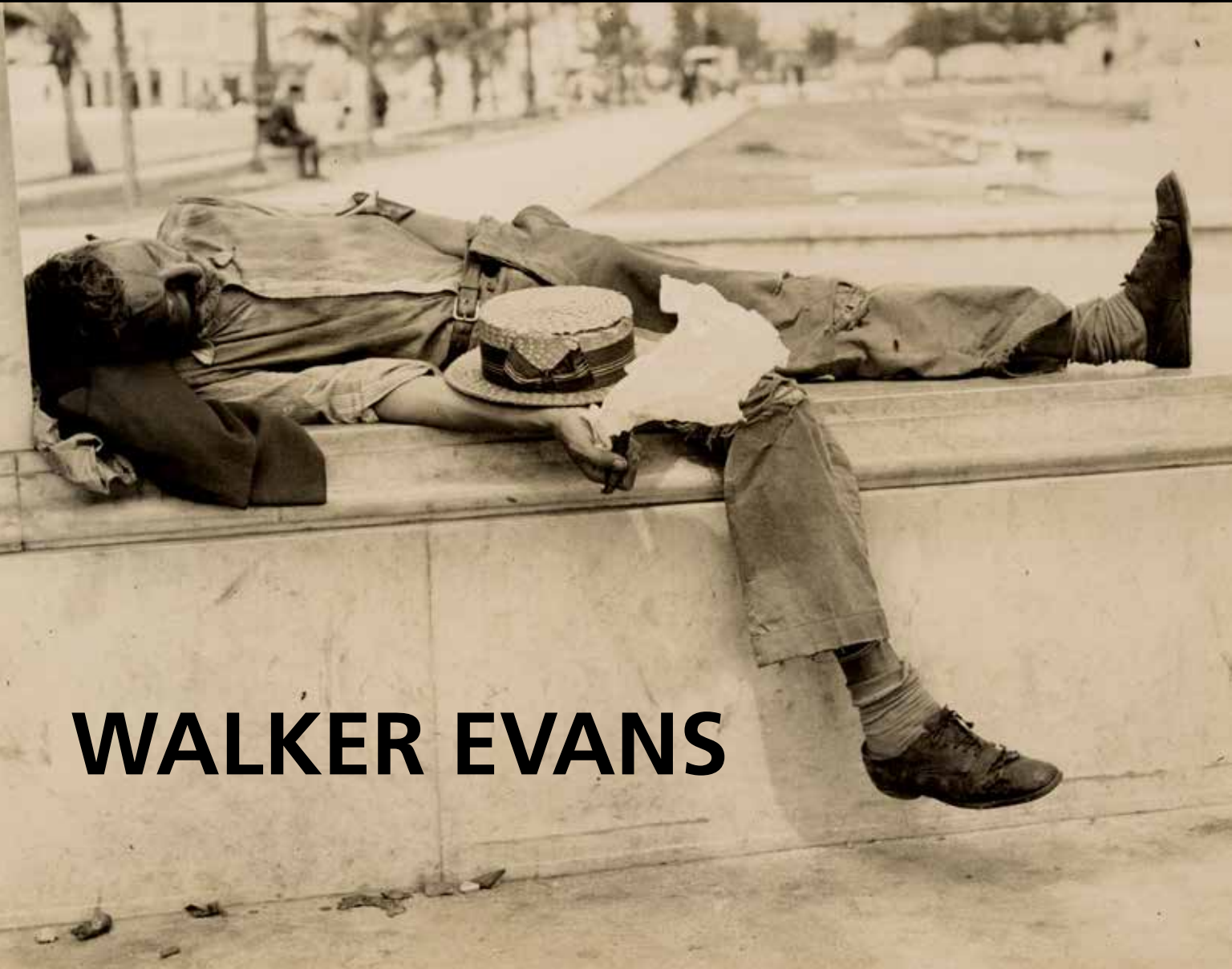


ERNEST HEMINGWAY, Havana, 1933



WALKER EVANS

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WALKER EVANS ERNEST HEMINGWAY, Havana, 1933
Catalog 50

Michael Brown Rare Books
4421 Osage Avenue
Philadelphia, PA 19104
215.387.9808
michaelbrownrarebooks@gmail.com
manuscriptamericana@gmail.com

and

De Wolfe & Wood
P.O. Box 425
Alfred, Maine 04002
207.490.5572
dewolfeandwood@roadrunner.com

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This catalog is a joint offering by Michael Brown Rare Books and De Wolfe & Wood. The catalog consists of a single item, the collection of 46 vintage prints, taken, and printed by Walker Evans in Havana, Cuba in 1933, and given by Evans to Ernest Hemingway, when the two met and befriended each other, in the month that Evans spent in Havana, while taking photographs for *The Crime of Cuba*.

The description and images follow. Price upon request.

WALKER EVANS ERNEST HEMINGWAY, Havana, Cuba, 1933

The 46 photographs in this collection were taken and printed in Cuba by Walker Evans in 1933 and then given by Evans to Ernest Hemingway to take back to America, as a precautionary measure, on the *Anita*, a rented fishing boat. The collection of vintage prints, offered here, is the product of the chance meeting of Evans and Hemingway, two of America's foremost proponents of modernism in Havana in 1933. The present photographs, printed in Cuba by Evans in 1933, are among the earliest prints of these iconic images, based on comparison with later printings. The collection includes variants of known images as well as rare images by Evans. "Hemingway went to Spain to learn to write; for Evans it was on the streets of Havana that his style and subject meshed and he found his own way as a photographer. Havana was Spain for Evans. As we shall see it was also his Paris."¹

The Cuban photographs represent an important phase in the artistic development and maturation of Walker Evans as an artist. The photographs show the influence of the French photographer Eugène Atget, who had helped to shape his vision. Evans was quite familiar with the 1930 publication Atget: *Photographie de Paris*, which he reviewed for the journal *Hound & Horn* in the fall of 1931. For Evans, Atget was a kind of naïve artist who, "worked right through a period of utter decadence in photography."² Evans wrote that Atget's photographs offered "a lyrical understanding of the street, trained observation to it, special feeling for patina, eye for revealing detail."³ These words aptly describe the photographs Evans would take two years later in the streets of Havana.

The characteristic emptiness of Atget's photographs permeates much of Evans's Havana work, as does the earlier photographer's antiquarian and documentary sense. The series that made up Atget's study of Old Paris — for example, "Environs de Paris," "Topographie du Vieux Paris," "Paris pittoresque" — as well as his pictures of modern urban life, including the shopfronts, window displays, and signage of "Metiers, boutiques et etalages de Paris" and "Enseignes et vieilles boutiques de Paris" — seem to have served as an inspiration for many of Evans's Cuban subjects: the urban streetscape, the sidewalk displays of small tradesmen, the signs of urban storefronts, the abundant street offerings of fresh produce, the decorative balconies on old houses, the many studies of archaic, horse-drawn wagons and carriages, the portraits of women who appear to be prostitutes, and the theater of urban street life.

The photographs, taken in Havana in 1933, would further Evans's interest in sequence and series, and the vernacular, which he put into practice during his brief stay in Cuba, proved to be excellent preparation for his later, larger assignments, including those from the federal government, and the photographs of Southern tenant farmers during the Depression. A small group of these were published in 1936 in *Let Us Now Praise Famous Men*, his celebrated collaboration with the writer James Agee. These photographs formed the body of work and the images for which Evans is best known today. These examples of Evans's mature style — the style that fostered the American Documentary movement — were, in fact, made possible by the photographer's experiences on the streets of Havana.

In 1933 Walker Evans was asked by the publisher J. B. Lippincott to produce photographs for Carleton Beals's controversial book, *The Crime of Cuba*, an expose of the murderous and corrupt regime of President Gerardo Machado (in office from 1925-1933). Machado was sustained in power by powerful American business and banking interests. Beals had spent six weeks in Cuba, from September–October 1932, to research the political scene. The increasingly brutal Machado regime was becoming headline news in American newspapers. The brutality of the regime was reaching a climax in a sequence of bloody political murders, bombings, and equally bloody reprisals. Machado's opponents — politicians and newspaper editors opposed to his corruption and the increasing violence, student activists (Machado had shut down the University of Havana in 1930), and members of a small but growing Communist Party — were being routinely imprisoned or murdered in clandestine raids. When Evans arrived in Havana in 1933 the country was on the brink of upheaval.

Evans was surely aware of the worsening Cuban situation when he was first approached about the Beals assignment. In later years, Evans would claim that he had not read the Beals book before his Cuba trip. That was essentially true — Beals had not completed the manuscript by the time that Evans left for Cuba in mid-May. Evans took with him two cameras, a medium format 2 ½ x 4 ¼ camera and a 6 ½ x 8 ½ view camera with tripod. For a photographer, who was barely making a living at the time, the Cuban assignment was a significant opportunity.

Evans arrived in Havana in the middle of May 1933. In an undated diary entry written shortly after his arrival, Evans wrote that: "The political situation was critical at the moment." He also noted that new cities always "excited" him. "When you are still bewildered," he wrote, "you notice more things, as in a drunk. I was drunk with a new city for days." The photographs Evans took, some 400 in total during the month he was there, seem to indicate the level of his excitement. He must have been on the streets daily. He arrived early enough in the month to photograph the festivities of Cuban Independence Day, May 20, celebrating Cuba's liberation from Spain.

Havana, Evans claimed, was still "a frontier town" a curious statement for a city which had undergone an ambitious building program under Machado and his Minister of Public Works, Carlos Miguel Cespedes, so perhaps he meant that it remained a "frontier town" in spirit. Havana boasted a new Capitol building,

patterned after the U. S. Capitol, a new Central Highway, and an ambitious program for widening the streets. Havana was also a city of grand neo-baroque theaters and concert halls. It had since the nineteenth century, supported a famed opera house, which had introduced the works of Verdi to the western hemisphere. In the 1930s, the city had a lively cultural life and numerous publications, including weekly reviews and vanguard literary magazines. Havana also had a reputation for bohemianism and dissipation, with numerous brothels and rampant gambling houses. Machado himself was reputedly one of the secret owners of the Molina Rejo, the second of the two disreputable theaters that Evans noted in his diary. Machado, despite this fact, nonetheless, had begun a plan to make Havana the “Athens” of the Caribbean. Machado was officially a Liberal, but he had become an admirer of Mussolini and, following in his role model’s footsteps, was efficiently eliminating labor leaders, anarchists and communists, and even troublesome elements of the Cuban middle class.

Beals had given Evans letters of introduction to newsmen he knew in Havana: James Phillips of the *Times*, Haas of the *United Press*, Jose Antonio Fernandez de Castro of the influential Cuban paper *Diario de la Marina*, and his brother Jorge. They were all familiar with the Cuban scene and were very helpful to Evans. Evans noted in his diary, that Havana was a city crowded with men in uniform, a number of them armed blacks (who may have been part of Machado’s militia, given the dirty work of political assassinations) as well as soldiers in tan uniforms with “heavy, shouldered guns.” All of them, he noted, served one purpose, “to keep their master gangster in power — the only way.” Evans was alert to the potential violence behind the cosmopolitan façade of Havana. But the large military presence does not figure prominently in the more than four hundred photographs he took in Cuba. Evans made the mistake of taking a bus on his first attempt to meet Jose Antonio Fernandez de Castro. His diary notes the somewhat comic events: The bus was “full of spys, [sic] counterspies, plainclothesmen, secret agents and ordinary thieves.” Evans took the precaution of leaving half his money in his hotel safe and hid the rest in a money belt, along with the “compromising (‘I hope’) letters of introduction to well-known oppositionists.” But he had to “undress,” more or less to pay the fare. Despite all his precautions, when he got off the bus, he discovered that his money had been stolen. “No American takes a bus in Havana,” Evans wrote. “They would suspect something and follow me. And of course everyone who is seen near Fernandez de Castro’s person is immediately filed in some official card index somewhere, then shadowed.”⁴

Fernandez de Castro was not at home and Evans spent the evening investigating “some of the charming and many nice places of the city. There was still the other half of my money in the hotel safe and the other half of the world in the back of my mind.” But as he made his way to the outskirts and wandered some of the drearier streets, he began to think of it as half savage and unsafe: “There is history, of course, but history with pirates, the extreme heightened actions of a decayed race, recurrent instability.” Badly paved streets led to streets with no pavement at all, although they were lined with “palaces.”

Evans quickly learned that Havana was also a city of secret errands and clandestine operations. A lesson

he learned the next day at his meeting with Fernandez de Castro. Evans gives an account of their meeting in his diary: "He said good! We will go to lunch and we will talk. (I could see that) He wore his mind on his sleeve of white linen, white one day longer than possible. There was no reserve because the letter was from Beals ... But a good man in one of the various shades of meaning I give to the word ... Some underfed person with us who seemed to know the driver. He sat in front and was not introduced, leaving me to think, bodyguard. It got easier to think anything during that ride. We stopped somewhere and Fernandez de Castro got out but not for long and I don't know what he did. The bodyguard stayed in the car. I knew I would learn reasons for all these things ... Motivation, I thought in the car, is tiresome and inevitable..."⁵

Evans's diary ends at this point.

Evans and Ernest Hemingway met in Havana in the late spring, 1933 purely by coincidence.⁶ Hemingway had arrived there in early April on a fishing expedition on the Anita, a thirty-foot cruiser rented from one of his friends in Key West. It was the only meeting between Evans and Hemingway, but it would prove significant for each of them and the two men would remember the encounter well in later years. Evans, who may have been introduced by one of Beals's newspaper connections in Havana, considered himself lucky:

"I had a wonderful time with Hemingway. Drinking every night. He was at loose ends ... and he needed a drinking companion, and I filled that role for two weeks." They probably drank at the famed Floridita, Hemingway's usual Havana hangout, or the bar at The Pearl of San Francisco Café in the seaport of Old Havana. One or the other, or both, served as the model for the bar in the opening of Hemingway's novel, *To Have and Have Not*. When Evans ran out of money, Hemingway loaned him enough to stay on for another week.⁷ Accompanying documentation, included with the collection, shows that Hemingway loaned Evans at least \$ 25.00.

"It seems probable that Hemingway and his writing exerted an influence on Evans's work at the time. Already acclaimed for his terse and unembellished style, in 1933 Hemingway was living in Key West and doing most of his writing in Havana. He would publish his third collection of short fiction, *Winner Take Nothing*, that year and he was collecting Cuban material for the Harry Morgan stories that would finally appear together in 1937 as *To Have and Have Not*."⁸

Evans would later claim that he disliked taking photographs of famous people: "Photographically speaking the face of a celebrity is a cliché." He made a point of not photographing the highly famous Hemingway: "Much to Hemingway's delight I might add, I think he felt I wanted to be coaxed," Evans commented.⁹ But Evans managed to commemorate their meeting in a sly way with two notable photographs of Havana movie theaters which happened to be showing *Adios a las Armas*, the film version of Hemingway's *A Farewell to Arms*. When, precisely, he met Hemingway, is not clear, but the probability is that it was within the first week of his arrival, since the theaters, one of them the gaudy Apollo, with gilded columns, were still advertising *Adios a las Armas* for Saturday May 27, and the other, for Sunday. In a later interview on the subject of Hemingway Evans was quite loquacious:

"I had a very instinctive bond between him and me, and he knew it. But I was very wary of him. He was very secretive — that's not the word — he was a very hard man to come close to. But in one way I did. I really thought he was a great artist at that time and he loved that recognition. He could see that I knew what he was about. I could see him in his work. And he knew it right away. Very intelligent, very sensitive man. But I decided instinctively to keep my distance, not to carry on a friendship with him." ¹⁰ In 1971 he still mused on the influence of his friend: "Photography is reporting I am interested in reporting... Hemingway was a hell of a good reporter, did it to begin with, and was always grounded in that." ¹¹ "I met Hemingway ... and became friends with him, and was interested in and close to his experiences. And I thought he was a sensitive and superior man ... he knew exactly who I was and what I was doing." ¹² The time Evans spent with Hemingway, in the early days of Evans' career when he was worried that he was "doing some things that I thought were too plain to be works of art. I began to wonder. I knew I wanted to be an artist, but I wondered if I really was an artist". His encounters with Hemingway that month in May, already famous for his stripped down, minimal style, must have been encouraging to Evans.

Hemingway remembered the photographer as a "nice kid" who took "beautiful" pictures. (Evans a youthful twenty-nine, was only three years younger than Hemingway at the time.) Their relationship was friendly enough that Hemingway told Evans about his planned trip to Spain in August and perhaps about his intended trip to Africa, his first, later in 1933. Hemingway, recalled a bit of camaraderie in a cause: "We were both working against Machado at the time," he remembered in what was certainly something of an exaggeration. They were both likely sympathetic to the rebels who were opposing Machado and his henchmen, but there is no evidence that either Hemingway or Evans were actively engaged in toppling the regime, other than in an artistic way.

Havana was a dangerous place in 1933. Among the more than four hundred photographs Evans took were, a series of atrocity images he likely "appropriated" from local newspaper sources. Evans photographed the anonymous press photographs from newspaper archives and used these anonymous images in his own name, a quasi-postmodernist act of appropriation. They provided the strongest evidence of the brutalities of the Machado regime: mutilated corpses, policemen routing protestors, students behind bars, police officials consulting one another. Among his illustrations for *The Crime of Cuba*, he included one of the bloodied corpse of the teen-age Gonzalez Rubiero and another, captioned "Document of the Terror," depicting a young black man laid out with a coiled rope and a knife in a deadly still life. The most gruesome of these "appropriations," was the image of the mutilated body of Manuel Cepero, a stool pigeon killed in a reprisal. There are eleven of these "appropriations" by Evans in the collection.

Hemingway, in 1934, used the anti-Machado revolution as the political backdrop for two short stories, "One Trip Across" and "The Tradesman's Return." These two stories were eventually melded into *To Have and Have Not*, his 1937 novel of political corruption and terrorism in Cuba. He almost certainly used the Cepero incident in a particularly grim exchange at the outset of the novel. It is probable that the images

of the violence “appropriated” by Evans — and given to Hemingway by the photographer — had some influence upon Hemingway as he wrote scenes in his novel.

It is clear that Evans processed and printed some of his Cuban film in Havana. There is an address for “Am. Photo Studios” on Calle Zenea 43 in his diary¹³. The collection of prints offered here were printed by Evans in Havana in 1933, likely, in less than ideal circumstances. (One of the prints has Evans’s thumb prints in the emulsion). But more important there is a clue that he was concerned that his pictures might be a source of danger, or might be confiscated by Machado operatives if they fell into the wrong hands. Hemingway clearly remembered that as a precaution Evans had given him a set of prints to take back to the States on his boat the *Anita*.¹⁴

These are the prints.

Accompanying the collection, is a penciled note written by Evans to Hemingway, inscribed on a printed sheet of the Commercial Cable Co. of Cuba, it reads:

“Hemingway:

I have some pictures tonight, and will have more tomorrow. Also I will change my mind and take a loan of ten or fifteen dollars from you if you still feel like that. I want to go to the sugar mills at Atares tomorrow so will try to see you later tonight. My telephone is F6631; Will you call me if you come in.

W. Evans”

It is accompanied by the printed envelope the note was enclosed in, from the Ambos Mundos Hotel, Hemingway’s hotel of choice while in Cuba, with “Mr. Hemingway” in Evans’s hand on the front, and on the back: “loaned \$ 25.00,” in Hemingway’s.

There is little in the photographs Evans took in Cuba, however, that hints at any political fears. More hints can be found in his Cuban diary notes, or the otherwise unsubstantiated claims that would appear on the dust jacket of *The Crime of Cuba* when it was published on August 17, where it was stated that Evans “was stopped and searched by soldiers everywhere and once stoned by ‘toughs,’” which might or might not have been true.¹⁵

We believe that the prints offered here are among the earliest of the Cuban images that Evans printed. For instance, one of the photographs, *Patrol*, bears what appears to be scratches on the print, and a small black splotch on the cobblestones just below the armed soldier, however, these scratches are, in fact, on the negative. Later printings of this image, by Evans, were shaded and burned in the darkroom, which is visible on later prints.

Evans's Cuban photographs are a visual dictionary of Havana in the year 1933: its people, its ethnic diversity, its shops, professions, the look and feel of its street and urban life. He enlarged on the series of fruit stands he had begun earlier in New York, with a sequence of photographs of stalls and peddler's carts. The lives of the poor are documented in a series of shots at siesta time, people sleeping on park benches, and in shaded doorways. The poor are shown in breadlines and begging in the street. Evans was clearly absorbed by the ethnic diversity of the country — the Spanish, blacks and mixed race people — all except the Chinese population. Evans's interest in street signs was continued in a series of images documenting the signage of Havana, lottery ticket vendors, newsstands, and store fronts. The women of Cuba are also found in a series of images depicting women on the street, in crowds, mothers with their children, and prostitutes. Outside of the city he took photographs of the crowded settlements of thatched, stick and palm-leaf huts inhabited by the very poor. Following, there is the sequence of the "appropriated" photographs documenting the ongoing political violence.

Evans sent sixty-four prints, in all, to Lippincott for inclusion in *The Crime of Cuba*, though only thirty-one were to be used in the final publication. Twelve of the photographs in this collection are represented in the book (eleven different images with one duplicate).

In the course of compiling the above description, I have drawn heavily upon chapter 8, *Cuba Libre*, (pp. 173-192 in James R. Mellow's biography *Walker Evans*, which provides a most detailed account of Evans's time in Cuba.

1. Keller, Judith, *Walker Evans* The Getty Museum Collection (Malibu: The J. Paul Getty Museum, 1995) p. 63
2. "The Reappearance of Photography," *Hound & Horn*, October-December 1931, 126
3. Ibid.
4. Mellow, James R., *Walker Evans*, p. 178. Walker Evans's diary is in the Walker Evans archive at the Metropolitan Museum of Art
5. Mellow, James R., *Walker Evans*, p. 179
6. One source, states that Hemingway had dinner May 31 with Walker Evans, Fernandez de Castro, probably Antonio Gattorno, (who Evans photographed), and others. Fernandez de Castro provided Evans with the introduction to Hemingway. Chamberlin, Brewster, *The Hemingway Log A Chronology of His Life and Times* (Lawrence: University of Kansas Press, 2015) p. 126. See Sean Poole Gattorno: *A Cuban Painter for the World*, noted that the painter met Hemingway at a party given for Evans; see Fabiola Santiago, "A Master Unveiled," *Miami Herald*, February 6, 2005.

7. Mellow, James R., *Walker Evans*, p. 179-180
8. Keller, Judith, *Walker Evans* The Getty Museum Collection (Malibu: The J. Paul Getty Museum, 1995), p. 62
9. Mellow, James R., *Walker Evans*, p. 180
10. Mellow, James R., *Walker Evans*, p. 180
11. "Walker Evans," a 1971 interview published in Paul Cummings, *Artists in Their Own Words: Conversations with Twelve American Artists* (New York: St. Martin's Press, 1979) 99
12. "A Visit with Walker Evans," in *Images of the South: Visits with Eudora and Walker Evans*, ed. Bill Ferris and Carol Lynn Yellinx, Southern Folklore Reports (Memphis: Center for Southern Folklore, 1977)
13. Mellow, James R., *Walker Evans*, p.183
14. Mellow, James R., *Walker Evans*, p.183. Hemingway rented the *Anita* from his friend Joe Russell, owner of Sloppy Joe's Bar in Key West.
15. Mellow, James R., *Walker Evans*, p.184

CONDITION

The collection consists of 46 gelatin silver prints. All the prints measure less than 8 x 10 inches and are trimmed to the image area. The prints are not mounted. The prints are made on two different types of photographic paper, one a medium weight, fiber-based, semi-matte, smooth surface. The other is also medium weight but slightly thinner, it is also fiber-based and slightly glossier, and with a smooth surface. In addition, the paper base is slightly rougher than the former paper. Neither paper bears a watermark or brand name. The paper is consistent with papers commonly used prior to the mid-1950s. The prints are not signed, titled, dated, or stamped. Each print is annotated "Hemingway Collection" which appears written in script in black ink, which can be assumed to be non-archival, on the verso. This annotation was made by Mrs. Betty Bruce (the current owner's mother) circa 1960s-70s, when the photographs along with other Hemingway materials in her collection were kept for safekeeping in a safe in the Key West Library. Mrs. Bruce later removed her items when she noticed that thefts were occurring.

In general the surfaces of the prints are very good. The prints were stored for many years in Key West, a hot, tropical environment, without temperature and humidity controls, and were also likely subjected to contact with acidic and non-archival materials. There are condition issues attributable to these factors: There are varying degrees of slight discoloration. The shadow and mid-tone areas range from dark brown to light yellow in tonality. The highlight areas are occasionally somewhat faded and the detail of these areas occasionally shows a lack of crispness. Some of the prints exhibit silvering along the edges. Minor bends, creases, indentations and other defects are noted in the description of each photograph. Although the edges of trimmed prints are particularly vulnerable, there is little evidence of damage. The backs of the prints are also relatively clean. Few show edge discoloration that would be typical of prints that have been handled.

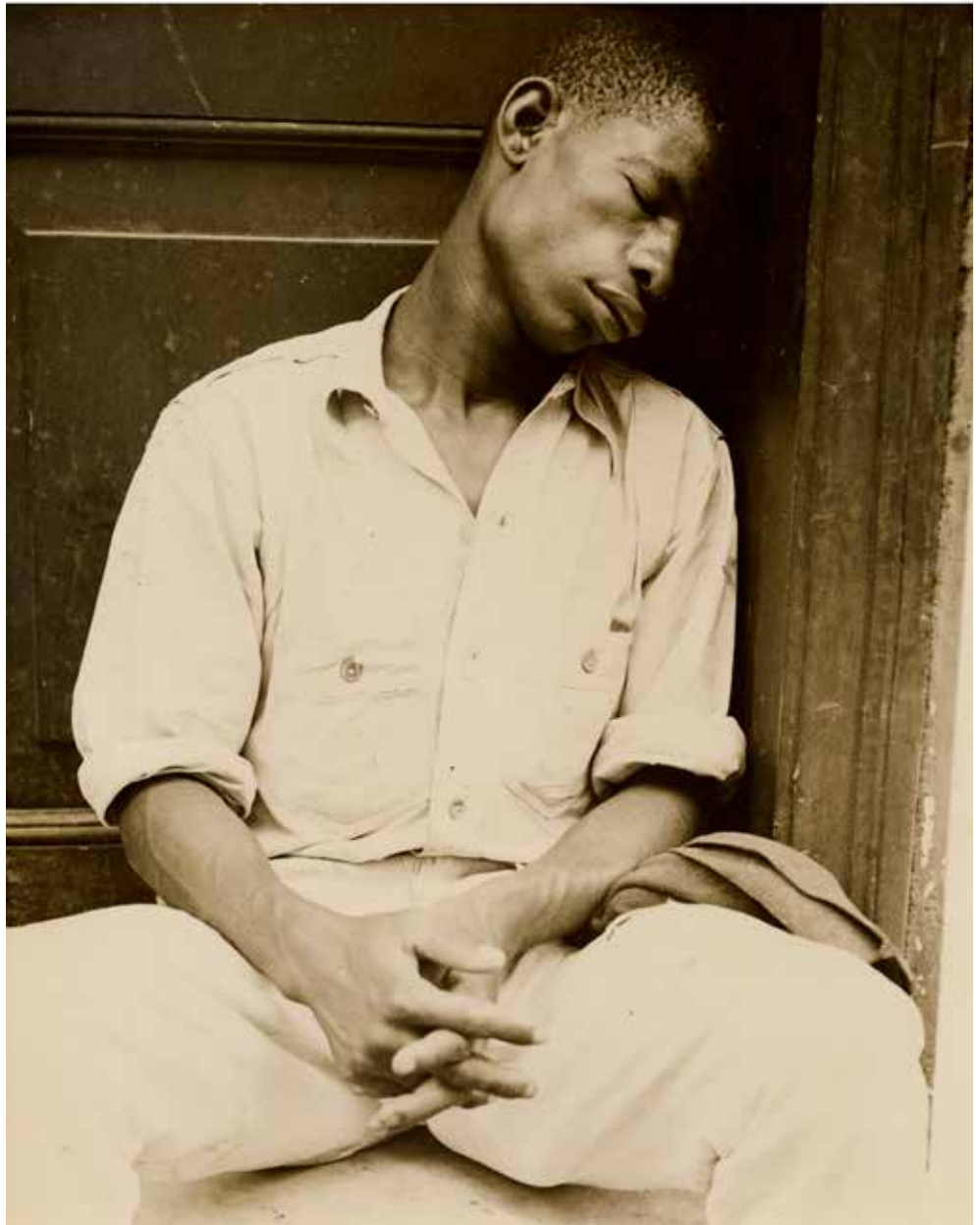
PHOTOGRAPHS















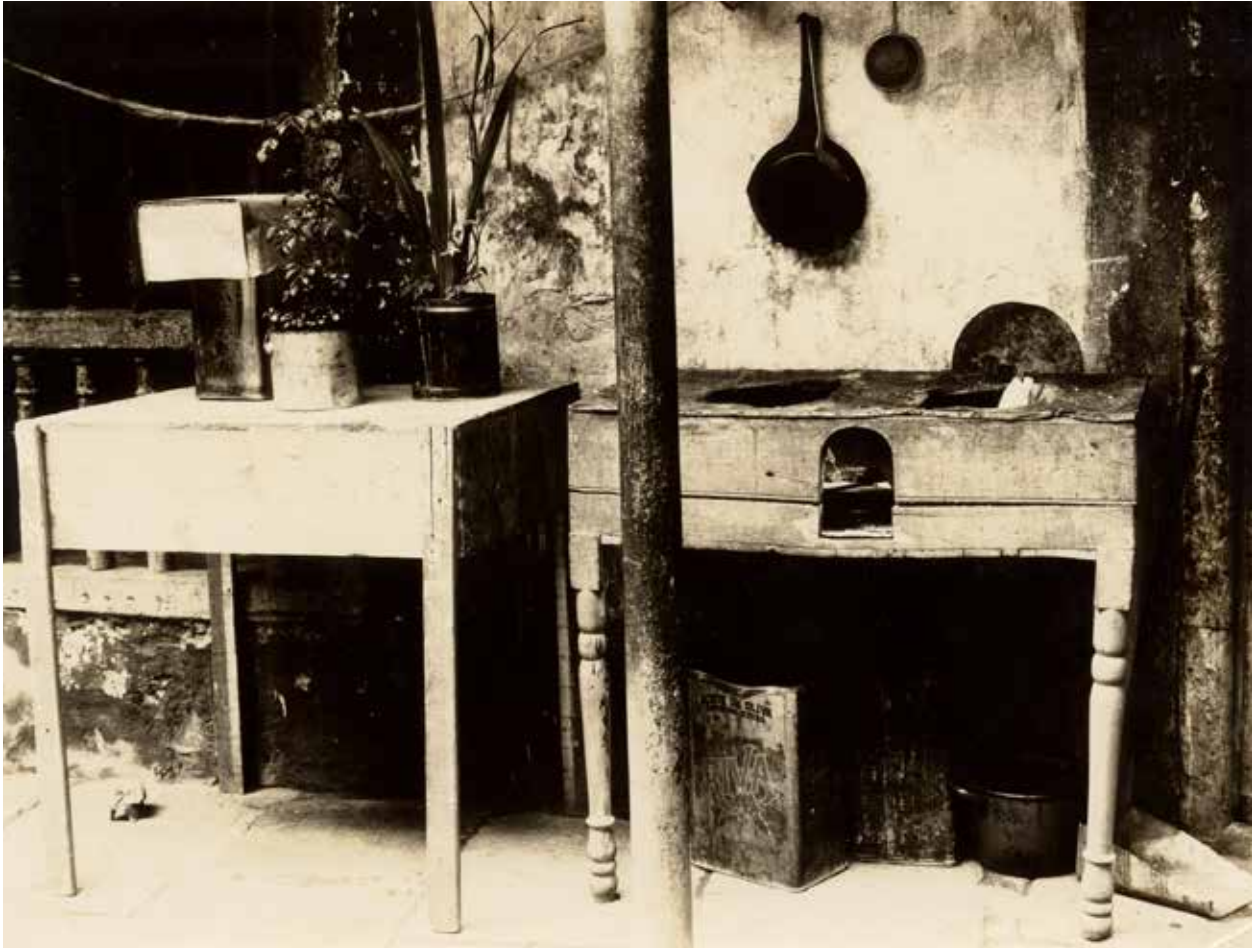




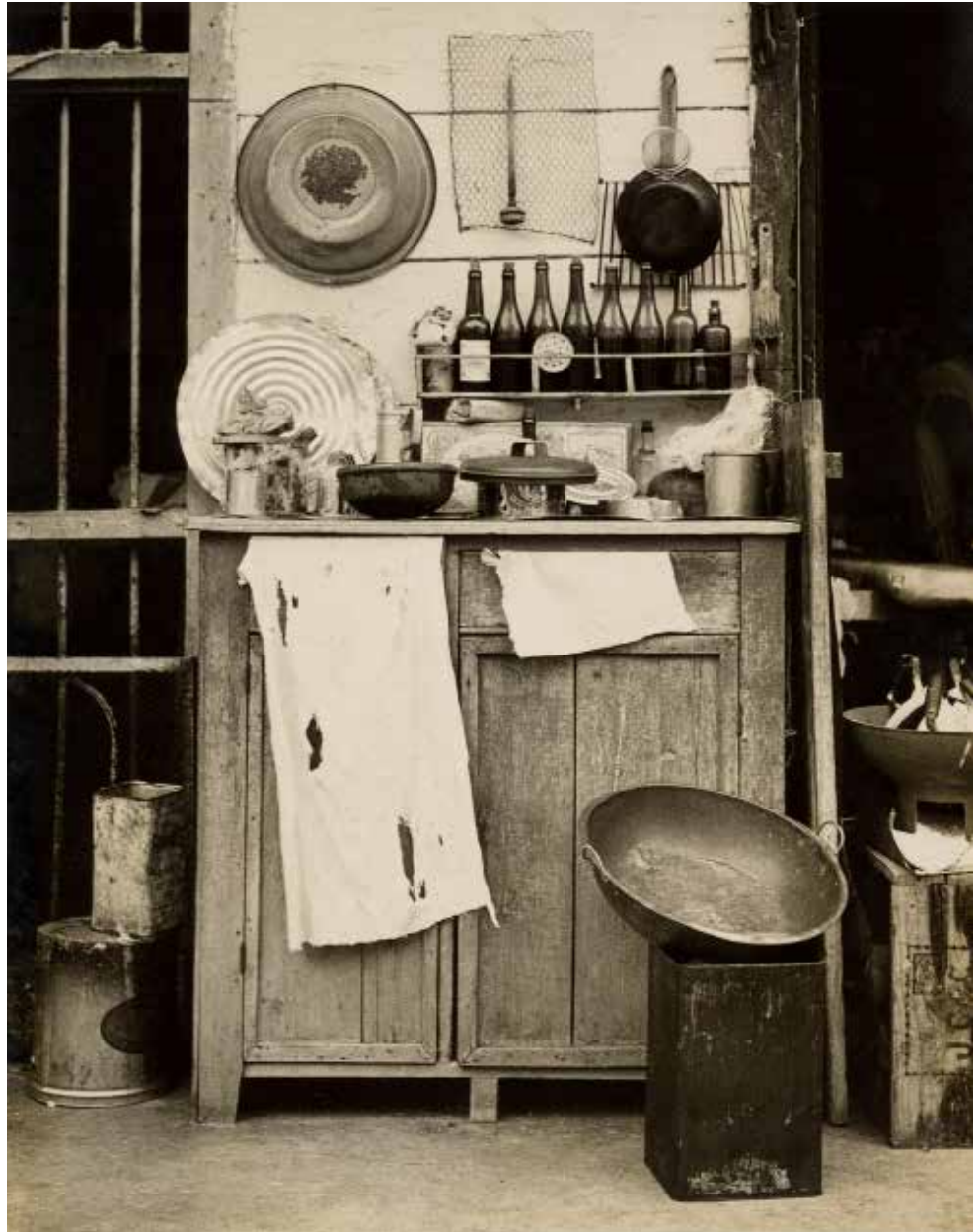




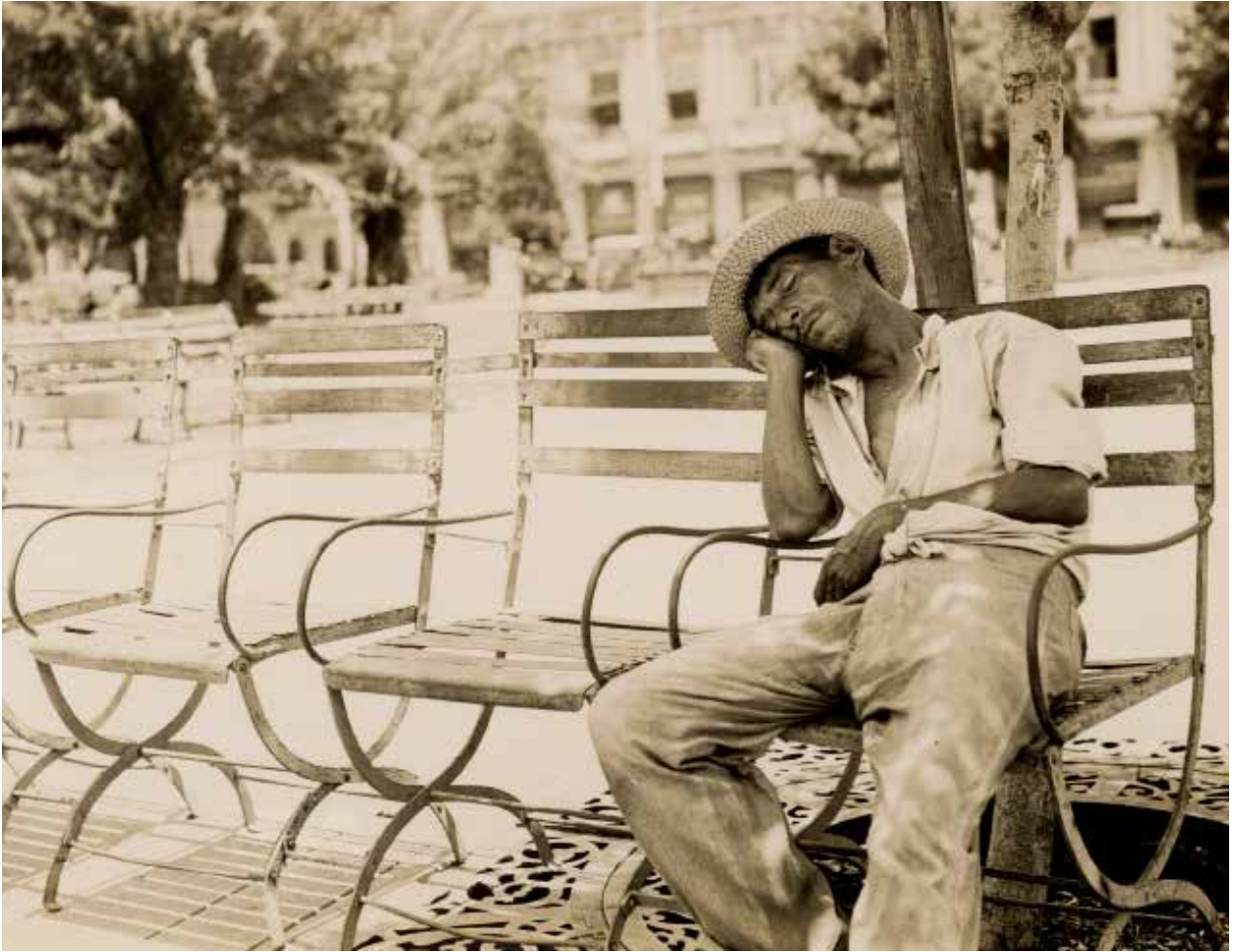
























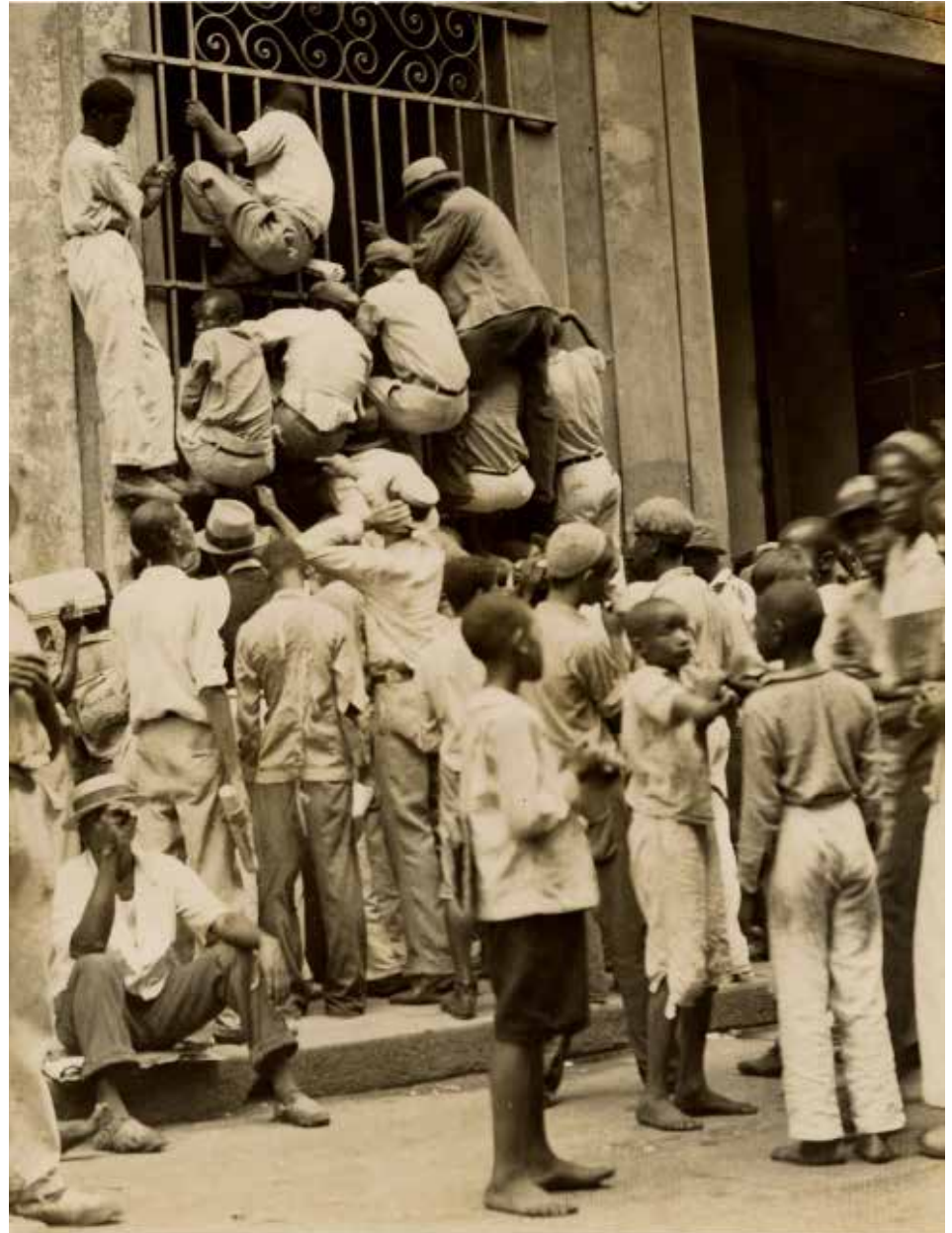








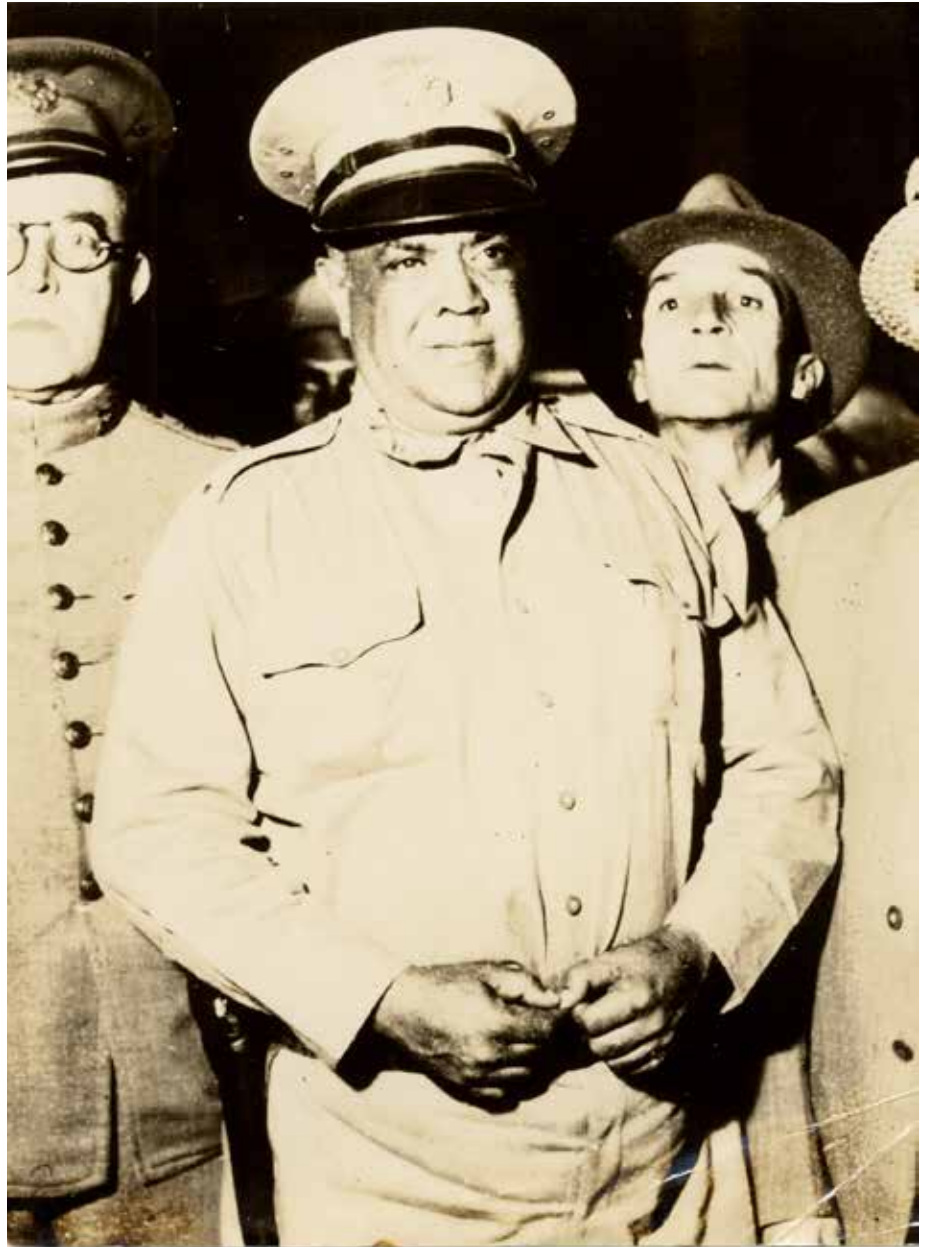






















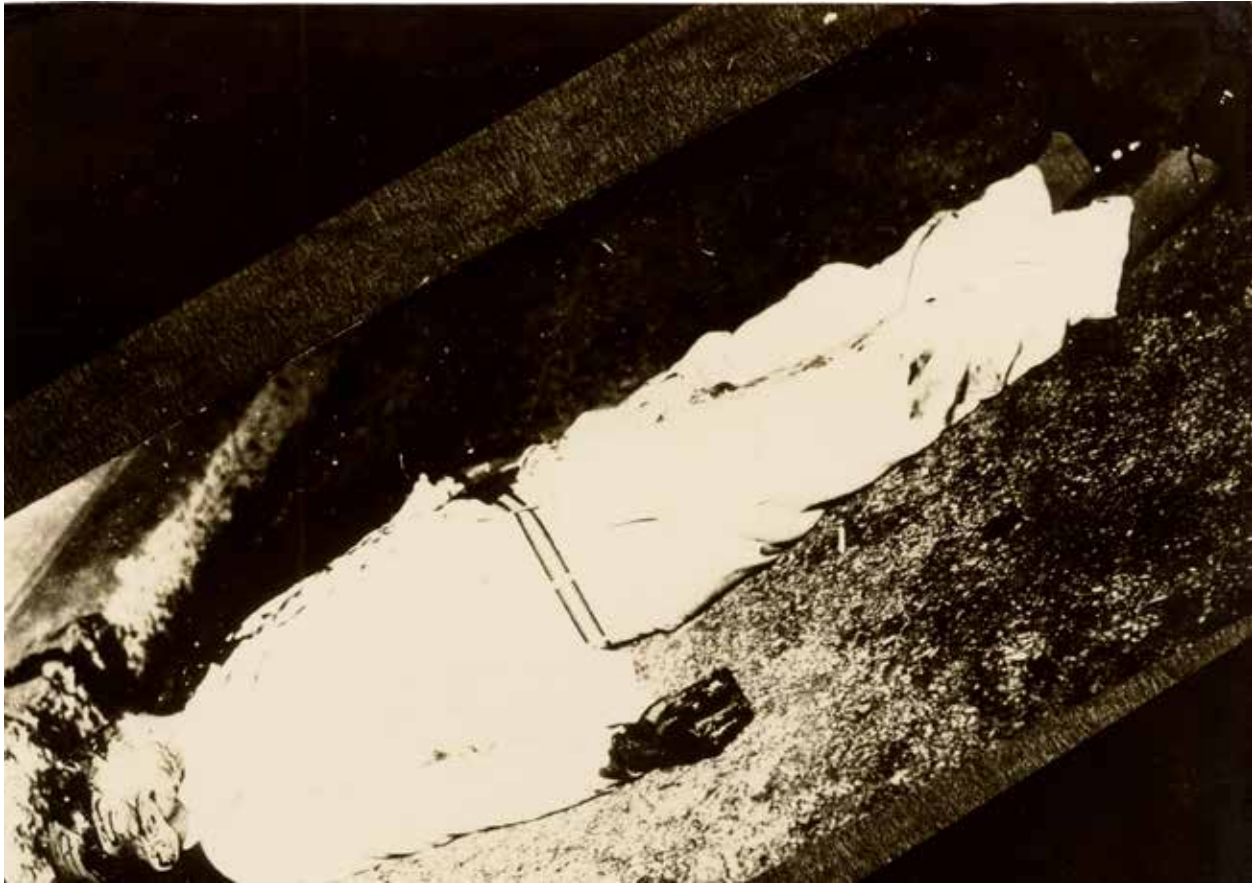
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EL A.B.C. DAÑA ESTA
TUERTE A TODOS LOS
LENGÜILARGOS.





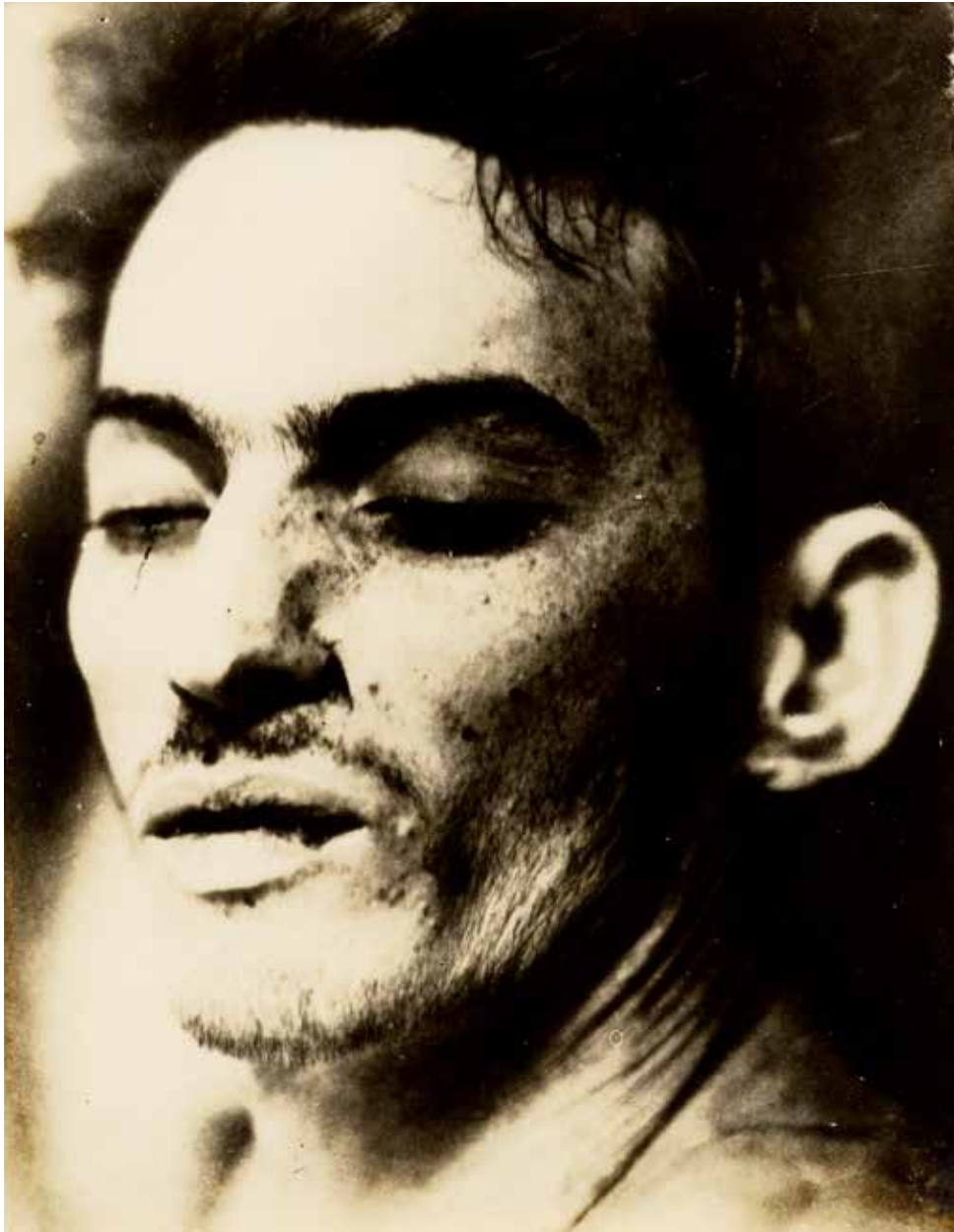












PHOTOGRAPHS

1

Fruitcart Havana, 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) pp. 82-83, plate 273.

The present print is a slightly larger variant of the Getty print which measures 5²⁹/₃₂ x 9 inches. *Walker Evans at Work* p. 92 variant.

Very small indentation on image, not visible unless held at an angle.

2

Street Vendors, Old Havana, 1933

gelatin silver print, measuring approximately 6 1/2 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 15, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, plate 52.

Very clean and crisp.

3

[Havana Fruit Vendor With Cart], 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 78, plate 252

Crisp. Small nick to upper left corner.

4

Havana Fruit Stand, 1933

gelatin silver print, measuring approximately 9 x 7 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 79, plate 256. The present print is a variant of the Getty print, which measures 9³/₁₆ x 5¹³/₁₆ inches, and is cropped differently from this example. See *Walker Evans at Work* p. 92 variant.

Very good, crisp.

5

[Young Man Asleep in Doorway], 1933

gelatin silver print, measuring 9 x 7 inches

References:

None. This appears to be a very rare, if not unknown, image by Evans.

Upper right corner bumped, minor surface defect.

6

[Lottery Ticket Vendors], 1933

gelatin silver print measuring 6 x 8 3/4 inches

References:

Beals, *The Crime of Cuba*, plate 5, (variant), *Walker Evans: The Getty Museum Collection* (1995) p.75, plate 243. This print varies from the Getty example both in size (7¹¹/₁₆ x 8 3/4 inches, and, in cropping, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 42.

Small bump to left edge.

7

[Lottery Ticket Vendors], 1933

gelatin silver print, measuring 8 3/4 x 6 inches, (a variant of the above in both size and cropping)

References:

Beals, *The Crime of Cuba*, plate 5, (variant), *Walker Evans: The Getty Museum Collection* (1995) p.75, plate 243. This print varies from the Getty example both in size (7¹¹/₁₆ x 8 3/4 inches, and, in cropping, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 42.

Clean and crisp.

8

Havana Beggar, 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 94, plate 323, this image varies slightly from the Getty print both in size (5¹³/₁₆ x 8¹⁵/₁₆ inches) and in cropping, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, page 15, variant (see plate 64 for an image of the same man from a different vantage point).

Small stain to lower left corner, possibly offsetting from former paper mount, otherwise very clean.

9

[Village of Havana Poor], 1933

gelatin silver print measuring approximately 6 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 95, plate 327, variant, the Getty image varies in both size and cropping (7¹⁵/₁₆ x 9¹¹/₁₆ inches), Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 61.

Clean and crisp.

10

[Porch with Drying Laundry, Village of Havana Poor], 1933

Gelatin silver print measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 95, plate 328.

Very minor wear at corners.

11

[Bohio hut in landscape], 1933

gelatin silver print, measuring 4 3/4 x 7 inches

References:

None.

Small nick to left edge, otherwise crisp and clean.

12

[View of a Bedroom Through a Doorway], 1933

gelatin silver print measuring approximately 8 x 6 1/4 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 53, plate 197. This image varies in size from the Getty print. The Getty catalog states that this was executed "circa 1933" and is found in the section dealing with Evans's work in New York and New England. However, its presence here in this collection of prints indicates that the image was in fact taken and printed by Evans in Cuba in 1933. The wood

sheathing and lack of insulation of the room's walls also suggests a more southerly climate. Slight crinkling to paper, otherwise very clean and crisp.

13

[Primitive Courtyard Kitchen], 1933

gelatin silver print, measuring approximately 6 ¼ x 8 ¼ inches

References:

None.

Very slight wear to upper right hand corner, small wrinkle at lower left corner, but very clean.

14

[Doorway with Hanging Pots, Kitchenware Shop, Havana], 1933

gelatin silver print, measuring approximately 9 x 7 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 80, plate 263. This print varies from the Getty print both in size (9 ¼ x 6 ½ inches) and in cropping. Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011), plate 9.

Slight wear to right hand corners, slight diagonal crease to upper right hand corner.

15

[Cuban Courtyard Kitchen], 1933

gelatin silver print, measuring approximately 9 ¼ x 7 ¼ inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 79, plate 258, the present print varies from the Getty print in both size (9 1/16 x 5 7/8 inches) and in cropping substantially.

Minor wear at corners, otherwise very crisp.

16

[Sleeping Man in Parque Central, Seen from Behind], 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Walker Evans at Work, p. 90, variant.

Small crease to upper left corner, slight wear to lower right corner.

17

[Parque Central, II], 1933

gelatin silver print measuring approximately 7 1/8 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 7 (variant), *Walker Evans: The Getty Museum Collection* (1995) p. 94, plate 325, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, plate 65, variant, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011), plate 31, *Walker Evans at Work*, p. 90, variant.

Very small crease to lower left corner, but clean and crisp.

18

[Beggar], 1933

gelatin silver print measuring approximately 7 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 9, *Walker Evans: The Getty Museum Collection* (1995) p. 93, plate 322, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, p. 68-69, variant, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011), plate 29.

Slight amount of edge wear, but very crisp and clean.

19

Terrorist Students in Jail, 1933

gelatin silver print measuring approximately 9 ½ x 6 ½ inches

References:

Beals, *The Crime of Cuba*, plate 30. This was a print "appropriated" by Evans from an anonymous photograph, from a Havana newspaper file.

Lower left corner bent, some discoloration and possible surface defect, stain at bottom margin, small crease lower right corner.

20

[Negro Child, Havana], 1933

gelatin silver print, measuring approximately 8 x 6 ½ inches

References: *Walker Evans: The Getty Museum Collection* (1995) p. 92, plate 314. The print offered here varies both in size (9 5/16 x 6 1/32 inches) and in cropping. The thumbprint of Evans can be seen in the emulsion, suggesting less than ideal circumstances for printing.

Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 53.

This print bears thumb prints, possibly those of Evans himself, or other darkroom technician, on the child's face.

21

[Cuban Girl Looking Through Window Bars], 1933

gelatin silver print, measuring approximately 7 ¼ x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 90, plate 309. This print is slightly larger than the Getty print (5 x 9 13/16 inches), and also varies in the cropping.

Very good, clean.

22

[Produce Trucks at Market], 1933

gelatin silver print measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 69, plate 213.

Very slight wear at corners, clean and crisp.

23

Breadline, Havana, 1933

gelatin silver print measuring 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 90-91, plate 310. This print varies considerably in cropping and in size from the Getty print, showing a number of figures to the right of the man on crutches. The two images are clearly from the same negative but cropped with significant differences.

Very good, clean and crisp.

24

[Havana: Country Family], 1933

gelatin silver print measuring approximately 7 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 16, slight variant, *Walker Evans: The Getty Museum Collection* (1995) p. 91, plate 313, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 18, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, pp., 90-91, variant, Worswick, Clark, and Rathbone, Belinda, *Walker Evans the Lost Work*, p. 56, variant.

Small wrinkle to upper right corner, otherwise clean and crisp.

25

Senorita at a Café, 1933

gelatin silver print measuring approximately 7 ½ x 5 ½ inches

References:

Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, p. 42, upper left, this print varies significantly in cropping, showing only the woman's head and shoulders. *Walker Evans at Work*, p. 86, variant.

Some minor wear to corners and right edge.

26

**[People in Downtown Havana/
People in Downtown Havana Shoeshine
Newsstand], 1933**

gelatin silver print measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 74, plate 237. This print varies from the Getty print in both size (5 x 7 ¼ inches) and is slightly different in cropping. Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, pp. 82-83 variant, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 30, variant, Hill, John T. and Liesbrock, Heinz, eds., *Walker Evans: Depth of Field* (Munich: Prestel, 2015) p. 136, variant.

Small scratch or wrinkle to hat brim of figure on left.

27

Housefront, Havana, 1933

gelatin silver print measuring approximately 7 ¾ x 5 ¼ inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 83, plate 275. This print is a variant of the Getty print. There are differences in cropping, and lighting and in the size of the print. The Getty print measures 7 13/16 x 4 29/32 inches.

Small nick to upper left corner, minor wear to lower right corner, else very clean and crisp.

28

[Breadline, Havana], 1933

gelatin silver print measuring approximately 7 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 18, variant, *Walker Evans: The Getty Museum Collection* (1995) p. 91, plate 311, this print varies from the Getty print in cropping and in size (5 15/16 x 9 3/32 inches), Mora, Gilles and Hill, John T., *Walker Evans Havana 1933* p. 15, top image, variant, Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011) plate 19, variant.

Very minimal wear at corners, clean and crisp.

29

[Newsboys], 1933

gelatin silver print measuring approximately 9 x 7 inches

References:

Beals, *The Crime of Cuba*, plate 29. This image was clearly taken about the same time as *Havana Street*, p. 80 in Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, but was taken from an entirely different vantage point, at street level, before he ascended to an adjacent balcony. The image is also a variant from that on page 12 of the former book.

Minor discoloration to upper right corner, otherwise clean and crisp.

30

Patrol, 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Beals, *The Crime of Cuba*, plate 27, Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, p. 108, variant.

This print is likely one of the very first made. Comparisons with later prints show that the scratches visible on this print on the street and curb, as well as a nearby small black spot, are in fact on the negative, not the print. Evans on later prints, tried to hide these defects on the negative while in the darkroom by shading and burning these areas. Small crease to lower right corner.

31

Havana Street, 1933

gelatin silver print, measuring approximately 7 x 9 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 81, plate 265. This print is a significant variant of the Getty print. There are significant differences in size (4 ½ x 5 17/32 inches) and in cropping.

Small black spot at lower left, possibly on negative, otherwise very good.

32

[Street Altercation with Policemen], 1933

gelatin silver print measuring 6 x 8 ¼ inches

References:

Anonymous newspaper photograph "appropriated" by Evans. Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, p. 17, upper image.

Good. Any defects seem to originate from the poor quality of the original image which Evans photographed.

33

[Uniformed Man], 1933

gelatin silver print measuring approximately 8 x 6 ¼ inches

References:

Anonymous newspaper photograph "appropriated" by Evans. Mora, Gilles and Hill,

John T., *Walker Evans Havana 1933*, p. 17, left side image.

Small creases to lower right corner, small stain to bottom edge.

34

[Harbor View, Ship and Approaching Storm], 1933

gelatin silver print measuring approximately 6 ¾ x 6 inches

References:

None.

Very good.

35.

[Picador, Matador and Bull, Wall Mural by Adolfo Gálvez], 1933

gelatin silver print measuring 2 ½ x 7 inches

References:

Walker Evans: The Getty Museum Collection (1995) p. 100, plate 346, variant, unlike the Getty print, the present print shows the entire mural by Gálvez. Codrescu, Andrei and Keller, Judith, *Walker Evans Cuba* (Los Angeles: Getty Museum, 2011), plate 41, variant.

Very good.

36

[Six Palm Trees], 1933

gelatin silver print measuring approximately 7 x 9 inches

References:

None.

Small crease, bumps to lower corner, there are apparent defects either to emulsion or negative.

37

[Six Palm Trees], 1933 (same as above)

gelatin silver print measuring approximately 7 x 9 inches

References:

None.

Apparent defects either to emulsion or negative.

38

[Corpse of Manuel Cepero], 1933

gelatin silver print measuring 8 ½ x 6 inches

References:

Anonymous newspaper photograph "appropriated" by Evans. The circumstances of Cepero's murder are discussed on pages 181–183 in Mellow, James R., *Walker Evans* (New York: Basic Books, 1999).

Printed on glossier paper.

39

[Bandaged Head of Injured Man], 1933

gelatin silver print measuring approximately 7 ½ x 9 ¼ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Some creasing to upper left corner.

40

[Postmortem Photograph of Young Man], 1933

gelatin silver print measuring approximately 6 x 8 ½ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Clean and crisp.

41

[Bloodied Corpse Splayed on the Street], 1933

gelatin silver print measuring approximately 4 ½ x 7 ¾ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Small crease lower right corner, some surface smudging, else good.

42.

[Bloodied Corpse in the Street], 1933

gelatin silver print measuring approximately 4 ¾ x 7 ¼ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Clean and crisp.

43

[Corpse of Gonzales Rubiera], 1933

gelatin silver print measuring approximately 7 x 9 ½ inches

References:

Anonymous newspaper photograph "appropriated" by Evans, Beals, *The Crime of Cuba*, plate 28, Rubiero is mentioned on page 181 of Mellow, James R., *Walker Evans* (New York: Basic Books, 1999), and in Reynolds, Michael, *Hemingway the 1930s*, (New York: W. W. Norton, 1997, p.130.

Good, some spots apparently on original negative.

44

[Melee with Policemen and Civilians], 1933

gelatin silver print measuring approximately 6 x 8 ¼ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Wrinkle in lower right corner, some wear to corners, a bit of flaking to lower left corner.

45

A Document of the Terror, 1933

gelatin silver print measuring approximately 8 ½ x 6 inches

References:

Anonymous newspaper photograph "appropriated" by Evans. Mora, Gilles and Hill, John T., *Walker Evans Havana 1933*, p. 17, center image, this image is shown and discussed in Mellow, James R., *Walker Evans* (New York: Basic Books, 1999), p. 181.

Corners slightly bumped, bit of wrinkling, but clean and crisp.

46

[Postmortem Portrait of Dead Man], 1933

gelatin silver print measuring approximately 7 ½ x 9 ½ inches

References:

Anonymous newspaper photograph "appropriated" by Evans.

Some scratches, finger print possibly on negative of original photo.

PROVENANCE

In May and June 1933, as outlined above, Walker Evans was commissioned by the J. B. Lippincott Company of Philadelphia to illustrate *The Crime of Cuba*, a book recently written by the American journalist Carleton Beals. Evans was in Cuba approximately one month, here he met and befriended Ernest Hemingway. The month they spent in each other's company was their only meeting. At some point in that month, Evans feared for the safety of certain prints and as a precautionary measure, gave a set of prints to Hemingway for safekeeping and for transport out of the country on Hemingway's boat the *Anita*. (See the penciled note by Evans to Hemingway, which documents this transfer.) Hemingway also loaned Evans \$ 25.00, as Evans was short of funds due to an earlier robbery. Hemingway took the photographs to Key West. Hemingway was a notorious pack rat, who never threw anything away. The prints remained in Key West along with everything else assembled by Hemingway during his lifetime.

Telly Otto "Toby" Bruce, right hand man and friend of Ernest Hemingway, was born June 24, 1910 in Piggott, Arkansas. They met through Pauline Pfeiffer, Hemingway's family in Piggott. Toby Bruce and his wife, Betty, served Hemingway for many years in Key West and elsewhere. Laura Elizabeth "Betty" Moreno (Bruce), was born in Key West October 23, 1918. Toby worked as carpenter, general handyman, and chauffeur for Hemingway. Bruce often drove Hemingway from Florida to Idaho and back. Bruce built the wall around the Hemingway house in Key West. Hemingway trusted him for other tasks as well. In 1940, Bruce negotiated the purchase of Hemingway's house in Cuba, the Finca Vigia, in order to keep Hemingway's name out of it and the price reasonable. In March 1963, on behalf of Mary Hemingway, Toby Bruce signed the necessary papers, and the Key West property passed out of the hands of the Hemingway family, which had owned it for over thirty-two years.

At the end of December 1939, as Hemingway's marriage to Pauline and his residency in Key West were ending, Hemingway and Toby Bruce moved those personal goods, not intended for immediate transfer to Cuba, into a house next to, or a back room at, Sloppy Joe's Bar. Toby, Patrick and Ernest Hemingway then sailed the *Pilar* to Cuba, effectively ending both the marriage and his residency in Key West.

"There is some confusion about exactly where the goods were stored. In a February 1979 interview, Toby Bruce said that the suitcases, boxes, animal heads, and crates were stored on the upper floor of a building behind Sloppy Joe's Saloon. Toby also said, that after Hemingway had left Key West, he instructed Toby to pack up everything that Pauline did not want and store it, so Toby crated the books and in two or three shipments, got them to Cuba, including at least one trip aboard the *Pilar*, during which they met terrible weather. At some unknown point after 1939, the goods were moved from the building behind the saloon into the back room of the saloon itself. (See James D. Brasch and Joseph Sigman, *Hemingway's Library: A Composite Record* (New York: Garland Publishers, 1981; electronic edition John F. Kennedy Library, 2000), 23 and 40-41.) Bernice Kert, in *The Hemingway Women*, p. 336, has Hemingway storing papers in "a damp

basement below Sloppy Joe's Saloon," but there is no basement there — most houses in Key West do not have basements. She also has Hemingway loading the Buick onto the Key West-Havana ferry "along with boxes and fishing gear and clothes, and the two boys and Ernest sailed to Havana and the Ambos Mundos." However, in a letter to Sara Murphy dated Havana, December 27, Hemingway writes that "Patrick and Otto [Bruce] and I had a fine Christmas with great wheelbarrow loads of suckling pig being trundled by the old Ambos Mundos and everybody happy and jolly" — (Miller, *Letters from the Lost Generation*, 244)."

In December 1961, Mary Hemingway wrote to Toby Bruce that she would be traveling to Key West to consolidate papers for shipment to her New York apartment. Mary Hemingway arrived in Key West in February 1962 and she spent several days with Betty and Toby Bruce going through the papers and other items stored in the storeroom of Sloppy Joe's Saloon. The materials she selected, combined with those removed from Cuba, are now housed in the John F. Kennedy Library. The remainder of the materials from Sloppy Joe's, she either gave to Toby and Betty Bruce, or had them burned. These materials, including, books, manuscripts, typescripts, family photographs, correspondence, memorabilia, and, the present prints by Walker Evans, formed the Toby and Betty Bruce Collection, along with the Bruce family archives, which includes additional material. Toby Bruce died May 9, 1984, and is buried in Key West.

The current owners of the photographs, Toby and Betty's children, exhibited the photographs in 2004-2008. The itinerary of the exhibit, entitled *Ernest Hemingway and Walker Evans: Three Weeks in Cuba, 1933*, follows:

Key West Museum of Art and History at the Custom House, Key West, Florida, 1/15/04–1/10/2005

Boca Raton Museum of Art, Boca Raton, Florida, 9/7/05–11/20/05

Gibbes Museum of Art, Charleston, South Carolina, 12/9/05–2/19/06

Rebecca Randall Bryan Gallery, Coastal Carolina University, Conway, South Carolina, 9/8/06–11/3/06

Naples Museum of Art, Naples, Florida, 11/20/06–01/5/07

Emerson Gallery, Hamilton College, Clinton, New York, 2/15/07–4/15/07

Cummer Museum of Art and Gardens, Jacksonville, Florida, 03/08/08–06/01/08

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Front cover: *Havana Beggar*, 1933

Back cover: [*Cuban Girl Looking Through Window Bars*], 1933



WALKER EVANS ERNEST HEMINGWAY, Havana, 1933