

colours, by a young painter, Ugo Marantonic, in my opinion  
not inferior to Life's one.

I am awfully glad, though I never had a doubt about  
it, to hear that your book was so successful in your English  
Editions. You must be sure your Italian Publisher, in  
accordance with the market's possibilities, will not be  
inferior; we are going to make a book of the  
special number of EPOCA and for the book which will be  
published, with Marantonic's pictures, soon after.

Milan, 17th November, 1952

My dear Papa,

your letter gave me a great sorrow, not so  
much for the reproaches, I know I deserved them, but  
because of the grieve you were shocked with.

I wish to make it plain that that piece was not  
only published, without my knowing it, but translated  
by EPOCA's staff, Fernanda Pivano's translation still  
waiting for your O.K. and not even yet polished to be  
printed.

For truth's sake I want you to know it was the  
then editor of EPOCA who chose the "Across the River"  
piece for the little anthology about the next "Meduse".  
EPOCA is now edited by don Arnaldo himself, as the  
last editor's bundler was so great that, of course,  
we dismissed him.

Just the same, my fault still exists as I should  
have stopped the number of EPOCA containing it. Yes,  
I was thoughtless, particularly as I did not let  
you know what had happened. But, you see, it was only  
a piece and perhaps, had I told you about it, I should  
have given too much importance to a matter which, as  
disagreeable as it can be, was delimited only to that  
publication, without touching at all, my word for it,  
the whole book's printing.

In only hope my apologies will appeal to you as  
the deep expression of my sincere regret and not as  
an exterior, formal apologizing. Our friendship is so  
old and strong that certainly it will help you to give  
me the pardon, for which I am awaiting. I only regret  
that you might have doubted, also for a moment, of  
your trustful friend.

About "The Old Man and the Sea" I will not make  
use at all of the letter to Longwell; as for the  
drawings, I think we found some excellent ones in two

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17/11/1952

colours, by a young painter, Ugo Marantonio, in my opinion not inferior to Life's one.

I am awfully glad, though I never had a doubt about it, to hear that your book was so successful in your English Editions. You must be sure your Italian Publisher, in accordance with the market's possibilities, will not be inferior: we are going to make a big ad of it, both for the special number of EPOCA and for the book which will be published, with Marantonio's pictures, soon after.

I am happy to know your having done with your other works about which I hope you will give me, this disagreeable matter settled, some more news.

By the middle of February I will be in Cuba, as first stage of a long journey I will have in the USA, and I am looking forward to receive your dear hug as a proof of your renewed friendship. But I should like it best if you could soon tell me you still consider me the gentleman you have always known.

From my part I dare say I saw in myself, clear, hard and straight.

A lot of thanks for your Christmas wishes, please receive my most heartfelt ones to you and Mary, from Dad and Virginia too,

Yours faithful,

Fondazione Arnoldo  
e Alberto Mondadori

Ernest Hemingway  
Finca Vigia  
San Francisco de Paula,  
Cuba