

# The Hemingway Newsletter

Publication of The Hemingway Society

No. 51/January 2006

*"I wonder what your idea of heaven would be—A beautiful vacuum filled with wealthy monogamists, all powerful and members of the best families all drinking themselves to death. . . . To me heaven would be a big bull ring with me holding two barrera seats and a trout stream outside that no one else would be allowed to fish in. . . ."*

Hemingway to Fitzgerald

1 July 1925

Burguete, Spain

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## Notes from the Board

—James H. Meredith

• Please welcome newly-elected Kirk Curnutt and returning member Hilary Justice to the Board of Trustees. Effective 1 January 2006, both Kirk and Hilary will serve three-year terms. While I am at it, I would like to thank Board Secretary Rena Sanderson for supervising this year's election.

• Also, I would like to welcome Al DeFazio as the new Director of Communications, which means that he will serve as both the editor of our newsletter and as an *ex officio* member on our Board. Replacing Al DeFazio as the bibliographer for *The Hemingway Review* will be Kelli Larson. We are very fortunate having someone of Kelli's caliber serving us in this capacity.

• Thanks to Jackson R. Bryer for all the years of service he has given us. Jack, who decided this year not to seek re-election for the Board, has agreed, however, to remain a member of the Editions Advisory Committee, where he has made invaluable contributions.

• Let me congratulate Robert Lewis and Robert Fleming for their fine editing in bringing Ernest Hemingway's *Under Kilimanjaro* to publication in the fall of 2005. I also want to thank Linda P. Miller, the chair of our Editions Advisory Committee, for her leadership and professionalism throughout the years in handling the often-complex issues concerning Hemingway's African manuscript and the Letters Project. Finally, I want to thank Joanna Hildebrand Craig and Kent State University Press for having the good sense, patience, and foresight to publish this important project. After talking with their provost recently, I know that this publication means as much to them as it does to us.

• Let me urge each and everyone one of you to consider attending the 12<sup>th</sup> Biennial International Hemingway Conference, to be held June 25-30, 2006, in Málaga and Ronda, Spain. I visited both cities in December and found them highly anticipatory about having us convene there. The mayor of Ronda, D. Antonio Maria Marin Lara, is providing us with extraordinary conference facilities and is welcoming us with open arms to his spectacular city. He sends his personal invitation for you to come. Having the Hemingway Foundation and Society will be a special event for the city of Ronda, and I, too, invite you all to come and enjoy what promises to be a once-in-a-lifetime celebration of Hemingway and his love for Spanish culture. Carl Eby and Diane Buck are going to great pains to organize a very special week for us. Don't miss it.

Let me end by thanking the entire membership of the Ernest Hemingway Foundation and Society for all the support and cooperation you have given me and the Board this year. This is a very special organization, and I am grateful to serve you. If you want to contact me about anything, just email me at [meredithjh602@hotmail.com](mailto:meredithjh602@hotmail.com).

## Hemingway in Andalusia, 2006 Program, Accommodations, & Travel

—Carl P. Eby

With more than 150 speakers representing more than a dozen countries, the 12<sup>th</sup> Biennial International Hemingway Conference—to be held in Málaga and Ronda, June 25-30, 2006—promises conference-goers a vibrant week in sunny Andalusia. In addition to the impressive academic program, we have an exciting line-up of special events: a gala opening reception at Málaga's new Picasso Museum; lunch at La Cónsula, with opening talks by Miriam Mandel and Nena Davis; a grand taurine evening devoted to *The Dangerous Summer*, with distinguished speakers, a concert of pasodobles, and the opportunity for an informal chat and a hands-on demonstration of bullfighting paraphernalia with Victor Mendes; a photo exhibit; a tour of Ronda's bullring and taurine museum; an evening of vintage bullfighting footage; and a closing banquet on our final night in Ronda. To this list, we can now add an evening with Valerie Hemingway. Details of these events should be posted soon on a special events page at our web site: [http://www.hemingwaysociety.org/ronda/12th\\_onf.htm](http://www.hemingwaysociety.org/ronda/12th_onf.htm).

Rooms are still available at the designated conference hotels in Málaga (the AC Málaga Palacio, the Hotel Don Curro, and the Parador de Gibralfaro) and Ronda (the Reina Victoria, the Parador de Ronda, and the Don Miguel). An accommodations page with pictures of the hotels, descriptions, prices, telephone and fax numbers, email addresses and web links has been posted at the conference web site: <http://www.hemingwaysociety.org/ronda/accommodations.htm>. Reservations can be made by calling, faxing, or emailing the hotels. (Some hotels may need prodding if you want a confirmation in writing.) Be careful to make reservations for one night in Málaga (June 25) and five nights in Ronda (June 26-30), with a departure date of July 1, 2006. To obtain conference discounts, be sure to also mention that you are with the *Grupo Hemingway*, and at the AC Málaga Palacio, be sure to use our group number H6V-2977-M52. If you are having difficulties making reservations, you can contact Diane Buck at [mdbuck43@aol.com](mailto:mdbuck43@aol.com), and she will help. (Conferees should contact Diane at the same address if they would like information on the Intercultural Connections July 1-7 Spain tour ending in Pamplona for the San Fermín "running of the bulls.")

We have also posted a travel page on the conference web site: <http://www.hemingwaysociety.org/ronda/travel.htm>. We will be running chartered busses back to Málaga on the morning of July 1. *If you plan to fly out of Málaga on July 1 and plan to take advantage of our busses, be sure to leave time for transit. Flights leaving Málaga after 2:00 pm on July 1 should be fine.*

## Enjoying Yourself in Málaga and Ronda

Begin your day in Málaga with a taxi ride up to the Parador de Gibralfaro to register early (11:00 a.m.-2:00 p.m.), mingle with friends, and enjoy a spectacular view of the city. Nearby you can explore the 14<sup>th</sup>-century Castillo de Gibralfaro or wander down hill to the 11<sup>th</sup>-century fortress of the Moorish kings, La Alcazaba, with its tranquil gardens, fountains, and remains of a Roman theater. Here you can enjoy the Puerta Oscura gardens or the Museo Arqueológico, with its impressive collection of artifacts running from prehistoric times to the Middle Ages. (A minibus runs hourly, 11:00 a.m.-7:00 p.m., to the Castillo de Gibralfaro from the Plaza de la Marina.)

If you can't take advantage of early registration, regular registration will be at the Málaga Palacio Hotel, 3:00-6:00 p.m., and our opening gala at the Museo Picasso is not until 9:00 p.m. Enjoy the afternoon and early evening by catching up with friends and exploring the old city. The cathedral, right next to the Málaga Palacio, is well worth the visit, and the Fundación Picasso (Picasso's childhood home on the Plaza de la Merced, not to be confused with the Museo Picasso) features a permanent exhibition of Picasso's early sketches and sculptures. The Calle Marqués de Larios is the place to shop, and the nearby seaside promenade, Paseo del Parque, is wide, palm-lined, and beautiful—a great place to enjoy the shade and a cool breeze on a hot day. Grab some wine and tapas to hold you over to the opening gala; then—if you don't fill up on *aperitivos* at the Picasso museum—enjoy an authentic late Andalusian supper at one of the many fine restaurants nearby.

Málaga's cuisine is light and classically Mediterranean, featuring olive oil, a distinctive white gazpacho (*ajo blanco de Málaga*) and excellent seafood. Sample *fritura malagueña* (Málaga's special fish fry), or try the shrimp, *calamares*, *coquinas* (tiny sautéed clams), or the variety of small fish, such as *boquerones* (white anchovies), *sardinias* (sardines), *salmonetes* (red mullet), or *chanquetes* (tiny fish related to anchovies).

Our academic program will keep us busy in Ronda, but be sure to take time to enjoy the city. A nice walk might begin close to the Hotel Reina Victoria, with the stunning views from the gardens and balcony of the Alameda del Tajo and the walk along the Paseo Blas Infante. This will lead you along the edge of the Tajo, behind the bullring, to the Parador and the Puente Nuevo. From here, cross to La Ciudad (the old Moorish town), veer right, and do a circuit of the old city, making sure to take in the views from St. John Bosco's house and the beautiful Palacio de Mondragón. (From the nearby Campillo, the hardy can follow a rough track down into the gorge.) Continue on to the Plaza de la Duquesa de Parcent, where you can visit the 16<sup>th</sup>-century Santa Maria la Mayor, built above a former mosque. At the far end of the old city is the Puerta de Almocabar, a good place to take in the city's old Moorish walls. Walking back up the

other side of the old city, past the 14<sup>th</sup>-century minaret of St. Sebastian, the old Arab baths are worth a visit, and the views of the Guadalevín River gorge from across the old bridge is not to be missed. Finally, circling back through the old city toward the new bridge, you can find the so-called Casa del Rey Moro (built in 1709 on older foundations), with its terraced gardens, fine view of the Tajo, and 365 steps (for the very sure of foot) down to the gorge below. We will tour Ronda's bullring and bullfighting museum, of course, as a group. Eating well in Ronda shouldn't be difficult. The conference hotels all boast fine restaurants, and we will be sure to recommend additional restaurants in Málaga and Ronda in our spring letter to the membership. Ronda is close enough to the coast to offer good seafood, but its traditional cuisine features the best produce of its moun-

tain region: olive oil, cheese, and beef. Maybe you'll be inspired to try *conejo a la rondeña* (Ronda's rabbit stew) in honor of *For Whom the Bell Tolls*.



*A view of Ronda. Photograph by Mary Hemingway, 1954.  
Courtesy of the John F. Kennedy Library.*

**Registration:** materials should now be available at the conference web site ([http://www.hemingway-society.org/ronda/12th\\_conf.htm](http://www.hemingway-society.org/ronda/12th_conf.htm)) and are due by April 1, 2006. In spring, all Society members in good standing should receive a letter with registration materials, information about what to do and where to eat in Málaga and Ronda, information about our conference book table, an updated conference program, and further information about travel and accommodations (If you haven't yet booked your accommodations, now is the time to do it!) Be sure to keep checking the conference web site for periodic updates.

We look forward to seeing you in Spain!

## GOTT MIT UNS

Writer, former television reporter, and Hemingway Society member Tom Sanders is researching what is certainly one of the more whimsical and esoteric topics of Hemingway lore.

Some years ago while living in Germany, Sanders became intrigued by the World War II Gott Mit Uns Nazi belt buckle that was a favourite of Hemingway's casual attire. The buckle is mentioned in numerous biographies and memoirs. Hemingway wore it often from 1945 until his death.

A journalist's curiosity took control. Sanders decided it might be an offbeat subject to pursue; his objective to find out where and how Hemingway got the buckle and perhaps even to identify the previous owner. However, GOT MIT UNS is really the story of Sanders' investigative journey and the unusual and sometimes strange paths this quest has taken him.

"The Death Factory, Ernest Hemingway at The Battle of Hurtgenwald," is the latest chapter. Full text and bibliography of "GOTT MIT UNS - The Strange But True Story of Ernest Hemingway's Nazi Belt Buckle" is on Sanders' website, Paradise Unlimited at <http://www.TKSanders.com>.

## Smith-Reynolds Fellowships: 2006 Application Deadline is April 1

The Smith-Reynolds Committee encourages submissions for the 2006 Smith-Reynolds Founders Fellowships. Established by the Hemingway Society to honor the memories of past presidents Paul Smith and Michael Reynolds, these fellowships support research on Ernest Hemingway by graduate students, independent scholars, and post-docs up through the rank of assistant professor.

Applications are ranked by the committee based on the following criteria: clarity, originality, and feasibility of the project; its value in furthering Hemingway scholarship, criticism, or instruction; and the likelihood of its publication.

For more information on applying for a Smith-Reynolds grant, see the Hemingway Society web site at <http://www.hemingwaysociety.org/fellowships.htm>, or contact Professor Carl P. Eby, Department of English, University of South Carolina Beaufort, 801 Carteret Street, Beaufort, SC 29902. E-Mail: [carlpeby@gwm.sc.edu](mailto:carlpeby@gwm.sc.edu). The deadline for submissions is April 1.

# Tentative Program for "Hemingway in Andalusia"

JUNE 25-30, 2006

## SUNDAY, JUNE 25

11:00 a.m.-2:00 p.m. Early Registration at Málaga Parador

Take a taxi up to Málaga's Parador Gibralfaro to enjoy the view, explore Moorish and Roman ruins, catch up with friends, and pick up your registration packet.

3:00-6:00 p.m. Registration Málaga Palacio Hotel

If you haven't already done so, please drop by to pick up your registration packet, introduce yourself, and mingle.

8:45 p.m. Meet at Málaga Palacio for Short Walk to Museo Picasso

9:00 p.m. Gala Opening Reception: Museo Picasso Málaga

Enjoy drinks, aperitivos, and music in a spectacular setting devoted to Málaga's native son. Afterwards, stroll to one of the nearby restaurants for an Andalusian meal.

## MONDAY, JUNE 26

10:00 a.m. Meet at Málaga Palacio or Hotel Don Curro (with your luggage!) to catch busses for trip to Churriana (and from there to Ronda)

11:00 a.m.-2:00 p.m. Lunch at La Cónsula

We will explore the gardens and house and eat lunch where Hemingway stayed with Bill and Annie Davis during the summers of 1959 and 1960.

1:00-2:00 p.m. Opening Presentations

"Hemingway's Spain and the Bullfight: The Fascination of the Past," Miriam Mandel (Tel Aviv U, Israel) "Sol y Sombra: Children of Expatriate Americans in Europe," Nena Davis

2:30 p.m. Board busses again for ride to Ronda

6:30 p.m. Arrive in Ronda Check into hotels and relax.

7:30 p.m. Reception and Cash Bar to Honor the Hinkle Family and Winners of the 2006 Jim and Nancy Hinkle Awards

Everyone is invited to help us honor the Hinkle family and the winners of this year's Hinkle awards. Great place to meet old friends and make some new ones before dinner.

## TUESDAY, JUNE 27

8:30-9:00 a.m. Morning Coffee

9:00-10:15 a.m. EARLY MORNING SESSION

1A: Hemingway, Spain, and Modernism Moderator: Robert Trogon (Kent State U)

a.) "For Whom the Flood Rolls: Hemingway and Warren—Allusions & Connections, Echoes & Intertextualities," H. R. Stoneback (SUNY-New Paltz)

b.) "Bullfighting, and the Arena of Modernism," Boris Vojdovsky (Lausanne U, Switzerland)

c.) "Hemingway in the Dirt: Spanish Earth and the Ingestion of Authenticity," Maria DeGuzmán (U North Carolina-Chapel Hill)

1B: *The Sun Also Rises* I: Getting to Know the Values Moderator: Kirk Cumutt (Troy U)

a.) "'That was it': A Confessional Reading of *The Sun Also Rises*," James B. Carothers (U of Kansas)

b.) "And in This Corner . . . : the Boxer v. the Matador in *The Sun Also Rises*," Valerie A. Booth, (Villanova U)

c.) "If Bullfighting Mirrors the Nature of Good Writing, Where Does that Leave Women? Bullfighting, Writing, and Hemingway's Treatment of Frances in *The Sun Also Rises*," Catherine Altmair (Western Kentucky U)

1C: Short Stories I Moderator: Larry Grimes (Bethany C)

a.) "The Concluding Narratives of *In Our Time*: 'Faith's long withdrawing roar . . .,'" John J. Fenstermaker (Florida State U)

b.) "'Hills Like White Elephants': Fact or Fiction," Ruth A. Hawkins (Arkansas State U)

c.) "'The 'Black Silk Handkerchief' and 'The Futility of Cures': Reading 'In Another Country' as Italy's Political Malaise," David Ullrich (Birmingham-Southern C)

10:15-10:30 a.m. Coffee Break

10:30-12:00 noon LATE MORNING SESSION

2A: *For Whom the Bell Tolls* I: Heroes and Anti-Heroes Moderator: Jackson Bryer (U Maryland)

a.) "Spoils of Spain: Hemingway's Spanish Tragedy Revisited," Lawrence R. Broer (U of South Florida)

b.) "Spain & Berlin, Dangerous Bridges in a Divided World: Heroism in *For Whom the Bell Tolls* and in *Smiley's People*," Raymond M. Vince (U of South Florida)

c.) "Hemingway's Spanish Family: *For Whom the Bell Tolls* and the Obligation of Participation," Gail D. Sinclair (Rollins C)

d.) "Is Pablo an Anti-hero or a Hero in *For Whom the Bell Tolls*?" Teteo Imamura (Tokyo Woman's Christian U, Japan)

2B: Hemingway's Spain in Flames, 1937 Moderator: ?

a.) "Hemingway's Spain, 1937," James H. Meredith (US Air Force Academy)

b.) "Politics and the Artist: Hemingway and Picasso, Spain, 1937," Nancy R. Comley (Queen's College, CUNY)

c.) "Hemingway's Sketch of Soldiers Fighting for the Loyalist Cause," E. Stone Shiflet (U of South Florida)

d.) "Women and the Spanish Civil War: *Milicianas, Guerrilleras*, Raped Virgins, and Whores in *For Whom the Bell Tolls*," Kim Moreland, (George Washington U)

2C: Teaching and Understanding Hemingway in a World Context

Moderator: Mark Ott (Punahou School)

a.) "Teaching the End of World Literature: Ernest Hemingway's 'A Clean, Well-Lighted Place,'" Nikolai Endres (Western Kentucky U)

b.) "Papa's Passionate Poetics: A Study in Sino-Hemingway Relations," Charles A. Peek (U of Nebraska at Kearney)

c.) "The False and the Truth in the Writing Activity," Elvira Nurieva (Tomsk State U, Russia)

d.) "Hemingway and Faulkner: Using One to Teach the Other," Walker Rutledge (Western Kentucky U)

12:00-12:15 p.m. Coffee Break

12:15-1:15 p.m. MIDDAY SESSION

3A: Update on The Hemingway Letters Project Moderator: Sandra Spanier (Pennsylvania State U)

Speakers: Sandra Spanier (Pennsylvania State U), Ken Panda (U Delaware), Hilary Justice (Illinois State U), Robert Trogon (Kent State U), Miriam Mandel (Tel Aviv U, Israel), and Chitiliana Rousseva (Technical U-Sofia, Bulgaria)

1:15-2:45 p.m. Lunch

2:45-4:00 p.m. EARLY AFTERNOON SESSION

4A: *Death in the Afternoon* as Philosophical Text Moderator: Jacques Brogan (Notre Dame U)

a.) "Suffering, Artistry, and *Death in the Afternoon*: Nietzschean Aesthetics and the Writerly 'Tragedy' of Bullfighting," Anna Marie Foca (U of Sussex/U of Zurich)

b.) "*Death in the Afternoon*: A Search for Value," Phillip Sipiora (U of South Florida)

c.) "The Importance of Being E(a)mest: *Death in the Afternoon* as Hemingway's Manifesto on Living Earnestly," J'aimé L. Sanders (U of South Florida)

4B: *The Fifth Column* Moderator: Lauren Rule (Emory U)

a.) "Hemingway's Civil War: Variations of the Divided Self in *The Fifth Column*, *For Whom the Bell Tolls*, and 'Strange Country,'" Anna Beskin (U of South Florida)

b.) "Show me a guy that doesn't want to come down off the cross": *Death as Duty in The Fifth Column* and 'Today is Friday,'" David McKay Powell (U Georgia)

c.) "Spanish Translations of *The Fifth Column*," Milton M. Azevedo (U of California-Berkeley)

4C: Hemingway and Popular Culture Moderator: Suzanne del Gizzo (U of Maryland)

a.) "Mano a Mano, Oh Man!: Hemingway and the Bull Fighting Fad in 1950s American Men's Magazines," David M. Earle (Kent State U)

b.) "Writing a New Personal Tragedy: Structural and Thematic Changes in Casey Robinson's Adaptation of 'The Snows of Kilimanjaro,'" Eric Melvin Reed (U of Nebraska at Kearney)

c.) "The Film Failure of Farewell," Mimi Gladstein (U Texas-El Paso)

4:00-4:15 p.m. Coffee Break

4:15-5:30 p.m. LATE AFTERNOON SESSION

5A: *For Whom the Bell Tolls* II Moderator: Rena Sanderson (Boise State U)

a.) "Hemingway and the Missionary Position," Peter L. Hays (U California-Davis)

b.) "Rites of Masculinity: Performance and Identity in *For Whom the Bell Tolls*," Susan J. Wolfe (U of South Dakota)

c.) "The Virgins and the Old Religion: Attitudes to Spanish Catholicism in Hemingway's *For Whom the Bell Tolls*," Michael Lambert (U of KwaZulu-Natal, South Africa)

5B: Round Table: Everything You Always Wanted to Know about Publishing But Were Afraid to Ask Moderator: Carl P. Eby (U South Carolina-Beaufort)

Speakers: Susan F. Beegel (Editor, *The Hemingway Review*), Joanna H. Craig (Assistant Director/Editor-in-Chief, Kent State U Press), Scott Donaldson (C of William & Mary), Linda Wagner-Martin (U North Carolina-Chapel Hill)

5C: Hemingway and Modernist Visual Culture Moderator: William Newmiller (US Air Force Academy)

a.) "'Shapes on Paper or Canvas': Hemingway, Miró and Lyrical Surrealism," Randall S. Wilhelm (U Tennessee-Knoxville)

b.) "Stein, Picasso, and Cinema: the Visual Effects in *In Our Time*," Ai Ogasawara (Nihon Women's U, Japan)

c.) "The Question of 'the portrait at Gertrude Stein's': A Double-screen Documentary about the Effect of Cézanne on Picasso, Stein, and Hemingway," Emily Mitchell Wallace (Bryn Mawr C)

5:45-6:30 p.m. "Hands On" Demonstration of Bullfighting Paraphernalia with Victor Mendes

6:30-7:00 p.m. Concert of Pasodobles

7:00-8:30 p.m. GRAND TAURINE EVENING

An evening devoted to The Dangerous Summer, its protagonists, and the Ordóñez/Dominguín mano a mano, with Francisco Rivera Ordóñez, Victor Mendes, Muriel Feiner, Borja Domecq Solis, Allen Josephs, and others

WEDNESDAY, JUNE 28

8:30-9:00 a.m. Morning Coffee

9:00-10:15 a.m. EARLY MORNING SESSION

6A: *Death in the Afternoon* Moderator: Nancy Bredendick (U Autonoma, Madrid, Spain)

a.) "The Body in Danger: Logics of Impermanence in *Death in the Afternoon*," Brian Thill (U California-Irvine)

b.) "A Creative Spiral: from *Death in the Afternoon* to *The Dangerous Summer*," Beatriz Penas Ibáñez (U of Zaragoza, Spain)

c.) "Bulls, Mithraism, Montherlant," Ben Stoltzfus (U California-Riverside)

6B: *Hemingway and the Spanish Civil War* Moderator: Scott Donaldson (C of William & Mary)

a.) "*The Spanish Earth*: Art, Politics, and War," Stacey Guill (Indiana U of Pennsylvania)

b.) "Hemingway's Introduction to Gustav Regler's *The Great Crusade*," Rena Sanderson (Boise State U)

c.) "The Censorship of the Mails during the Spanish Civil War," James E. Byrne (C of DuPage)

6C: *Hemingway and Others* Moderator: Gail D. Sinclair (Rollins C)

a.) "Traumatic Scenes in Ramón del Valle-Inclán's *Lights of Bohemia* and Ernest Hemingway's *To Have and Have Not*: A Comparison," Ernest Rehder (Florida State U)

b.) "From Oak Park to Africa: Edgar Rice Burroughs and Ernest Hemingway," Alex Vernon (Henderix C)

c.) "1925: Early Hemingway and Late Dreiser," John Clendenning (California State U-Northridge)

10:15-10:30 a.m. Coffee Break

10:30-11:45 a.m. LATE MORNING SESSION

7A: *The Writer's Craft* Moderator: Carol Sauka (Independent)

a.) "Representing 'The Real Thing' in the first book of *The Garden of Eden* Manuscript," Anne Lederer (U of Düsseldorf, Germany)

b.) "Fasting in *The Moveable Feast*: Omissions from the Old Man's Memoirs," Brad McDuffie (Nyack C)

c.) "I Re-member Papa: Editorial Constructions of Hemingway in the Posthumous Works," Marc Seals (U of Wisconsin-Baraboo)

7B: *The Hemingway Heritage* Moderator: Ellen A. Knott (Pennsylvania State U-Abington)

a.) "Real and Imagined Indians: Nature and Redemption in Ernest Hemingway's 'Big Two Hearted River' and Louise Erdrich's 'The Red Convertible,'" Kate Delany (Rutgers U)

b.) "Circean Transformations in Hemingway's *The Sun Also Rises* and Vonnegut's *Bluebeard*," Debbie McLeod (U of South Florida)

c.) "Imitating Hemingway: A Minor Writer's Journey," Howard Wolf (SUNY-Buffalo)

7C: *For Whom the Bell Tolls III: For Whom the Bell Tolls and the Arts* Moderator: Linda Wagner-Martin (UNC-Chapel Hill)

a.) "*For Whom the Bell Tolls* and the Art of Story Telling," Robert W. Trogdon (Kent State U)

b.) "Popular Front Cinema and Hemingway's Style in *For Whom the Bell Tolls*," Jeffrey L. Ludwig (Illinois State U)

c.) "*El Amor Brujo*: The Music of Manuel De Falla and National Form in *For Whom the Bell Tolls*," Hilary K. Justice (Illinois State U)

11:45 a.m.-12:00 noon Coffee Break

12:00-1:00 p.m. MIDDAY SESSION

8A: *Round Table: The Publication of Under Kilimanjaro* Moderator: Linda Miller (Pennsylvania State U-Abington) Speakers: Robert Lewis (U North Dakota), Robert Fleming (U of New Mexico), Linda Miller (Pennsylvania State U-Abington), Joanna Craig (Kent State U Press), Jeremiah Kitunda (Appalachian State U)

1:00-2:30 p.m. Lunch

2:30-3:45 p.m. EARLY AFTERNOON SESSION

9A: *Duende, Querencia, and Spanish Culture* Moderator: Beatriz Penas Ibáñez (U of Zaragoza, Spain)

a.) "'Black Sounds': Hemingway and *Duende*," Kristi Wilson (U Texas at Arlington)

b.) "'At Five in the Afternoon': Towards a Poetics of *Duende* in Bataille and Hemingway," David Richter (Vanderbilt U)

c.) "The Accidental *Querencia*: That 'Place which Develops' in Ernest Hemingway's *Death in the Afternoon*," Wm. Thomas Hill (Sophia U, Japan)

9B: *The Sun Also Rises II*: Brett Ashley Moderator: Debra Modellmog (Ohio State U)

a.) "Womanliness as Masquerade in *The Sun Also Rises*," Nancy Backes

(Cardinal Stritch U)

b.) "In the Arena: The Gender Wars of Hemingway's Pedro Romero and Brett Ashley," Anna Lillios (U of Central Florida)

c.) "Seductress and *Aficionada* in *The Sun Also Rises*," Richard Fantina (U of Miami)

9C: *Hemingway, Friends, and Spain* Moderator: Russ Pottle (Saint Joseph Seminary C)

a.) "Hemingway, Waldo Peirce, and *The Ballad of Don Ernesto*," William Gallagher (Independent)

b.) "Remembering an Interview with José Luis Castillo-Puche," Maica San Mique (Independent)

c.) "Hemingway and Franklin: Men Without Women," Ian Grody (New York U)

3:45-4:00 p.m. Coffee Break

4:00-5:15 p.m. LATE AFTERNOON SESSION

10A: *Nick Adams: Time, Trauma, and Consciousness* Moderator: Marc Seals (U of Wisconsin-Baraboo)

a.) "Why Am I So Thoughtless? Fishing the Streams of Consciousness of Nick Adams and Santiago," Mark Cirino (CUNY)

b.) "'We Never Go into the Same River Twice': Repetition and the Nick Adams Stories," Peter Messent (U Nottingham, UK)

c.) "'Why Don't They Bury the Dead?': Intimations of Mortality in Ernest Hemingway's 'A Way You'll Never Be,'" Steven Florczyk (U of Georgia)

10B: *The Sun Also Rises III: Spiritual Dimensions of the Text* Moderator: H. R. Stoneback (SUNY-New Paltz)

a.) "Reopening the Wound: Looking Again at Jake's War Injury," Larry Grimes (Bethany C)

b.) "Seeking Living Water, a Special Occasion for Renewal in Prayer: The Pilgrimage Motif and the Significance of Prayer in Hemingway's *The Sun Also Rises*," Goretta M. Vianney Benca (SUNY-New Paltz)

c.) "Diving Deep: Jake's Search for Redemption through the Primitive in *The Sun Also Rises*," Wendy Green (Boise State U)

10C: *Hemingway, Dos Passos, and Spain* Moderator: Lawrence R. Broer (U of South Florida)

a.) "Dos Passos's Spain," Clara Junker (U Southern Denmark)

b.) "Flit Guns, Perfume, Marriage, and Pulling the Trigger: Clarifying Masculinity in Hemingway's 'The Butterfly and the Tank,'" Mark Ott (Punahou School)

c.) "Hemingway, the Public Speaker," Wayne Kvam (Kent State U)

5:30-6:30 p.m. Hemingway Society Membership Meeting

7:00-8:00 p.m. AN EVENING WITH VALERIE HEMINGWAY Moderator: Jerry Kennedy (Louisiana State U)

THURSDAY, JUNE 29

8:30-9:00 a.m. Morning Coffee

9:00-10:15 a.m. EARLY MORNING SESSION

11A: *The Capital of the World* Moderator: Richard Fantina (U Miami)

a.) "'Madrid Is Where One Learns to Understand': Point of View as Moral Guide in 'The Capital of the World,'" Steven Cooper (California State U-Long Beach)

b.) "Hemingway's Two Definitions of Tragedy: 'The Capital of the World,'" Jennifer Hampton (U South Carolina-Beaufort)

c.) "The Maid and the Matador: Gender Roles in Hemingway's 'The Capital of the World,'" Tom Strychacz (Mills C)

11B: *Hemingway and Ecocriticism* Moderator: Susan Beegel (Editor, *The Hemingway Review*)

a.) "Mechanization vs. Mysticism in *For Whom the Bell Tolls*," Charles J. Rivet (Louisiana State U)

b.) "Hemingway's Hunting: An Ecological Reconsideration," Kevin Maier (U of Oregon)

c.) "The Retribution of the Current: The Sea and Sea-faring in Hemingway," Phil Melling (U of Wales, Swansea, UK)

11C: *"His Own Worst Character" as a Character in Fiction by Others* Moderator: Damien Carpenter (SUNY-New Paltz)

a.) "The Godfather Returns: Mark Winegardner's Hemingway," Russell Duncan (U of Copenhagen, Denmark)

b.) "Four Hemingway Appropriations in Recent Fiction," Ron McFarland (U Idaho)

c.) "Contemporary Responses to Hemingway," Doni Wilson (Houston Baptist U)

10:15-10:30 a.m. Coffee Break

10:30-11:45 a.m. LATE MORNING SESSION

12A: *The Dangerous Summer* Moderator: Amelia Haba (Independent)

a.) "The Concept of Participatory Journalism in *The Dangerous Summer*," Diane Buck (Pepperdine U)

b.) "'Lighthearted' Everything a Man Could Do: Hemingway's *The Dangerous Summer*," Matthew Nickle (SUNY-New Paltz)

c.) "The Critical Reception of *The Dangerous Summer*," Stephen Tanner (Brigham Young U)

12B: *Hemingway's Modernism* Moderator: Boris Vajdovsky (Lausanne

U, Switzerland)

- a.) "Hemingway: Midwestern Modernist or Modern Midwesterner?" Sarah Kosiba (Kent State U)
- b.) "From Dada to Nada: Connecting Hemingway's Early Literature to Dadaist Philosophy," Jonathan Austad (Florida State U)
- c.) "To Have and Have Not: Hemingway's Modern Masterpiece," Sam Dodson (Tarleton State U)

**12C: *The Garden of Eden* and the Taste of Remorse** Moderator: Peter Messent (U Nottingham, UK)

- a.) "The Elephant as Correlative of Entrapment in Childhood and in Old Age in *The Garden of Eden* and the African Book," Rose Marie Burwell (Northern Illinois U)
- b.) "Remorse Had Been There to Meet Him': Considering Profound Notions of Love and Creativity in the Madrid Section of Hemingway's *The Garden of Eden*," Nicole Camastra (U of Georgia)
- c.) "The Taste of Remorse: Envy and Gratitude in *The Garden of Eden*," Walter Kalaidjian (Emory U)

**11:45 a.m.-12:00 noon Coffee Break**

**12:00-1:00 p.m. MIDDAY SESSION**

**13A: "Reporting from Spain,"** Scott Donaldson (C of William & Mary)

**1:00-2:30 p.m. Lunch**

**2:30-3:45 p.m. EARLY AFTERNOON SESSION**

**14A: Hemingway, Time, and Memory** Moderator: Mark Cirino (CUNY)

- a.) "Eternal Recurrence in Hemingway's *Across the River and into the Trees*," Michael Lopez (U North Dakota)
- b.) "Tough Times in the Mountains of Spain," James Stamant (SUNY-New Paltz)
- c.) "Title Tells It All: 'Big Two-Hearted River,'" Akiko Noyori (Kwansei Gakuin U, Japan)

**14B: (Re)presenting the Sinister in Four of Hemingway's Works: Books, Bulls, and "Bad" Language** Moderator: Carmen Ruiz-Sánchez (Indiana U)

- a.) "Performing Spanish Society in the Bullring: Hemingway's (Para) theatrical Representation of the Romantic and the Sinister as Seen in *Death in the Afternoon* and *The Dangerous Summer*," Anthony Grubs (Michigan SU)
- b.) "The Sun Also Rises and the 'Sinister' Novel," Kevin West (Stephen F. Austin State U)
- c.) "Lost and Found in Translation: Sinister Language in *For Whom the Bell Tolls*," James Lynch (Indiana U)

**14C: The Government's Hemingway: The FBI Files, Franco, and the Mediation of Culture** Moderator: Fred Ashe (Birmingham-Southern C)

- a.) "FBI File on Hemingway Revisited," Yasushi Takano (Iwate Prefectural U, Japan)
- b.) "Telling Stories from Hemingway's FBI File: Conspiracy, Paranoia, and Masculinity," Debra Modellmog (Ohio State U)
- c.) "Friend or Foe?: Hemingway in Franco's Spain," Lisa Twomey (Concordia C)

**3:45-4:00 p.m. Coffee Break**

**4:00-5:15 p.m. LATE AFTERNOON SESSION**

**15A: Hemingway and Place: Bars and Cafés** Moderator: Tod Oliver (Charlottesville, Virginia)

- a.) "Despair and Deliverance: Ernest Hemingway's 'A Clean, Well-Lighted Place' and Raymond Carver's 'A Small Good Thing,'" Ann Putnam (U of Puget Sound)
- b.) "Conversation and *Ambiente* in the Bar and Café of Hemingway's Stories," Peter Caverzasi (Lehman C-CUNY)
- c.) "Waiting with the Waiters in 'The Undeclared,'" Joe Flora (U North Carolina-Chapel Hill)

**15B: *For Whom the Bell Tolls* IV** Moderator: Nancy R. Comley (Queen's College, CUNY)

- a.) "Politics, Ethics and the Evolution of the Hemingway Aesthetic in *For Whom the Bell Tolls*," Jeremy Rosen (U Chicago)
- b.) "Recreating the Self and the 'In-Between' Space in Hemingway's *For Whom the Bell Tolls*," Mayuri Deka (Kent State U)
- c.) "For Whom the Bell Tolls: Hemingway's Post-structuralist Critique," Steven Lane (Malaspina U-C, Canada)

**15C: Teaching *The Sun Also Rises*** Moderator: Peter Hays (U Cal-Davis)

- a.) "Teaching *The Sun Also Rises*: Discovering Meaning in the Dialogue," Ellen A. Knodt (Pennsylvania State U-Abington)
- b.) "Teaching as Learning: The Pedagogy of *The Sun Also Rises*," Don Daiker (Miami U Ohio)
- c.) "Hemingway's Contradictions: Deconstructing American Masculinity," Brenda Dugé (Kent State U)

**5:30-6:30 p.m. Tour of Ronda's Plaza de Toros and Bullfighting Museum**

**7:00-8:00 p.m. Vintage Bullfighting Footage**

**FRIDAY, JUNE 30**

**8:30-9:00 a.m. Morning Coffee**

**9:00-10:15 a.m. EARLY MORNING SESSION**

**16A: Hemingway, Aesthetics, Style** Moderator: Anna Marie Focà (U of Sussex/U of Zurich)

- a.) "Hemingway as a 1920s Writer: the Avant-Garde Rotarian," Fred Svoboda (U Michigan, Flint)
- b.) "Sense and Sentimentality in Ernest Hemingway's 'Banal Story,'" Angela Green (U of Georgia)
- c.) "That Day in Madrid: Hard-boiled Hemingway," William Boyle (SUNY-New Paltz)

**16B: *For Whom the Bell Tolls* V** Moderator: Jeffrey L. Ludwig (Illinois SU)

- a.) "Finding Robert Jordan," Betsy Muenger (US Air Force Academy)
- b.) "Who's on Second? or Hemingway and You: The Second-person Narrative Voice in his Spanish War Journalism and *For Whom the Bell Tolls*," Steve Paul (*The Kansas City Star*)
- c.) "The 'Spanish' dialog in *For Whom the Bell Tolls*," C. Herbert Gilliland (US Naval Academy)

**16C: Stardom in Spain: Hemingway and the Interstices of Tourism and Celebrity** Moderator: Jane Massey Dionne (Independent)

- a.) "Whose Side are We On?: Hemingway and Journo-Tourism Tradition," Kirk Cumutt (Troy U)
- b.) "The Old Author and the Young Bullfighter: What is really so Dangerous in *The Dangerous Summer*," Suzanne del Gizzo (U of Maryland)
- c.) "Travel and Tourism in Spain: Hemingway, the Twenties, and Today," Russ Pottle (Saint Joseph Seminary C)

**10:15-10:30 a.m. Coffee Break**

**10:30 a.m.-12:00 noon LATE MORNING SESSION**

**17A: Fathers and Sons: Ernest & Gregory Hemingway** Moderator: Rose Marie Burwell (Northern Illinois University)

- a.) "Papa y El Tirador: Biographical Parallels in 'I Guess Everything Reminds You of Something,'" Robert Clark (U Georgia)
- b.) "Fathers, Sons, Love and Lies in 'I Guess Everything Reminds You of Something,'" Bonnie McClure (Birmingham-Southern C)
- c.) "Talking of Life and Death with Gregory," Phillip Dibble (Independent)
- d.) "Traces of Gregory Hemingway in his Papa's Posthumous Works," Fred Ashe (Birmingham-Southern C)

**17B: Ernest and Martha** Moderator: Nicole Camastra (U of Georgia)

- a.) "Constructing the War Correspondent: Ernest Hemingway's *The Fifth Column* and Martha Gellhorn's *Love Goes to Press*," Kate McLoughlin (Oxford, UK)
- b.) "'I Remembered for Them': Martha Gellhorn's Writing of the 1930s and 1940s," Allison Hyland (Independent)
- c.) "Marty and Ernie: Literary Journalism in the Reportage of the Spanish Civil War by Martha Gellhorn and Ernest Hemingway," Judy Henn (Oranim Academic C of Education, Israel)
- d.) "Martha Gellhorn's Hidden Agenda in *Travels With Myself and Another*," Peter Moreira (Independent)

**17C: Short Fiction II** Moderator: Hilary K. Justice (Illinois State U)

- a.) "Resistance to Human Conventions in Sherwood Anderson's *Winesburg, Ohio* and Hemingway's *In Our Time*," Marcus Whiteamire (Kent State U)
- b.) "Hemingway's 'Fathers and Sons' and Some Things Left Out," Charles Nolan (U. S. Naval Academy)
- c.) "Poetry Written into Prose ... the Hardest of All Things to Do": Hemingway's Early Poetry as Fiction-Workshop," Verna Kale (Penn State U)
- d.) "'Do you think it's true?': Nick Adams as Narrator of 'An Alpine Idyll,'" Andrew Jameson (U of Georgia)

**12:00-12:15 p.m. Coffee Break**

**12:15-1:15 p.m. MIDDAY SESSION**

**18A: Presentation by Allen Josephs** (U West Florida)

**1:15-2:45 p.m. Lunch**

**2:45-4:00 p.m. EARLY AFTERNOON SESSION**

**19A: *The Sun Also Rises* IV: Identity and Place** Moderator: Terri Pyle (Rollins C)

- a.) "The 'Lost Generation' of *The Sun Also Rises* and the Revision of National Identity," Grace Waitman (Indiana U)
- b.) "Foreignness in *The Sun Also Rises*," Jeffrey Herlihy (Universidad Pompeu Fabra, Spain)
- c.) "The Passion of San Sebastian: A Touchstone for Reading *The Sun Also Rises*," Neil Stubbs (Malaspina U-C, Canada)

**19B: The Spanish Civil War Stories** Moderator: ?

- a.) "Foreign Bodies: Documenting Expatriate Involvement in 'Night Before Battle' and 'Under the Ridge,'" Michael Maiwald (U of Singapore)
- b.) "Gambling More Than He Could Afford to Bet: Hemingway and the Characters of His Spanish Stories," Lauren A. Rule (Emory U)
- c.) "The Education of Henry: Politics and Apathy in Hemingway," Scott Yarbrough (Charleston Southern U)

**19C: Biography** Moderator: ?

- a.) "The Challenges of Preserving Hemingway's Homes," Marty Peterson (U Idaho)
- b.) "Gerald Brenan and Ernest Hemingway, Two Parallel Lives," Carlos Gerald Pranger (Granada, Spain)



- c.) "Brenan and Hemingway: Two Different Approaches to Spain," Andrés Arenas Gómez (IES Vicente Espinel, Málaga, Spain)  
 d.) "Three Score Years," Janice Byrne (C of DuPage)

4:00-4:15 p.m. Coffee Break

4:15-5:45 p.m. LATE AFTERNOON SESSION

20A: *Hemingway and the Black Renaissance* Moderator: Matthew Pleasant (U South Florida)

- a.) "Blacking Up and Playing in the Dark: Hemingway, Literary Resistance, and Desire," Timothy Barnard (C of William & Mary)  
 b.) "'Across the River and into the Trees, I thought': Hemingway's Impact on Alex la Guma," Roger Field (U of the Western Cape, South Africa)  
 c.) "Black and White Unite: Hemingway, Hughes, and Spain, 1937," Gary Holcomb (Emporia State U)  
 d.) "Hemingway and Wright, Baldwin and Ellison," Charles Watkins Scruggs (U of Arizona)

20B: *Journalism and Fiction* Moderator: Steve Paul (*The Kansas City Star*)

- a.) "Elements of Style: *The Crónica Taurina* and *Death in the Afternoon*," Nancy Bredendick (U Autonoma, Madrid, Spain)  
 b.) "The Real and the Invented: 'Che Ti Dice La Patria?' and 'Old Man at the Bridge,'" Paul Montgomery (Independent)  
 c.) "Title?" Chitiliana Rousseva (Technical U-Sofia, Bulgaria)  
 d.) "Not So 'Splendid and Cool and Detached After All': Jake Barnes and the Troubled Ethics of Participatory Reporting," David Humphries (Queensborough CC-CUNY)

20C: *The Sun Also Rises V: Jake Barnes: Readings informed by Literary and Extra-Literary Perspectives* Moderator: James H. Meredith (US Air Force Academy)

- a.) "Jake Barnes as the Traveler: Reflections from the Writings of Ivan Turgenev," Richard Lippard (Independent)  
 b.) "Jake Barnes and the Unkindest Cut: A Medical Perspective," Tracy Lippard (Independent)  
 c.) "Jake Barnes, Military Pilot: A View from the Sky," William Newmiller (US Air Force Academy)  
 d.) "Jake Barnes in Isolation: Seeking Catharsis in Artistic Expression," Todd Newmiller (Independent)  
 e.) "Jake Barnes in the Family: The Hemingway Family Genogram," Gloria Newmiller (Independent)

6:00-7:00 p.m. Poetry Reading Moderator: J. A. Sparrow Stoneback  
 Readings by Donald Jenkins, H. R. Stoneback, and other poets TBA

8:30 p.m. CLOSING BANQUET

*This event is a separate fee, not included in the conference registration fee.*

**Saturday, July 1**

9:00 a.m. Busses leave for Málaga and Málaga's Airport

## Books Recent and Forthcoming

—Patrick Gregg

- Brucoli, Matthew J. and Judith Baughman, eds. *Hemingway and the Mechanism of Fame*. Columbia: U of South Carolina P, 2005.  
 Cohen, Milton. *Hemingway's Laboratory: the Paris in our time*. Tuscaloosa: U of Alabama P, 2005.  
 DeFazio, Albert J. III, ed. *Dear Papa, Dear Hotch: the Correspondence of Ernest Hemingway and A.E. Hotchner*. Columbia: U of Missouri P, 2005.  
 Koloze, Jeff. *An Ethical Analysis of the Portrayal of Abortion in American Fiction: Dreiser, Hemingway, Faulkner, Dos Passos, Brautigan, and Irving*. Lewiston [NY]: Edwin Mellen Press, 2005.  
 Moreira, Peter. *Hemingway on the China Front: his WWII Spy Mission with Martha Gellhorn*. Washington [DC]: Potomac Books, Inc., 2006.  
 Sanderson, Rena, ed. *Hemingway's Italy: New Perspectives*. Baton Rouge: Louisiana State UP, 2006.

## IN MEMORIUM—BERNICE KERT

—Ruth Prigozy

Bernice Kert was a warm, friendly, and brilliant woman. I first met her in 1990 at the Hemingway Conference in Boston. She had very recently lost her husband, and she told me that this was her first trip away from Los Angeles since his death. I recall that when I was introduced to her, I said, "Oh, you're Bernice Kert! You wrote the best biography of Hemingway that I've read." Indeed, her book, *The Hemingway Women* was a major contribution to Hemingway studies (Martha Gellhorn allowed herself to be interviewed by Bernice rather than the biographers who preceded her) and she was accorded praise by scholars and by general book reviewers.

Bernice, my husband, and I became good friends, as we saw one another whenever I visited Los Angeles or she came to New York City, as she did frequently. We had another rich experience at the Fitzgerald/Hemingway Conference in Paris in 1994, and I will never forget her waiting in the lobby of our hotel when we arrived. A highlight of that trip, for me, was the session on biography, which featured four male biographers. I sat in the audience with Bernice and other friends (she had not been invited to participate), and when the question period opened, I asked a question that referred to Bernice's work. To his credit, one of the biographers on the panel (I think it might have been James Mellow) seemed chagrined to see Bernice in the audience rather than at the panelists' table. Bernice said a few words regarding my question to the audience, with dignity and charm—never indicating that she had been hurt by the failure to include her on the panel.

We remained friends throughout the years—speaking together at the Edith Wharton house in Stockbridge, Massachusetts, on Hemingway (Bernice's subject) and Fitzgerald (mine) and their approach to women in their lives and works. Bernice attended and participated in several American Literature Association conferences in the 1990s. She was busy with her Abby Aldrich Rockefeller biography, and came to New York City to interview members of the Rockefeller family. I was privileged to lunch with her on those occasions.

My fondest memories of Bernice are of the many occasions when we sat over lunch—or tea—and exchanged ideas, gossip, and personal reflections. Although she was in many ways a private person, she opened up when we spoke together, and we became good friends. She inscribed her books to me as her "special friend." I had no idea that Bernice was ill, as we hadn't spoken in some months. I was shocked and felt—and still feel—bereft by her passing. And the Hemingway Society has lost a major contributor to the legacy of a great writer.

## NEWS FROM THE HEMINGWAY COLLECTION

Susan Wrynn, Hemingway Curator  
The John F. Kennedy Presidential Library and Museum

### Save America's Treasures: Preservation Update

2006 will mark the beginning of our second year of preservation work on the Ernest Hemingway Collection with the support of our Save America's Treasures grant from the National Endowment for the Humanities. In 2005, all of Hemingway's letters that are housed at the Library written from when he was nine years old in 1909 to the time of his death in 1961 were conserved at the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts. This preservation task included 2,500 letters, each one individually assessed and treated.

Kennedy Library staff has also concentrated preservation efforts on the impressive collection of books from Hemingway's private library. The collection includes an unnumbered and unbound press copy of James Joyce's *Ulysses* with Hemingway's signature on the cover page as well as a draft of Ezra Pound's *Cantos* published by Three Mountain Press printed specifically for Hemingway on handmade watermarked paper. These are among the books in the collection that are scheduled for conservation along with several signed first editions of Hemingway's works, some of which were donated to the Collection. Hemingway's handwriting is scrawled along the margins throughout his personal copies, providing a glimpse into his analysis of other authors. As one can imagine, Ernest Hemingway's library is filled with books on two of his favorite subjects: Spain and African wildlife. Each book in his personal library has been cleaned and precisely measured for a custom made, acid free box to ensure its preservation. Four of the books, including *Los Proverbios* by Francisco Goya, *Portrait of Mabel Dodge* by Gertrude Stein, and Hemingway's *Old Man and the Sea* and the *Torrents of Spring*, received conservation treatment at NEDCC.

Preservation efforts have also been directed toward Hemingway's considerable collection of non-print materials. In the process of cleaning, cataloging, and rehousing the diverse objects, staff have revisited some of the wonderful pieces that comprise the Collection: a sterling silver baby spoon with "EH" engraved in the curved handle, a lock of Ernest Hemingway's hair cut in August of 1947 that has surprising tints of red blended with the shock of white that we have come to recognize as Papa's, and the Al Valore Militare Medal, the Italian medal of honor, awarded to Hemingway on June 8, 1918 for his heroism at the battle of Piave.

### Hemingway Salon

On Monday November 28, 2005, A. E. Hotchner, journalist, author, and playwright, visited the John F. Kennedy Presidential Library to participate in a lively discussion

with moderator Justin Kaplan regarding his ten year personal relationship with his mentor, Ernest Hemingway. Mr. Hotchner signed copies of *Dear Papa, Dear Hotch: The Correspondence of Ernest Hemingway and A. E. Hotchner* edited by Albert J. DeFazio III and was available to answer audience questions. Mr. Hotchner is the author of the best selling memoir, *Papa Hemingway* (1966), which was about his long friendship with Ernest. He also wrote a series of distinguished plays, including prize-winning adaptations of Ernest Hemingway's "The Snows of Kilimanjaro," "The Killers," and "The Fifth Column." Moderator Justin Kaplan is winner of the Pulitzer Prize and the National Book Award for his biography, *Mr. Clemens and Mark Twain*. For additional information on the Hemingway Salon series, please visit our website at <http://www.jfklibrary.org/calendar.html#reservations>.

### 2006 Hemingway Foundation/PEN and L.L. Winship/ PEN New England Award Ceremony

Next year's 30<sup>th</sup> PEN Hemingway Awards and 31<sup>st</sup> L.L. Winship PEN New England Award will be held on Sunday, April 2 from 3:00 p.m. to 4:00 p.m. The Hemingway Foundation PEN Award is America's best-known prize for a distinguished first book of fiction and the L. L. Winship PEN New England Awards honors a book of fiction, non-fiction, and poetry with a New England milieu or by an author who hails from one of the six states. For additional information as well as the future announcement of both the Awards ceremony speaker and recipients, please visit our website at <http://www.jfklibrary.org/calendar.html#reservations>.

## 2006 SAMLA Call for Papers The Feminine Hemingway

The work of Ernest Hemingway has seemed nearly inextricable from gender criticism in recent years, with a proliferation of theory regarding the writer's obsession with masculine themes—war, sport, and rugged individualism. Critic Leslie Fiedler asserts that there are "no women in [Hemingway's] books," arguing that even the strong female characters (like Brett Ashley or Pilar) behave like men. But the world of "men without women" is a myth in Hemingway's fiction, as his characters often are motivated by some overwhelming feminine influence. This panel will focus on how the feminine emerges within Hemingway's work and how the writer repudiates, alienates, or celebrates feminine themes and characters. Exploration of Hemingway's ambivalence toward the feminine proves boundless; his fiction contains profound awareness, fear, and fascination of feminine things, and his characters exhibit tendencies to both embrace and resist what they deem feminine. Paper topics could include, but certainly are not limited to: Study of an individual



female character (e.g., Maria, Margot Macomber, etc.); Feminine characteristics in male characters (and denial thereof); The femme fatale; Psychoanalysis and gender; Sex as the feminine domain; Androgyny and "the wound"; Women and death; Misogyny; The feminine ideal; The mother figure (or caregiver); Sex games and gender identity; Fetishism; Sexual and non-sexual women.

Center City in Charlotte, NC. Send 250-word abstracts to Jill Jividen, USC Dept. of English, 1620 College St., Columbia, SC 29208, or email [jill.jividen@hotmail.com](mailto:jill.jividen@hotmail.com). Deadline is March 1. The 2006 convention of the SAMLA will be held November 10-12 at the Hilton Charlotte.

### **Ernest Hemingway International Colloquium in Cuba**

The Ernest Hemingway Museum at Finca Vigía along with Hemingway Department of the "José Martí" Journalism International Institute announce the 11th Ernest Hemingway International Colloquium from June 21st to 24th, 2007. The objectives will be to exchange experiences among scholars, institutions, and the Museum, to address recent studies about the writer's life and work, to celebrate the 75th anniversary of the first edition of *Death in the Afternoon*, the 70th anniversary of *To Have and Have Not*, and the 45th of the Ernest Hemingway Museum's Foundation. Topics include Hemingway's treatment of bullfighting; his knowledge of Cuba; his life; and his influence. All interested persons can participate or observe. One-page summaries shall be sent on 3½" disks, in Microsoft Word, before March 1, 2007 to the Ernest Hemingway Museum. The Organizing Committee will reply regarding submissions before March 31, 2007. **Contacts:** Ada Rosa Alfonso Rosales / Gladys Rodríguez Ferrero, *Museo Ernest Hemingway, Finca Vigía, San Francisco de Paula, Ciudad Habana, Cuba. CP 19 180* Tel:(537) 91 0809 Fax:(537) 55 8090. [mushem@cubarte.cult.cu](mailto:mushem@cubarte.cult.cu); [gladysr@cnpc.cult.cu](mailto:gladysr@cnpc.cult.cu)

### **"Ernest Hemingway and Walker Evans: Three Weeks in Cuba, 1933" through February 26, 2006 The Gibbes Museum, Charleston, SC**

The friendship between Walker Evans and Hemingway began in Havana in 1933. The time they spent together left a lasting impression on both men. This display pairs never-before-exhibited photographs by Evans with newly-discovered Hemingway materials, helping visitors understand the relationship between these two men, animating the world in which Evans and Hemingway lived as well as the events they experienced together and their impact on one another's creative style.

## **Second Annual Ernest Hemingway Festival™ Planned in Sun Valley Idaho**

The Wood River Valley in Idaho, where legendary author Ernest Hemingway hunted and wrote on and off for 22 years, and where he is laid to rest, will once again celebrate the life of the world-renowned writer with a second annual Ernest Hemingway Festival™. Following a successful and critically acclaimed first year in September 2005, the Ernest Hemingway Festival™ has been scheduled for September 28 – October 1, 2006.

The festival will focus on Hemingway and Hollywood this year, with a screening of "Cooper and Hemingway: The True Gen" currently scheduled. Dr. Susan Beegel, the editor of *The Hemingway Review*, will speak on "Novel Into Film: The Case of *To Have and Have Not*," which will explore the special problems of transforming a work of literature into a popular movie. In addition to this and other lectures on related topics, there will be a variety of panel discussions. For more information visit [www.ernesthemingwayfestival.org](http://www.ernesthemingwayfestival.org) or call 1-208-726-3423.

## **Society Web Site News**

*William Newmiller*

Hemingway Society webmaster Bill Newmiller briefed Society members in June on the state of the Society's web site and offered suggestions on how the site might be enhanced to provide additional member services and to promote the Society's goals. A copy of the presentation has been posted at [http://hemingwaysociety.org/feedback/HemingwaySocietyWebSiteProposal\\_files/frame.htm](http://hemingwaysociety.org/feedback/HemingwaySocietyWebSiteProposal_files/frame.htm).

Since the membership meeting, Bill has worked with Society President Jim Meredith and Membership Chair Susan Beegel to design a system that will enable the Society to receive new and renewal memberships online through the web site. This system will also make the web site "smart" enough to recognize members who surf to the web site and to provide them eventually with "members-only" content online. This system, which is still under development, will also permit members to go online to update things like their mailing address, phone number, and email address.

The web site also contains a feedback form at <http://hemingwaysociety.org/feedback/> where members can express their preferences regarding web site content. Those who have any observations that the online form might not accommodate are welcome to send comments directly to Bill Newmiller at [Webmaster@HemingwaySociety.org](mailto:Webmaster@HemingwaySociety.org).

## Notes & Queries

From the Fall 2005 *Authors Guild Bulletin*: "BIG FAN: Tracy Kidder, author of *Mountains Beyond Mountains* [and several other excellent books], was asked by *The Boston Globe* to name a book that changed his life. He said, 'The book I go back to a lot is *Moby Dick*, but it is not the book I would choose as the one that influenced me most as a writer. No one can write like Melville. I would say the short stories of Ernest Hemingway have meant a lot to me. I know Hemingway has kind of gone out of vogue [Really?], but his short stories are gorgeous.'"

—Scott Donaldson (Scottsdale, AZ)

*Cincinnati Enquirer* (22 Dec. 2005) notes that Hemingway's heirs object the naming of a swanky bar in downtown Greensboro for Hemingway. The owner claims to have named the bar after a pet bulldog that he owned as a boy.

—Sandy Forman, Northern Kentucky U.

From across the pond: *Writing Magazine* (June 2005) identifies The Dove, 19 Upper Mall, London, as one of the UK's "best literary pubs"; habitués included Hemingway, Graham Green, James Thompson, and AP Herbert. *The Daily Telegraph* (9 June 2005) reports "Millions needed to save Hemingway's Cuban home" and that the National Trust for Historic Preservation has identified the Finca Vigía as a "preservation emergency." Michael Palin's *Hemingway Adventure* is now available online at [www.palintravels.co.uk](http://www.palintravels.co.uk)—Dr. J. C. Bird, West Midlands, UK

*Time* (8 Aug. 2005: 16) headlined its story on the IRA's ending its sue of force in Northern Ireland a "A Farewell to Arms."

—Pete Hays, U California/Davis

Richard Russo's Pulitzer Prize-winning novel (2001) and Hemingway's *To Have and Have Not* resemble one another in several ways. Though *Empire Falls* is set in contemporary Maine, it depicts a decadent small town culture reminiscent of Hemingway's Depression-era Key West. Both novels focus on the struggle of working-class people to manage their economic and emotional lives, lives profoundly compromised because the wealthy have such power and control over them. Russo's protagonist is middle-aged Miles Roby, whose father, Max, is a 70 year-old misfit and scrounger who has repeatedly deserted his family for binges in Key West. When Max returns to Maine from a binge in the early 1980's, he boasts of his adventures to the local journalist Horace Weymouth. He speaks of the cats at the Hemingway house, "most of which had an extra digit that looked like a thumb on their front paws. [Max] didn't think a thumb was all that attractive on a cat, though these old toms looked like they could pick up a glass of beer just like a human being did, the way that damn thumb curled around." In a more recent fling in Key West, Max was accompanied by Father

Tom, a Catholic priest who is increasingly losing his mind and professional discretion. Father Tom wins second place in the Hemingway look-alike contest.

—Lamar Bland, Elon University



In addition to the Hemingway Look-a-like contest at Sloppy Joe's and the running of the (cardboard) bulls down Duval Street, the 2005 Hemingway Days festival in Key West included the dedication of a life-sized, bronze statue of Ernest Hemingway. Situated in front of the Key West Art and Historical Society, it is the work of artist Terry Jones, and was donated by businessman David L. Copham of Fort Myers, Fla. Jones did much of the work on it in Key West and chose to portray Hemingway in his

30s, as he looked when he lived on the island. It will remain on permanent display at the museum. Hemingway Days takes place during the third week of July to coincide with the author's birthday.

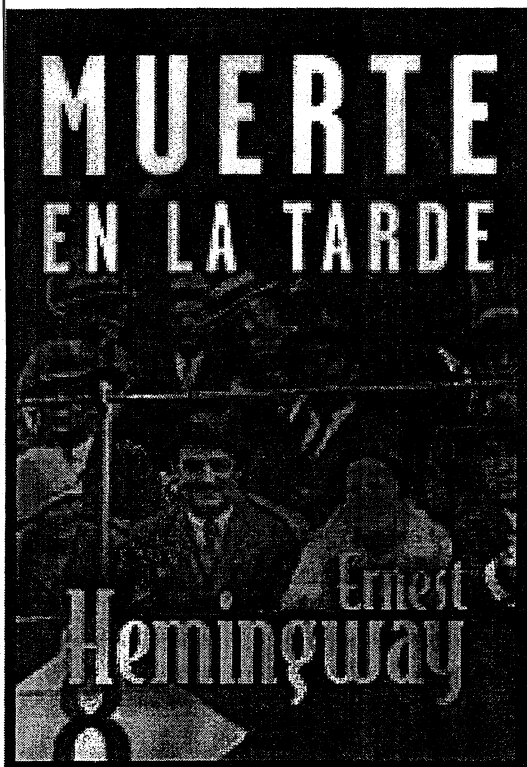
Photo and caption: Peter Krynicki, Plainsboro, New Jersey

*The Atlantic Monthly* (Wayne Curtis, "The Old Man and the Daiquiri: A Pilgrimage through Hemingway's Havana" Oct. 2005: 131-34) recounts her visit to the Finca Vigía and her tour of Hemingway's night spots.

—Mary Bryant, Charlottesville, VA

The *Sunday Express* (8th January) carried a profusely illustrated double-spread on Hemingway's life and times headed "The man who was bigger than his heroes." In the article, Richard Dismore writes: "Boozy, boisterous and rugged ladies' man, Ernest Hemingway was a celebrity author, as famous for his carousing as he was for his literature. He changed the face of the 20th-century novel and yet no story or character in any of his books could match up to his own extraordinary life.... When he killed himself with a double-barreled shotgun early on the morning of Sunday, July 2, 1961 in Ketchum Idaho, Papa Hemingway, as he was known, had lived the lives of three men. He left behind him a magnificent body of work including his masterpiece *The Old Man and The Sea*, the novella which won him a Pulitzer Prize and convinced Nobel Prize judges he was worthy of literature's ultimate accolade." The same edition of the newspaper also included a free DVD of the film *A Farewell To Arms* starring Gary Cooper and Helen Hayes.

—John Bird, Solihull, England



## *Muerte en la tarde*

Miriam B. Mandel,

Tel Aviv University, Ramat Aviv, Israel

November 2005 saw the publication of the first complete translation of Hemingway's *Death in the Afternoon* (New York: Scribner's, 1932) into Spanish. Twenty chapters of this book, or about half of the text, had been translated in the 1960s, but this new *Muerte en la tarde* (Madrid: Espasa-Calpe, 2005), which aspires to preserve the wit, humor, and passion of the original, offers both a new translation of this material as well as the 81 illustrations, their captions, the explanatory glossary, the annotated calendar, the bibliographical note, and all the other sections of Hemingway's longest and most complex work of nonfiction. The elegant translation, produced by Carmen Martínez Gimeno and carefully revised and adjusted by Hemingway scholars Miriam B. Mandel, Anthony Brand, and Nancy Bredendick, also offers an introductory essay, a bibliography (both by Mandel), an essay on the illustrations (by Brand), and a 1933 review of *Death in the Afternoon* by Tomás Orts-Ramos, a leading taurine critic of his day who read the text in its original English and immediately recognized the importance and lasting value of Hemingway's book. More than seventy years later, that book is finally available to all Spanish-speaking peoples.

## Hemingway in Translation

—Patrick Gregg

The *Index Translationum*, maintained by the United Nations Educational, Scientific and Cultural Organization (UNESCO), is a bibliography of translated works from all areas of knowledge in approximately one hundred languages. After making the transition from print to CD-ROM, the *Index* has recently been integrated in a free-access online database and currently includes more than 1.5 million entries. Updated every four months, it offers the most current and comprehensive access to information about translated works. However, the true potential of such an accumulation rests in the database's search engine.

While traditional online stockpiles—such as Project Gutenberg—do offer a centralized body of information, the *Index Translationum*'s search engine yields an entirely new set of research possibilities, allowing users to do everything from compiling a list of a single author's translated works, to constructing a statistical analysis of an entire nation's expanding body of translations, to exploring an author's fluctuating reception in other countries. As UNESCO provides open access to the database, university affiliation is no longer a prerequisite for the interested scholar.

Of special note to Hemingway scholars, the *Translationum* provides telling statistics on the dispersion of Papa's work across cultural and linguistic barriers. Hemingway ranks thirty-fifth on the *Translationum*'s "Top Fifty" list of translated authors and climbs into the top ten of literary authors. Furthermore, the statistics provided by the database may aid scholars in refocusing their attention as Hemingway's works are reintroduced to new audiences. While target languages like German, French and Spanish continue to accumulate new translations, Norwegian, Danish, Albanian and Japanese, amongst others—are reaping the benefits of a recent swell. UNESCO's *Index Translationum* can be accessed online at the URL <http://www.unesco.org/culture/xtrans/>

**Q:** What was it like re-reading Hemingway in preparation for the film?

**A:** "... I realized right away that I had misread Hemingway in the first place, and misinterpreted the core of his art, because he wasn't writing action-adventure stories, which is what had led me to him at age 20. He was writing about surviving with some dignity the indignities of life."

—director DeWitt Sage

## Screening and Lecture of *Rivers to the Sea* at Corcoran Gallery

The lectures series at the The Corcoran Gallery of Art in Washington DC will present *Ernest Hemingway: Rivers to the Sea*, directed by DeWitt Sage and produced by Catherine Brown Collins for PBS's "American Masters" series. The film, presented in cooperation with the Environmental Film Festival, "depicts the places where Hemingway lived and wrote, from European cities to the Cuban countryside and, with the author's own words, provides the text for this portrait of the author in his creative prime. Featuring interviews with those who were closest to Hemingway, including his son; hunting companions; the screenwriter of *The Old Man and the Sea* and manager of his home in Cuba, this insightful film also reveals Hemingway's personal relationships through correspondence, photographs and home movies. A lively discussion with the award-winning filmmakers follows the screening" on 20 March at 7 p.m.

# Hemingway Letters Project Funded by NEH

Sandra Spanier  
General Editor, Hemingway Letters Project  
hemletters@psu.edu

I am delighted to report that the Hemingway Letters Project was selected for funding by the National Endowment for the Humanities Scholarly Editions Grants Program in the 2005 awards competition.

In addition, it has been designated as a "We the People" project, "a special recognition by the NEH for model projects that advance the study, teaching, and understanding of American history and culture." This designation places Hemingway in interesting and august company. Other "We the People" projects include work on the papers of Benjamin Franklin, James Madison, John Winthrop and John Adams, Ulysses S. Grant, Thomas Edison, Jefferson Davis, Samuel Gompers, and Eleanor Roosevelt.

We are most gratified to have received this prestigious and competitive award. In any given year, a significant proportion of grants are made to the continuing support of ongoing projects that previously have received NEH support, as opposed to new projects. Furthermore,

**Deadline for June's Newsletter: June 1**

## The Hemingway Newsletter

### Publication of The Hemingway Society

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of the 21 Scholarly Edition Grants awarded this year to support work on the papers of major historic and literary figures, only five were made to projects devoted to the

Write me the gen . Best always and hope see  
you soon again Trust.

papers  
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only two of them, Hemingway and Henry David Thoreau, American writers.

This NEH funding, over the three-year grant period, will be an important supplement to the institutional cost-sharing funding generously provided by Penn State University, where the project is headquartered. For more details about the Letters Project, see our webpage, which we will continue to update as the project progresses: <http://www.hemingwaysociety.org/lettersproj.htm>

*Send your news, notes, photos, and queries to:*  
*The Hemingway Newsletter, Editorial Office*

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