun Also Rises* | Robert Trogdon, Kent State University | Bio: Robert Trogdon is a professor of English at Kent State University and the editor of the Library of America's Ernest Hemingway series. He also serves on the editorial advisory board for the *Letters of Ernest Hemingway* and is the author of *The Lousy Racket: Hemingway, Scribners and the Business of Literature*. His *The Annotated The Sun Also Rises: The 100th Anniversary Deluxe Edition* will be published in September 2026 by the Library of America. | **Abstract**: Patrick Stirling Guthrie, the model for Mike Campbell in *The Sun Also Rises*, is something of a mystery. While the lives of the other individuals who accompanied Hemingway on the 1925 trip to Pamplona and were eventually immortalized in the novel have had their side of the story told, little is known about Guthrie's life before 1925. My paper will explicate what can be determined about Guthrie's past, particularly his history in World War I. Guthrie was an officer in the 1st Life Guards, a cavalry unit that—with the exception of the Battle of the Somme—took part in all of the major British Army actions on the Western Front from 1914 to 1918. Far from being a bankrupt drunk for no apparent reason, I contend that, in Campbell, Hemingway created a portrait of a man dealing, albeit in a bad way, with the aftereffects of his wartime service.

Testicles and Noses: Postwar Body in Hemingway's Early Work | Yukihiro Tsukada, Kwansei Gakuin University, Japan | Bio: Yukihiro Tsukada is a professor of Film and American Studies at Kwansei Gakuin University in Japan. His specialty is Film and American Studies (including Literature and Cultural Studies). He has been exploring the relationship between film and cultural/sexual politics, particularly emphasizing the influence of technology concerning war(s). He is the author of *Cinematic Body* (2025), *Cross-Media Hemingway* (2020), *Cinema and Gender* (2010), ,and the editor of *The Body of Modernism* (2022), *Media and Empire* (2021), and *Cinema and Technology* (2015). | **Abstract**: Hemingway, poetry, testicle transplant surgery—is this combination strange? In 1920, Dr. Serge Voronoff's experimental results shook postwar Paris, demanding a rethinking of the body. He claimed to have transplanted monkey testicles into male genitalia, restoring astonishing "youth." Subsequently, he performed hundreds of procedures using his "monkey gland cocktail," becoming a magician of youth. The adult elixir "monkey cocktail" was enjoyed on the banks of the Seine. As Michael Reynolds points out, this testicle scandal became a prime target for the media. For example, *The Chicago Tribune* published a photo of the body of Harold McCormick, a wealthy man who underwent the surgery. It was like a public show of "the man with monkey testicles." A body in which "old age" and "youth" coexist is worthy of being called a freak. The miracle produced by the secretions of African chimpanzees was a spectacle that enlivened postwar Paris. The testicle scandal was a spin-off of "The Murder in the Rue Morgue" (1841) and foreshadowed the appearance of *King Kong* (1933). Naturally, the masculinity represented by the "ape" connects to racial factors, evoking revulsion and fascination, envy and terror. Both the orangutan in "The Murder in the Rue Morgue" and the giant ape in King Kong are metaphors for the "Black man." But what is interesting here is that Hemingway, during his Paris period, reacted to this testicle scandal by writing three poems: "Kipling," "Stevenson," and "Robert Graves." Monkeys, testicles, and medical technology became the subjects of Hemingway's early poetry. The desire for a young body is not unique to Voronoff and McCormick. However, it is also true that a particular fantasy was prevalent in postwar Europe. It is well known that World War I was a technological war that made extensive use of weapons of mass destruction. The merits and demerits of World War I are not limited to weapons alone. It also had a tremendous impact on the bodies of soldiers. Highly developed medical technology connects, modifies, and regenerates fragmented bodies. Frankenstein-like technology changed the concept of the body. It is understandable that this gave rise to the illusion that the body could be regenerated at any time. As a result, the aftermath of war produced "wounded soldiers" as an ironic crystallization of technology. Behind the frenzy of the Jazz Age and the testicle scandal, "freaks" suddenly appeared and swarmed. The war veteran is a byproduct of war technology. The "monsters" birthed by Medical Prometheus reflect nothing less than the desire for restored bodily function and youth. Voronoff's magic is directly connected to the contemporary medical technology and the desire for bodily restoration that created the freaks. This presentation connects Hemingway's early poetry and short stories to the above context. The modernist starting point of

poetry will likely connect to longer works like *The Sun Also Rises* through the experimentation of short stories. We examine the "body" woven by technology and freaks.

Toxicity and Environmental Pollution in Hemingway's *Across the River and Into the Trees* | Lisa Tyler, Sinclair Community College, Retired | Bio: Lisa Tyler is a professor of English at Sinclair College in Dayton, Ohio, where she has taught for more than 35 years. She has published four books and more than 50 articles in academic journals and edited collections. She serves as secretary on the Hemingway Society board and edits the Hemingway Review blog. | **Abstract**: The theme of the "spoiled wilderness" of Ernest Hemingway's *In Our Time* (1925) and his poetic diatribe in *Green Hills of Africa* (1935) against water pollution in the Gulf Stream indicate his concerns about environmental contamination very early in his career. Toxins and environmental pollution figure especially prominently in his 1950 novel *Across the River and into the Trees*. Set in Venice and the surrounding countryside, the novel depicts the ugly aftereffects of midcentury European modernity, from the visual pollution of "smashed buildings and outbuildings of what was now a ruined country house" to the war dead floating in the river (13, 20). Hemingway laments both urban air pollution in the city of Venice and the "miserable view" created by metallurgic factories in the Italian countryside (35). Hemingway also muses on more deliberate forms of toxicity. His American protagonist, General Richard Cantwell, ruminates on the dangers of the powerful pharmaceuticals he ingests in an effort to stave off the heart disease that is slowly killing him. Jackson, Cantwell's driver, says that he never saw wolves when he was growing up in Wyoming because "they poisoned them out" (24)—a then-common practice to control their population and reduce livestock depredation. Cantwell also refers mockingly to atomic bombs and the potential deployment of anthrax and botulism as biological weapons before later acknowledging that their use would be worse than horrible (40, 197). On its website, the CDC now designates anthrax as Tier 1 because of its "significant potential for mass casualties," and it labels botulism "one of the deadliest toxins known." The risks of contamination to the environment are a running theme in the novel's various settings and suggest that—despite his frequent travels by car and jet—Hemingway is nevertheless profoundly skeptical of modernity and the lasting toxins and environmental contaminants it leaves in its wake.

Bookends of Desire: From *The Sun Also Rises* to *The Garden of Eden* | Kim Vanderlaan, Pennsylvania Western University | Bio: I, Kim Vanderlaan, teach American Literature and composition at Penn West. I have published on Cather, Wharton, James and Hemingway in such journals as *American Literary Realism, Western American Literature, Cather Studies, Journal of American Studies* and *Journal of American Culture*. | **Abstract**: In spite of the many years between their publication and their vastly different subject matter and settings, various key passages in *The Garden of Eden* echo those in *The Sun Also Rises*. In many ways Hemingway's first and final (posthumously published) novels can be read as book ends – not just as symbolic brackets to his life, but as contemplations on what it means to live the life one has (impossible love thwarted by injury, war and despair) as opposed to constructing the life one might ideally want (attainment of a love catering to one's sexual as well as writing needs and desires). "I thought I had paid for everything," Jake Barnes thinks after contemplating the impossibility of being 'just friends' with a woman -- Brett Ashley to be specific. This simple equation (and the rest of the passage—"…Enjoying living was learning to get your money's worth and knowing when you had it" (Sun 152)) works in both novels. Daniel Train's discussion of Hemingway's "metaphysical exploration of writing and artistic creativity" (33) suggests how we might read this 1986 text, not least his confession that the temptation for "some kind of biographical analysis or explication" (31) is simply too great. My paper will respond to Train, as well as to Carl P. Eby, who reminds us that Bosch's *The Garden of Earthly Delights* triptych painting is central to Hemingway's original manuscript, even "if not the Scribner's version" (67) – which so dramatically reduced the heft of the original. Building on Eby's sense that Hemingway's characters, particularly in this novel, "oscillate between the various permutations possible within an unstable binary system structured by the bisexual division of Hemingway's ego" (76), and believing that Jake's asexual dilemma may stem from his author's psyche more than the war's violent toll, I intend to explore both the protagonists' and the author's oscillations and permutations -- briefly in *The Sun Also Rises* with an extended focus on *The Garden of Eden*.

Ernest Hemingway and Tim O'Brien: From Journalism to Art | Alex Vernon, Hendrix College | Bio: Alex Vernon is M.E. and Ima Graves Peace Distinguished Professor of English at Hendrix College, Arkansas. He teaches post-1900 American literature, some film, and writing. He received a 2020-2021 National Endowment for the Humanities Fellowship for *Peace is a Shy Thing*. He's currently working on two international collaborations: *The Letters of Ernest Hemingway* volumes 7 and 8, and *The Spanish Earth by Ernest Hemingway and Joris Ivens: The Definitive Photobook Edition*. | **Abstract**: Two of 20th century America's most accomplished war novelists, Ernest Hemingway and Tim O'Brien, began their writing careers

working for newspapers. This presentation compares their journalism roots, discusses how as creative artists they developed a kind of anti-journalism, and concludes by observing ways O'Brien's aesthetic shares and departs from Hemingway's.

Hemingway and Karsh | Michael Von Cannon, Florida Gulf Coast University | Bio: Michael Von Cannon is an instructor at Florida Gulf Coast University. He is the co-creator and producer of the Hemingway Society's One True Podcast and co-author (along with Mark Cirino) of *One True Sentence: Writers & Readers on Hemingway's Art* (David R. Godine Publisher, 2022). He is also co-editing the final volume of *The Letters of Ernest Hemingway: 1957-1961* (Cambridge University Press, upcoming). His articles on American literature have appeared in *The Hemingway Review*, the *F. Scott Fitzgerald Review*, and *Poe Studies*. | **Abstract**: This panel will include presentations by members of the editorial team of the final volumes of Hemingway's letters, 1957-1961: J. Gerald Kennedy, Boyd Professor Emeritus at Louisiana State University, who served as an advisory editor of Volumes 1-3 of the Letters; Michael Von Cannon, who co-produces, with Mark Cirino, the Hemingway Society's One True Podcast and The Norton Library Podcast; and Valerie Danby-Smith Hemingway, who serves in an advisory role. She met Ernest Hemingway in 1959 and served as his secretary in his final years. She also took dictation for a number of letters sent with Hemingway's signature and her presentation offers a first-hand account of the people, places, and events described in the letters. During this panel, the members of the editorial team will discuss how working on the final volumes has led to "unforeseen discoveries." The panelists will highlight a selection of new letters added to the volumes, provide glimpses into the archival and annotation research they have completed over the last two years at several sites, and explore the way seemingly minor correspondents have taken on a more significant role.

Sacred Spaces: Hemingway's Spiritual Transcendence in Writing | Grace Waitman, Washington University in St. Louis | Bio: Grace Waitman is a lecturer in English at Washington University in St. Louis and a doctoral candidate at St. Louis University. She studies American Studies and educational psychology. She focuses on twentieth-century American fiction, creativity and motivation, and the role of narrative in creating meaning out of everyday experiences. She is currently working on a broader Hemingway project which investigates how his narratives imaginatively convey his experiences. **Abstract**: This paper will explore the ways in which Hemingway consecrates various spaces in his writings, which reflect a spiritual transcendence that he infuses these spaces with, based on his style of writing about them; it will then also investigate how his writing elevates and exalts these spaces in relation to influences from his Protestant and Catholic backgrounds, and various religious interests.

Snapshots of a Legend: Hemingway as Collector and Captured Subject | Grace Waitman and Grace Kahler, Washington University in St. Louis | Bio: Grace Waitman is a lecturer in English at Washington University in St. Louis and a doctoral student at St. Louis University. She studies American Studies and educational psychology, and her focus is twentieth-century American fiction, creativity and motivation, and the role of narrative in creating meaning out of everyday experiences. She is currently working on a broader Hemingway project which investigates how his narratives imaginatively convey the experiences he underwent. **Bio**: Grace Kahler is a Bachelor's degree candidate at Washington University in St. Louis. Her work focuses on Communication Design and Creative Fine Arts with a specialization in photography and visual analysis. Her research encompasses images and work of Japanese Americans, especially visual artists. Currently, she is undertaking a broader research and creative project centered around Hemingway's engagement with and influence by painters and other artists during the 1920s, as well as a related investigation into photographic depictions of him in later life, with an interest in the various personas he conveyed publicly, as well as what such images can reveal about him personally. **Abstract**: As Yousuf Karsh takes Hemingway's portraits at his home in Cuba, 1957, he describes the author and adventurer as, "a man of peculiar gentleness, the shyest man I ever photographed – a man cruelly battered by life, but seemingly invincible." Hemingway is frequently credited to have carried an interest in the arts especially during his time in Paris during the 1920s as he rubbed shoulders with artists like Miró and Picasso. But what do we make of the thousands of photos, both posed and caught candidly, that capture Hemingway away from his literary pursuits and prowess? As photographs of Hemingway continue to be seen as a primary source in recounting his life and history, we propose a creative multimedia presentation panel which investigates two primary themes: first, Hemingway as a collector of art – both artworks and artists – including those which most influenced him, perhaps especially those we name above, but also, the artists who heavily influenced his life, work, and perspective during these earlier years of his life; but then, secondly, we explore the ways in which Hemingway and his life can and is seen as art – in and of itself. In other words, Hemingway as a subject reveals much about the mythos about him, and his enduring legacy, that still continues in the world today – over a century after his birth. After all, it proves undeniable that portraits of Hemingway in his final years visually carry the weight of a man who has seen it all. But in thinking about Hemingway through the lens of both celebrity and artist, we find ourselves in a position of

being drawn to his portraits as a window into perhaps another insightful source of his presence and enduring legacy, beyond even just his written works. Part of the reason why people seem so drawn to documentary photography, in its loosest terms, is because of its pursuit of authenticity in the moment. Through interrogating these images through the framework of more formal visual analysis, we can begin to see the considerable impact that Hemingway did have – and arguably, continues to have – on persons impacted and influenced by his legacy. Our creative multimedia presentation bridges theory and creativity, literary inquiry and visual imagery, to explore the ways in which art both impacted and influenced Hemingway himself – his art collection, his artist friends, and the painters and other artists he explicit mentions or even implicitly references in his work. But then, we take our inquiry further, to analyze the ways in which Hemingway himself exists and serves as a subject of art – perhaps found most readily in the photographic documentation of his life and legacy. Through this exploration, we strive to examine, not only the ways in which art impacted and influenced Hemingway himself, but what this type of consideration of him as an artistic subject reveals about the myriad of dimensions of his life, character, personality, and writings – as well as the artistry that he brought to his own work and the larger world of which he was a part. As one of the earliest celebrities to be vaunted with the innovative technology of photography that followed him over the course of his entire life and career, this type of investigation can reveal not only different aspects of his celebrity and personas, but also, the ways in which his presence and legacy still continue to resonate so strongly even into the first quarter of the twenty-first century. Our creative multimedia presentation will begin with Hemingway's own engagement with art as a collector, his relationships with various artists – perhaps during his earlier years, and his mention of artists in his writings. It will then delve into his presence in selected and notable photographs taken of and even by him over the course of his life and career, with a collation and cataloguing of what these images might reveal about him. Finally, our study will conclude with a creative product which postulates what the modern Hemingway symbolizes and represents – in a melding and a merging of his history with his legacy. We might even inquire into the resonance of his legacy within the broader world of AI.

The Star Abroad: 100 Years After Hemingway | Richard Warnica, *Toronto Star* Journalist | Bio: Richard Warnica is a senior opinion writer and feature editor at the Toronto Star and a former reporter and editor for, among others, the National Post, Maclean's, Canadian Business, the Edmonton Journal and the Tyee. He has also written for Wired, Hazlitt, the Walrus, Politico Magazine and many other publications. A graduate of the University of Victoria (BA, 2003) and the University of British Columbia (MJ, 2006), Warnica was a 2018-19 Southam Fellow at Massey College and has taught feature writing and creative nonfiction at Humber College and the University of Toronto Mississauga. Warnica has been a finalist for most major Canadian journalism prizes, and has won several awards for his feature writing and investigative reporting. He is currently at work on a book about Mark Rothko and Donald Trump. | **Abstract**: More than a century after he filed his last story for the paper, Ernest Hemingway remains without doubt the most famous foreign correspondent in the history of the Toronto Star. The fact that "Papa" seemed to resent the Star, and detest his editor Harry Comfort Hindmarsh (once described by a contemporary as "a revolving son-of-a-bitch, that is, a son-of-a-bitch any way you looked at him), hasn't at all dimmed the paper's pride at having once employed one of the 20th century's most acclaimed novelists. But while Hemingway remains without doubt the most prominent reporter to ever work abroad for the Star, he is not necessarily the most distinguished, at least in terms of pure reporting. Michelle Sheppard's coverage of international terrorism in 2000s earned global acclaim. Daniel Dale, the Star's Washington Correspondent between 2014 and 2020, all but invented the art of fact-checking Donald Trump. And though considerably less accomplished than Dale or Sheppard, and certainly less famous than Hemingway, I have, since 2024, been covering Trump, his re-election and his administration for the Star. In this talk, I look at Hemingway's Paris work and compare it in style, aim, topic and format to the Star's contemporary international work.

A Ghost of Hemingway: Connection, Authenticity, and Consent in AI-Generated SANTIAGO | Rebecca Watson, Toronto Metropolitan University | Bio: Rebecca Watson is a PhD Candidate in Communication and Culture, jointly run by Toronto Metropolitan University and York University. Rebecca approaches her work on emerging technology with a background in Art History and Curatorial Studies, where her research has centred on sexuality and the fetishization and/or condemnation of queer women reflected in Baroque art, literature, and legal records. Her current research uses feminist philosophy to explore cultural and historical patterns reflected in deepfakes and art historical precedents, examining how throughout history society contests, normalizes, or challenges forms of objectification and bids at control. | **Abstract**: With the signature hazy, dream-like feel of Artificial Intelligence (AI), short film *SANTIAGO* (2024) uses generative video technology to visualise Ernest Hemingway's *The Old Man and The Sea* (1952). Seemingly speaking from beyond the grave, we also hear a Hemingway-like voice as it narrates excerpts from the author's final novel published in his lifetime. Straddling the line between simulation and reality, these excerpts were generated using ElevenLabs' voice cloning tool and real audio

clips of Hemingway himself (Digital Da Vincis, 2024). Similar to video deepfakes, voice clones are created through a multi-step process of sampling, analysis, feature-extraction, training, and generating output. In action, an AI algorithm begins by analyzing a large sample of recordings, where it will then recognize the patterns, nuances, and tones of an individual's voice and produce an AI model which can be programmed to say anything in the tone and style of the original voice samples (ElevenLabs). Voice cloning raises interesting points of speculation within the realm of creativity and literary legacy. For example, the tangential connection to a historic author's real voice may offer new and renewed points of connection with the work itself, and AI-generated video offers reality-defying play as it visualizes and re-imagines a textual source. In *SANTIAGO*, safari animals walk surreally along the ocean floor – the protagonist dreams, and we do alongside him. Though perhaps providing listeners with the feeling of connection to Hemingway's work, or even the author himself, *SANTIGO*'s AI-generated voice clone provides an interesting opportunity to explore the very notion of authenticity. In *Simulacra and Simulation* (1981), Jean Baudrillard describes the concept of the simulacra – a copy which has no original. The voice clone mimics Hemingway's voice, speaking his written words, but there is no true original. We may also extend Baudrillard's reflections on Walter Benjamin's concept of the "aura", wherein reproducing art results in the loss of "its presence in time and space, its unique existence at the place where it happens to be" (Benjamin, 1935). This causes us to question whether the simulated reproduction of Hemingway's voice actually works to detach us from the original work, rather than draw us nearer. Baudrillard and Benjamin offer another valuable avenue of engagement with the work under discussion as we consider reality, simulation, and connection. Finally, matters are further complicated as we consider possible issues raised within the domain of ethics and consent in posthumous digital necromancy – the technology-facilitated re-animation of the deceased (Hutson & Ratican, 2023; Muskaan, 2025; Sabre & Meads, 2025). While providing opportunities for continued connection, and grief in certain circumstances, we must critically consider the ethics of using an individual's voice after their death in scenarios they could not consent to. My proposed paper aims to explore *SANTIAGO* (2024), and the ways in which Hemingway's presence or absence in this work can be connected to a broader conversation surrounding AI simulations, authenticity, re-imagination, human connection, and the digital afterlife. Through showing excerpts from the short film alongside my presentation, I am eager to engage in conversation with Hemingway's scholarly community on the ways in which AI extends or distorts personal and literary legacy.

Writing Apps, "Condensing the Classics," and Hemingway's Journalistic Style | Michael Weisenburg, University of South Carolina | Bio: Michael C. Weisenburg is Director of the Irvin Department of Rare Books and Special Collections, University of South Carolina Libraries. His Primary research field is in 18th and 19th American literature and book history. He has had articles appear in *ESQ: A Journal of Nineteenth-Century American Literature and Culture, The New England Quarterly, Rhetoric Society Quarterly, American Periodicals*, and, more recently, a chapter on comic books as rare books in an edited collection on *Comic Books, Special Collections, and the Academic Library* published by *ACRL*, a chapter on "Print Culture and the Enduring Legacy of Confederate War Monuments," and a brief note about a Jazz Age Parody of Robert Burns. | **Abstract**: It's commonplace to attribute Hemingway's sparse prose style to his early career as a newspaper reporter. The usual story starts with an analysis of the *Kansas City Star* style sheet that provided stylistic and rhetorical rules he later transposed into fiction, and his subsequent work as a reporter and foreign correspondent for the *Toronto Star* reinforced habits of compression, declarative sentence structure, and a reliance on surface fact to imply deeper meaning (the fabled "iceberg" approach). The Hemingway app proposes to help struggling writers with precision and clarity by "highlighting common errors to make your prose bold and clear, in the style of Ernest Hemingway's simple and direct writing." The results are often a flattening and deadening of any sense of style whatsoever, which raises the question: "what is it that people think Hemingway sounds like?" It's a surprising cultural effect that a reconsideration of the early journalism can help remedy. As Scott Donaldson long ago pointed out, Hemingway's articles were "remarkably personal for a profession which lays claim to objectivity," and Elizabeth Dewberry has argued "although Hemingway often complained that journalism robbed him of the juices he needed to write fiction, there is evidence that moving among journalism, creative nonfiction, and fiction stimulated all his writing, that his work in each genre informed and enriched his experience in the others." Put simply, the truth is that Hemingway never wrote the way the popular imagination hears him. I propose to investigate the myth and fetishization surrounding the formative influence of Ernest Hemingway's early journalism on how later readers and writers have imagined Hemingway to have written. Specifically, I am interested in how Hemingway's famed style has been aped and commodified for a variety of writing apps and AI assistants. I will do so by offering a close reading of some of Hemingway's early Toronto Star stories, especially the satirical essays "Our Confidential Vacation Guide" and "Condensing the Classics," along with writing apps such as Grammarly, hemingwayapp.com/, https://www.welcome.ai/solution/hemingway, and reading aids such as magibook.co/ . Close reading these newspaper pieces alongside how various writing apps interpret his prose afford us an opportunity to reinterrogate Hemingway's journalistic training on his literary style and help demonstrate how Toronto provided both geographic and institutional

context for the consolidation of that training against the backdrop of transnational literary modernism. "Our Confidential Vacation Guide" and "Condensing the Classics," are especially enlightening in the way it presages our post-AI relationship with reading in the context of internet listicles and international business communication. NB: While my argument and writing is wholly my own, I will be playing around with various AI tools and running Hemingway's own prose through these tools to prove my point. I can attest that the results are often equally hilarious and horrifying, but they do allow for meaningful linguistic analysis of what the young Hemingway was able to achieve while writing within the stylistic constraints of newspaper journalism.

The Bolshevik Revolution and the Education of Ernest Hemingway | Frederick H. White, Utah Valley University | Bio: Dr. Frederick H. White is Professor of Russian and Integrated Studies at Utah Valley University and a Fellow of its Center for National Security Studies. He has published eight books and more than fifty academic articles on Russian literature, film, and culture; a leading authority on the writer Leonid Andreev and the filmmaker Aleksei Balabanov. His research spans Russian Modernism, psychiatry and literature at the fin de siècle, cultural economics, and Russian/Soviet cinema. He is currently completing a monograph, Ernest Hemingway and the Soviet Union. | **Abstract**: Ernest Hemingway's reportage from the 1922 Genoa World Economic Conference marked his first sustained "education" in Bolshevism and decisively altered his political and professional horizons. Before Genoa, the twenty-three-year-old correspondent's grasp of the October Revolution was second-hand, refracted through progressive American journalism and Isaac Don Levine's book *The Russian Revolution* (1917). Genoa reshaped that understanding. For three weeks Hemingway chronicled high-stakes negotiations in which Soviet envoys faced wary Western delegates, gaining an unmediated view of Bolshevik statecraft and witnessing the signing of the Rapallo Treaty. He was captivated by these former revolutionary "outlaws" turned Soviet statesmen. Evenings in a Rapallo trattoria with veteran journalists, Lincoln Steffens, George Seldes, and Sam Spewac, completed his apprenticeship, offering insider information about Moscow politics and translating abstract ideological arguments into harsh political realities; all while honing the terse "cablese" style that would become a Hemingway hallmark. By the conference's end, he was actively seeking an assignment in Moscow, testimony to Genoa's transformative impact. This paper traces the informal circuits through which Bolshevik ideas flowed among North American journalists between 1917 and 1925. Mapping Hemingway onto these news networks revises the prevailing chronology that situates his first substantive encounter with communism during the Spanish Civil War; it demonstrates instead that Genoa first drew him into the Soviet orbit. The study further offers insight into how the conference's diplomatic intrigue foreshadows the political psychology later explored in *For Whom the Bell Tolls*, linking early reportage to mature fiction. By foregrounding Genoa as the place of Hemingway's first education on the Bolshevik Revolution, this paper offers new perspective on the young writer's engagements with communism and on the cultural politics that shaped Western understandings of the emerging Soviet state.

Take Me Back, Burden Hill: Poetry Inspired by Hemingway | L. Lamar Wilson, Florida State University | Bio: L. Lamar Wilson (he/We) is the author of *Sacrilegion* (Carolina Wren/Blair, 2013), a Thom Gunn finalist, and associate producer of *The Changing Same* (PBS/POV, 2019). He's published widely, including in *Callaloo*, *The Nation*, *This Is the Honey* (Hatchette, 2024), *Bigger than Bravery* (Lookout Books, 2022), the Academy of American Poets' *Poem-a-Day*, *New York Times*, *Oxford American*, *Poetry*, and *south*. Wilson, Stanford University's 2024-2025 Mohr Visiting Poet, has received fellowships from the Cave Canem, Civitella Ranieri, Hurston-Wright, and Ragdale foundations. He teaches creative writing, African American poetics, and film and gender studies at Florida State University and Mississippi University for Women. | **Abstract**: *The Hemingway Review* 43:1 published "Hemingway's Boys Are," my response to "The Battler," "The Porter," and other works. That poem inspired "Lauren Oya Olamina Explains Earthseed to Ernest Hemingway" and thirteen linked poems, a *son-not heroic crown* that adds a fifteenth line to each to enter what Kevin Quashie, who titled the nonce form, calls "the sovereignty of quiet" and animate a "Black aliveness" that white (post)modernists fail to imagine. I'll discuss how *The Letters of Ernest Hemingway* lets Hemingway converse with characters he divined, eliciting their responses and crafting others from the characters Black writers have (re-)created. Because of the society's warm reception in Bilbao last year, I aim to attend next summer's Toronto gathering. It would be nice to share how the society has deepened my second collection, tentatively titled *Take Me Back, Burden Hill*, which introduces twenty-first-century readers to more compelling, nuanced conversations about the complicated Everyman, who seemingly wanted to confront the racist, misogynist ideas he and most white men of his times and status were rewarded for mirroring. Perusing letters to Ezra Pound, Gertrude Stein, F. Scott Fitzgerald, Sherwood and Tennessee Anderson, and others, several written while he lived in Toronto and worked for the *Sun*, has helped me invent from literal ashes and the ephemeral ether letters-in-verse to and from not only Octavia Butler's hyperempathetic teenage protagonist in her *Parables* series but also one of his father's Afro-Indigenous patients in northern Michigan; nurse-lover Agnes von Kurowsky; a West African World War I comrade; Madame Rohrbach (aka Marie-

Cocotte/"Tiddy"), Bumby's nanny, while quarantining with Hemingway, his wife, and mistress; Jean Toomer and a mélange of his "literate" characters Becky, Paul, John, Muriel, and Kabnis; and Toni Morrison's Sula Peace, all during and immediately after the writing and publication of *In Our Time* (1917-1926). This son-not heroic crown interrogates Hemingway's desire to move beyond ambivalence to allyship and deems his fraught, gradual descent into madness worth examining more closely in the forum and format he knew best: the creative page/stage. Undergirded by the philosophies that drive the evolving field of documentary poetics, I move beyond the arguably passive posture of a "poetics of witness," a (post)modernist, humanistic, neoliberal positionality that purports to reveal speakers/narrators' subjectivities by including, and sometimes even centering, unadorned, painterly renderings of racialized Objects/Things they encounter, all atavistic critiques of an industrialized labor force they feel undermines an idealized "before"-time in which the primitive, feminized Nature/natural world that these Objects/Things symbolize gave them carte blanche to realize their Edenic Manifest Destiny dreams. Instead, my sequence forces us into ecocritical, reflexive terrain where Objects/ Things speak unblinkingly, even unkindly, calling into the question the very notion of (post)humanism and utopian longing. I enter the gap, joining Ian Marshall in interpolating Marc K. Dudley's scholarship and showing how Hemingway's "genius" hinges on "the futility of fighting back against a capitalist system so rigged" that he cannot "imagine a working-class revolutionary consciousness that results in emancipation" for Black Americans. In my work, they are America's only hope.

Tanks and Trains in Ernest Hemingway's Journalism | Joseph Wray, Lord Derby Academy | Bio: Joseph Wray, a Geoffrey-Leyland Humanities prizewinner and previous artist-writer-in-residence at Liverpool Hope University, is currently a first-year English teacher at Lord Derby Academy, Liverpool, England. His most recent publication in *The F. Scott Fitzgerald Review* is titled "Transcendental Modernity in Fitzgerald's "How to Live on $36,000 a Year," "How to Live on Practically Nothing a Year," and Other Writings". His previous work on Hemingway has blended the creative with the critical by employing text amendment to present Hemingway's Spanish influences. Now, alongside his interest in American transcendentalism and modernism, he independently researches the musico-literary influences of the twentieth century. | **Abstract**: One month after tank training first commences on American soil, Hemingway responds to the "force of more than ten thousand" (Wilson 7) making their way to "Camp Colt" (Anderson 8) with three articles for the *Kansas City Star*. "Six Men Become Tankers", "Recruits for Tanks", and "Dare-Devil Joins Tanks", acknowledge the tank will change the relationship between man and land while redefining masculinity. April 17th's "Six Men Become Tankers" does not "aestheticise the ruinous impact of [this] killing machine" (Deer 440), but uses the tradition of relating "the machine to mythic monsters of the past" (Ruzich 125) to offer a grotesque vision of the tank as a "steel monster" (42). Hemingway presents men navigating "the jumbled terrain of the battle field through a narrow slit" (42) of the "blind creatures" (Tate 70), to expose that while the tank destroys landscape it limits tankers' perspectives so that they fail to comprehend the "barb wire [that] is crunched, trenches crossed and machine gun parapets smothered into the mud" (43). Man's relationship with the land is reconsidered in the first article, the following two reconsider man's relationship with masculinity. April 18th's "Recruits for Tanks" notes a line of men stretching from "the third floor of the Army recruiting station" down the hall and halfway downstairs waiting in anticipation of becoming a "potential crusader" (52). Days later, "Dare-Devil Joins Tanks" parodies the birth of such "hyper-masdculine soldiers" (Ruzich 134) who arise with the new promise of an adventurous life given by the tank. Later, Hemingway's correspondence of the Greco–Turkish war for the *Toronto Daily Star* presents a process of healing both for masculinity and for relationships with landscape. Aiding this process is the train. While still at times it is a mythic creature "winding like a snake" ("Contantinople" 227) pulling passengers apart "from the land" (Aguiar 79), this paper will explore that after the tank destroys relationships with the land during WWI, the train attempts to
restore them.

American Isolationism, David Lloyd George and the Making of Ernest Hemingway, 1922-1924 | Steven Wright, Independent Scholar | Bio: Steven L. Wright earned a BA and MA in history from the University of Cincinnati. After serving five years as a captain/attack helicopter pilot in the US Army's 9th Infantry Division (1980-1985), he worked as a professional archivist and historian for twenty-five years as a captain/attack helicopter in the US Army's 9th Infantry Division (1980-1985), he worked as a professional archivist and historian for twenty-five years. Published numerous articles in peer reviewed history journals in addition to three works of scholarly non-fiction including *Britain's Battle to Go Modern: Confronting Architectural Modernisms, 1900-1925* (Book Guild Publishing, 2018). His first novel was *Grey, Red, Blue . . . Gone* (Book Guild Publishing, 2021). A second novel set during the jazz age in Paris and London titled, *The Manuscript* (Blossom Spring Publishing, 2025) was published in May 2025. He joined The Hemingway Society in 2005 and has presented papers at the 2018 conference in Paris and the 2024 conference in San Sebastian, Cincinnati. | **Abstract**: Many individuals and artistic conveyances influenced a young Ernest Hemingway develop his talent and writing style. The simplicity of a Cezanne

painting. The harmony and counterpoint compositions of Johann Sebastian Bach. The minimal words for maximum effect mantra preached by Ezra Pound. The "abstract relationship of words" and use of repetition espoused by Gertrude Stein. The Kansas City Star's manual of style. There also was the brief impact of several individuals: Sherwood Anderson, Robert Connable, William Bird, Robert McAlmon, Ford Maddox Ford and possibly, Ellen LaMotte. The individual with whom Hemingway probably shared the least time may have had the greatest impact: David Lloyd George, Prime Minister of Great Britain. From April/May 1922 while Hemingway was still in Paris until December 1923 when he quit the *Toronto Star*, the British Prime Minister—whether in or out of No. 10 Downing Street—tangentially engendered Ernest Hemingway's consequential path to leave journalism and devote himself entirely to become a modernist writer. When Hemingway and Hadley left for Paris in December 1921 victory in the Great War had changed America. The nation had turned away from the world. Isolated itself. Pouted. Shunned any obligation to the dead, the wounded, the emotionally crippled, and to future generations. In his first novel, F. Scott Fitzgerald immortalised that the current generation had, "Grown up to find all Gods dead, all wars fought, all faiths in man shaken. . . " A war about nothing had cost the world everything. Although the British Empire was receding into history, unknowingly for many, it embraced the world leadership position abandoned by the United States. The war's troubling aftermath had permeated British society; however, David Lloyd George, prime minister since 1916, would not abrogate what he perceived as a solemn duty to his nation and a worn torn Europe. Lloyd George's foray into post-war issues was dramatic but short lived. He took the lead organizing the Genoa Conference in April/May 1922 to discuss European reconstruction and establish political relations with the newly formed Soviet Union. A quest to maintain British hegemony in the Mediterranean precipitated the Chanak Crisis in autumn 1922, souring relations with the Dominions, particularly Canada. The overreach cost him the premiership. The resulting Conference of Lausanne in December 1922 brought about a significant realignment in the East. And finally, in autumn 1923, the former prime minister undertook a goodwill tour to the US but more importantly he visited Canada, desperate to mend the political/cultural relationship badly bruised by the Chanak Crisis. These historic events served as a primer for the young Hemingway, enabling him to make keen observations of post-war Europe and its leadership that foreshadowed the next twenty-five years. They also proved personally significant. He met Lincoln Steffens at the Genoa Conference who praised his writing. Commenced a fraught association with Max Eastman whom he also met in Genoa. Was introduced to William Ryall at the Conference of Lausanne who tutored him on the realities behind international politics. While en route to Lausanne Hadley tragically lost most all her husband's manuscripts at Gare de Lyon. *The Toronto Star* sent Hemingway to cover Lloyd George's speech in New York City which he neglected—perhaps purposely. And finally, Hemingway missed the birth of his son while en route to Toronto aboard the train of the former prime minister. All these connected events fuelled Hemingway's desire to ditch journalism and focus entirely on his writing. A goal, I contend, that could not have occurred as early as it did without American isolationism and the initiatives promulgated by the prime minister. An important and unintended consequence of Lloyd George trying to bring order to a fractured world ironically provided Hemingway substantive reasons to leave the stultifying confines of the Toronto Star, return to Paris and venture out on his own.

Hemingway's "Old Man at the Bridge" (1938) in *Ken* Magazine: Politics and Poetics | Yuko Yamamoto, Chiba University, Japan | Bio: Yuko Yamamoto is Professor of American literature at Chiba University, Japan. She is the author of *Faulkner's Late Style: Its Development and Metamorphosis* (2023, in Japanese). Her articles have appeared in Japanese and English in a number of journals and books, including *Studies in English Literature*, *Studies in American Literature*, *Faulkner Journal of Japan*, *Journal of Modern Periodical Studies*, *Faulkner and Hemingway* (Southeast Missouri State UP, 2018), and *Faulkner's Families* (UP of Mississippi, 2023). Her research interest lies in relations of literary modernism and popular culture, with emphasis on periodicals and photography. | **Abstract**: It is well known that Ernest Hemingway worked for the Loyalist cause during the Spanish Civil War; however, his political activism was always interwoven with his literary endeavor. As a war correspondent for the North American Newspaper Alliance, between 1937 and 1938, Hemingway visited Spain four times from 16 March 1937 to 3 May 1937 (49 days), from 6 September 1937 to 23 December 1937 (109 days), from 1 April 1938 to 16 May 1938 (46 days), and from 3 November 1938 to 7 November 1938 (5 days), which amounted to seven months. In addition to the newspaper dispatches that had directly drawn from these visits, his political- artistic endeavor for the Loyalist side took various forms, including the narration for the documentary film *The Spanish Earth*, the play *The Fifth Column*, short stories, opinion pieces, and the novel *For Whom the Bell Tolls* (1940). Gilbert H. Muller (2019) correctly regards such writings in the late thirties inspired by the Spanish Civil War as Hemingway's "coherent political project" (ix). At the same time, it is also true that they are the product of Hemingway's aesthetic choices. From 1938 to 1939, Ernest Hemingway published six short stories based on the Spanish Civil War. Among these Spanish Civil War short stories, the most interesting in terms of political- artistic endeavor is the short story, "The Old Man at the Bridge," which appeared in the 19 May 1938 issue of the political magazine *Ken*. Critics such as William Braasch Watson, Gregory S. Baptista, Hans-Peter Rodenberg have detailed the historical context of the story. The titular character "Old Man" at the closing scene has

been variously interpreted, as Denis Casey points out, from "Hemingway Hero" to "the state of an animal" (108). Rather than offering an aesthetic interpretation, this presentation seeks to reinterpret the political stance of "Old Man" in the closing scene by bringing the story back into the context of the magazine *Ken*. Specifically, I will juxtapose the story with Hemingway's opinion piece, "Dying, Well or Badly" (Ken; 21 April 1938), which employs a comparable documentary method. The photograph that accompanies the text will provide a fresh insight into a hidden meaning that is consistent with Hemingway's rhetoric of persuasion as employed in "Dying, Well or Badly." By situating "Old Man at the Bridge" within the context of the magazine, Hemingway's politics and poetics, which were more apparent to his contemporary readers, will be revealed.

"Así se escribe la Historia!": Hemingway and the Metafiction of Truth in *The Garden of Eden* | Hideo Yanagisawa, Mejo University, Japan | Bio: Hideo Yanagisawa is a professor at Meijo University's Faculty of Foreign Studies, specializing in Anglo-American literature with a focus on Ernest Hemingway. He earned his Ph.D. in Literature from Nagoya University in 2016. His research explores Hemingway's marginalia in Cuban archives and cross-cultural interactions between Hemingway and Asia. | **Abstract**: At the Hemingway Museum in Cuba, a vast collection of newspaper clippings has been preserved. Many of these were sent regularly from London to Havana by The Original Romeike, a clipping service company established in the 19th century. However, among them are also clippings selected by Hemingway himself, some of which contain marginal annotations in his own hand. One particularly intriguing item (Item: 8-1431) includes a handwritten comment in Spanish: "¡Así se escribe la Historia!" ("This is how history is written!"). Hemingway's remark—rich with irony—can be interpreted as a criticism of the article's fragmented presentation of facts. The article, reporting in Spanish on Hemingway's receipt of the Nobel Prize in 1954, refers briefly to his past visits to Spain and notes his attendance at a bullfight in Pamplona in 1953. Yet such superficial reporting likely struck Hemingway, who had philosophically engaged in bullfighting and formed a deep personal connection with Pamplona, as reductive and even insulting to his literary and cultural identity. This critical attitude toward clippings resonates meaningfully with *The Garden of Eden* (1986), where the Borne couple argue over a newspaper clipping. Regarding this scene, Carl P. Eby, in *Reading Hemingway's The Garden of Eden* (2023), highlights the psychological tension between the protagonist David's private self and his public persona, a tension mirrored in Hemingway's own life (p. 56). However, this presentation shifts the focus from identity crisis to narrative structure: I argue that the article Hemingway annotated—condemned for its stringing together of fragmentary facts—offers a key to interpreting *The Garden of Eden* as a metafictional text. The novel's fragmented narrative and dialogues reproduce a similar pattern of disconnection and distortion of truth, echoing the clippings' failure to represent the whole. The purpose of this presentation is to reinterpret *The Garden of Eden* as a metafictional text by examining Hemingway's critical stance toward newspaper clippings, as evidenced in the archives of the Hemingway Museum in Cuba. Through an analysis of the representation of clippings within the novel and the fragmentary nature of its narration, I aim to demonstrate how the text performatively enacts the distortion of truth through an accumulation of disjointed facts.

Representations of Death in Hemingway's *The Snows of Kilimanjaro* | Akira Yokoyama, Meiji University, Japan | Bio: Akira Yokoyama is a full-time lecturer at Meiji University, Japan. He teaches American literature and American culture, with a special focus on the representations of stars and public figures. | **Abstract**: This paper examines representations of death in Hemingway's "The Snows of Kilimanjaro." Focusing on the protagonist's memories of the Greco-Turkish War, an event that occurred more than a decade before the publication of "The Snows," I consider the significance of his recollection of the war and its relation to his death. "The Snows" concludes with the death of its protagonist, Harry, and critics have tried to interpret the meaning of this ending. It is noteworthy that Harry appears to be struggling with the memories of the retreating refugees during the war. Hemingway writes: "Now in his mind he saw a railway station at Karagatch and he was standing with his pack and that was the headlight of the Simplon-Orient cutting the dark now and he was leaving Thrace then after the retreat. That was one of the things he had saved to write." In recalling Fridtjof Nansen, who advocated for the population exchange between Greece and Turkey, Harry reflects on the refugees who perished while attempting to cross the snowy mountains: "he sent them on into it when he evolved exchange of populations. And it was snow they tramped along in until they died that winter." The resemblance between these refugees dying in the snow and Harry's own death is unmistakable. As Harry ascends toward the mountain's summit in his dream, the image of his death reminds the reader of the refugees who froze in the mountains. However, focusing on this parallel risks oversimplifying the story's complex narrative structure. My reading, therefore, examines the analogy between Harry's death and that of the refugees while avoiding sentimental interpretation that "connects" these two different tragedies. Hemingway's objective style juxtaposes Harry's experience with that of the refugees. The juxtaposition surely elicits the

reader's emotional response, but we should be also reminded that Harry does not explicitly reveal his emotion about the death of the refugees, and that Hemingway represents Harry's death only through the tragedy of the war.

Queer Spatiality and Gender Performativity in Hemingway's Post-Toronto Fiction | Katie Young, MacEwan University | Bio: Katie Young is an undergraduate at MacEwan University, working towards her degree with an English Major and Creative Writing Minor. Through her university career she has been a panelist at MacEwan's English Student Conference (2025), published in MacEwan's *Bolo Tie Anthology* collection, and won the 2025 MacEwan Book of The Year's critical essay submission. Outside of university, she enjoys literature and media surrounding the strange and somber, especially when it centers women. So, writing an essay focused on Ernest Hemingway's works in relation to queer women seemed fitting. Now, she is excited to share that essay with you! | **Abstract**: Ernest Hemingway is an author who wrote about homosexuality, queerness, and women—yet remains commonly associated with hetero-masculinity. Although hetero-masculinity is prominent in his earliest works, the author began incorporating queer themes after living in Toronto, which at the time held historic foundations of a queer community. Through this community, Hemingway would have been socially exposed to queerness, which is represented in his post-Toronto works, including "Mr. & Mrs. Elliott" (published 1925), "Cat In The Rain" (published 1925), and "The Sea Change" (published 1935). Supporting this idea, are the academic articles of Ethan Neville, Catherine Nash and Andrew Gorman-Murray, Cecilia Morgan, Emily Zarevich, Valerie Korinek, Violeta Vujković and Milica Vuković-Stamatović, and Cathryn Halverson. Their academic support aids in establishing pre-Toronto Hemingway as hetero-masculine and 1920s Toronto as queer, which leads the discussion to the types of queerness exposed to Hemingway while living in Toronto—such as lesbianism, feminine gender performativity, and female bisexuality—as well as their reflection in his post-Toronto works. Through analysis, the overall suggestion is that Hemingway's time in Toronto queerly influenced his writing, specifically regarding his short stories and female characters.

From Manitou to the Elder Gods: Critiquing Ritual and Belief in his Early Work | Elena Zolotariof, University of London | Bio: Elena Zolotariof is a PhD candidate at the School of Advanced Study. Her thesis is titled "Tracing the Transnational Hemingway, 1925-35: Reception, Narrative, and Americanness." She has published in the *Hemingway Review*, has a chapter in *Hemingway and Post-humanism* (Edinburgh University Press), and a forthcoming chapter in *Good Country: Ernest Hemingway and the American West* (University of Nevada Press). | **Abstract**: This paper argues that Hemingway's early work consistently critiques the hollow, human-made rituals of organized beliefs systems, both religious and political. I contrast such systems with a primal spirituality rooted in the natural world and accessed through direct, physical experience.