

# The Hemingway Newsletter

Publication of The Hemingway Society

No. 52/Summer 2006

## Notes from the Board

—James H. Meredith, President

As many of you have told me, our 2006 conference in Spain was a spectacular success. Thanks to Carl Eby and Diane Buck and to all who helped them put on this grand fiesta. Thanks also to each of you who attended and made the event special by having a wonderful attitude all week.

Steve Paul, Gail Sinclair, and Stephen Trout, the leadership team for the 2008, 13<sup>th</sup> Biennial International Hemingway Conference in Kansas City, are now on the clock and need our support as they prepare for our next "congresso." See our Web site for announcements.

In Spain, I announced our 2006/2007 fund-raising initiative, which is needed to support the Hinkle Fund and the Smith-Reynolds Founder's Fund. We also need financial support to enhance the prestige of the annual Hemingway Foundation/PEN award, which goes to the best first work of fiction published in the U.S. You can support our efforts during the upcoming fall membership drive. I thank all of you who have already responded.

The Board of Trustees will next meet on Walloon Lake, Petosky, MI, 15-17 September 2006 in conjunction

with the annual convocation of the Michigan Hemingway Society. We appreciate their inviting us to be a part of this event. For information about joining us at this meeting, go to <http://www.northquest.com/hemingway>. If anyone has an issue that you would like me to bring to the attention of the Board, please email it to me.

Two seats from the Board of Trustees will be up for election again this year. If you are interested in nominating someone, including yourself, please email Prof. Rena Sanderson, chair of our Nominating Committee: [Rsanders@boisestate.edu](mailto:Rsanders@boisestate.edu). Our bylaws require every nomination to have a second.

Historically, membership declines following a conference. Please keep your membership current because we need you to stay informed not only about the next conference, but also about all the things that are going on within our organization and in Hemingway studies.

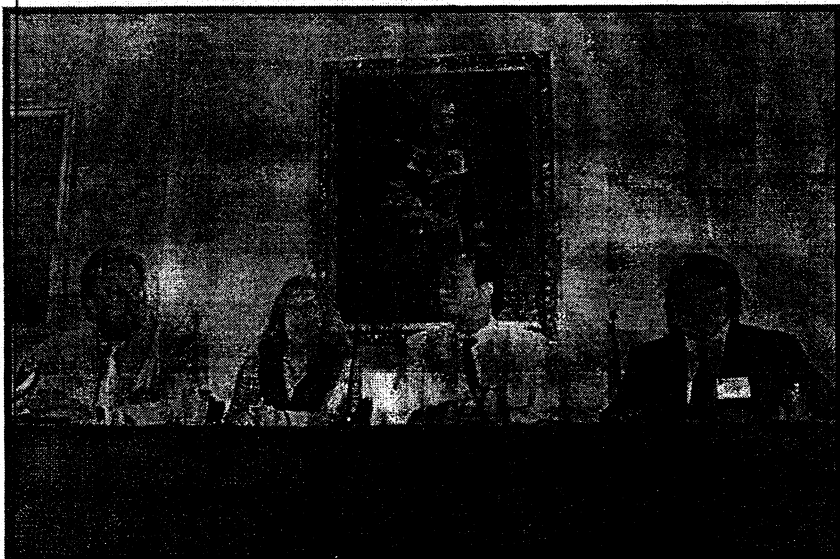
Important dates: 15 August, Fall Membership Letter; 1 October, Deadline for Board Nominations; 15 October, Deadline for Membership Renewal; 1 November Election Ballots. [meredithjh602@hotmail.com](mailto:meredithjh602@hotmail.com)

## 12<sup>th</sup> Biennial International Hemingway Conference

--Carl Eby

Diane Buck and I have been so grateful for the many kind messages we've received in the aftermath of this June's international Hemingway conference in Málaga and Ronda. With more than 300 Hemingway scholars and enthusiasts from seventeen countries, more than 150 academic papers, fascinating special guests, fun special events, beautiful weather, and a very dramatic setting, the conference was everything we could have hoped for.

(continued on p. 7)



*From the evening at the Real Maestranza. Left to right, James Meredith (President of the Hemingway Foundation and Society), Diane Buck (Conference Site Director), D. Ignacio Herrera de la Muela (Director General of the Real Maestranza de Caballería de Ronda), and Carl Eby (Conference Program Director). Photo courtesy of Muriel Feiner.*

## HEMINGWAY AUTOGRAPHS: REAL AND FAKE

—Roger Lathbury

### SIGNED BOOKS

Any signature in a book should be examined carefully. Books solve a problem for a forger: if the book was printed in Hemingway's lifetime, the paper will be of the right vintage. Then all a careful forger has to do is to find a medium or slightly wide nib fountain pen and get to work.

Hemingway almost always used a fountain pen. Late genuine signatures (after 1954) where he used a ball-point do exist, so the quality of the ink should be considered: early ball point inks tended to seep into fibers, with the line losing some of its definition—a sign at least of vintage writing. Hemingway never used a felt tip pen (a forger's favorite, as it obscures idiosyncratic handwriting characteristics). He also rarely dated inscriptions other than with the year.

Although famous enough to be sought out quite early in his career, Hemingway was less likely in the 1920's, 30's, and up to the mid 1940's to be in a venue where people would be able to present him with books to be signed. In those early years, he moved about a fair amount. A signature in an early book is not impossible but not extremely likely.

Hemingway could resent signing books for insistent strangers. To spoil an inscription for a person he found offensive or to twit a friend—e. g., Robert Benchley, he sometimes would include obscenities, making the dedication less likely to be cited in an autograph catalog. When signing for relative strangers or on ceremonial occasions Hemingway usually adds a sentiment, but I have never seen a simple "best wishes." His most generic formula is a variant on this one, e. g., "with all good wishes always." The form of his name is always "Ernest Hemingway." He never uses his middle initial, although in the final decade of his life would sometimes add "Papa."

Most often he signs on the front free endpaper, although sometimes on the half title and a few times on the title page. Simple signatures do exist, but buyers should be extremely wary. They are easiest to forge because their provenance is the hardest to trace and the forger need only copy the ubiquitous (since 1932) printed handwriting. After *Death in the Afternoon* (1932), Hemingway's signature was reproduced on the front cover of his books, making obtaining a sample specimen easy for a forger. Signatures that follow the exact printed signature and in addition look shaky are always forgeries.

The titles to which false signatures are oftenest added is *For Whom the Bell Tolls* (1940) and *The Old Man and the Sea*. The former is plentiful (125,000 copies, including the un-separable Book of the Month Club edition, were made); it has a relatively higher profile as a title than *To Have and Have Not* (1937), not that common, and *Across the River and Into the Trees*, not much

loved. Moreover, *For Whom the Bell Tolls* has started to have modest value as a first edition. Simple signatures in either *Bell* or *Sea* should be looked at with great caution.

Any signatures in the cheaply made, lightly inked, perfect bound set of Hemingway's collected work, the ones in blue hard covers with the quill design, are fakes. This set was produced after Hemingway died. I have never seen a genuine signature in a Scribner's paperback, although real autographs do exist in Spanish paperbacks (with inscriptions in Spanish). Hemingway did not, as far as I know, autograph Bantam and other mass market editions of his works. (Indeed the text is so bad in some of these that one hopes he did not read them.)

On occasion he signs at the top of the page but usually the sentiment and signature are in the middle. I have seen genuine writing in both blue fountain pen ink (in a copy of John Hall Wheelock's *Editor to Author* ["To -----, from Ernest Hemingway who is not the author and has therefore no right to autograph this book"]) and in black; later signatures tend to be blue, earlier black. Pencil signatures are very likely to be forged.

### THE FORM OF THE WRITING

Hemingway's handwriting in longer documents usually slopes downward, but in short inscriptions is more likely to be level, sometimes strikingly so. There is *no hesitation in the letter formations*. Shaky writing passed off as the work of a drunken Hemingway is inauthentic.

The hardest part for forgers to imitate is the initial capital. Admittedly, Hemingway himself varies it. One bar almost always serves as the cross bars of the T and the H, but this, along with the complementary bar under the g and the y, is a blatantly obvious mannerism that actually makes the forger's job easier. It can make otherwise dubious writing look more authentic. These mannerisms should not be taken as signs of genuineness, nor should signatures without these traits be dismissed out of hand.

As Hemingway aged, his handwriting became slightly rounder. Contemporary inscriptions in Hemingway's first two rare, limited editions tend to be more angular, as does the incontestably genuine signature in the limited edition of *A Farewell to Arms* (1929).

### SIGNED SLIPS

Cut signatures—snipped from ends of letters, for instance—undoubtedly exist. When forged, these are often inexpertly done. Any simple cut signature is of little value other than a memento. Here all one has to go on is the look and feel of the signature itself, and this can be learned only by seeing a lot of the handwriting. I might say that about 80% of the Hemingway signatures on E-Bay I have seen are forged.

In this day of computer typesetting, certificates of authenticity are easy to create. By themselves they mean little more than that someone, who may not be an expert, thinks that a signature is genuine—or is willing, more

vaguely and less helpfully, to confirm a provenance. A "lifetime guarantee" means much; the burden of finding the original seller and proving the forgery remains with the purchaser.

## SIGNED PHOTOGRAPHS

Hemingway did sign glossy photographs with fountain pen and on these the ink usually is not consistent; the lines are broken and the ink tends to collect in a small bubble. No photograph printed on resin-based paper is genuine, however. Resin impregnated stock came into use after Hemingway died. Of course, writing on computer-generated prints is fake.

## FOUR GENUINE SIGNATURES; THREE FORGERIES

From the limited *A Farewell to Arms*.

The signatures below are all forgeries.

The forger here has very little feel for Hemingway's handwriting. Letter forms are uncharacteristic. The salutation "my best" is not a Hemingway formulation.

This is a typical forgery—penciled in *Across the River and Into the Trees*. Note the curved ascenders on the H—a most unHemingway like trope. This may or may not have been intended to deceive. Sometimes fans write a

signature for themselves and don't intend to pass off their work as genuine. Later some innocent happens on this work and assumes it is genuine.

The "E" seems very poorly made, though much of the rest of this signature is well enough done.

Now test your skill on these signatures.

ANSWERS: only the "yours truly" autograph has any plan- sibility. Even that one is probably a forgery: the absence of a dedicatee is very alarming and the characteristic eccentricities of the hand have been suspiciously exagger- ated

**Thither They Return Again: A Query** In the *Sun Also Rises*, Jake lives either on Boulevard St. Michel or very close by. On p. 37 Jake says, after passing the statue of Marshall Ney on Boulevard Montparnasse, just past Closerie des Lilas, "My flat was just across the street, a little way down the Boulevard St. Michel." The street he crosses is Avenue de l'Observatoire; on the other side of which, Boulevard Montparnasse becomes Boulevard de Port Royal; Boul' Mich begins at the Fontaine de Observatoire, near where Jake must cross, so Jake's "a little way down" must mean north, since there no more of the street, by that name, to the south. (I am assuming that the Paris street maps I'm consulting have North at the top, in standard fashion.)

On p. 78 Jake and Bill walk from his flat toward Île de la Cité at the other end of Boul Mich, essentially north-northeast. But Jake reports, "We walked down the Boulevard. At the junction of the Rue Denfert-Rochereau with the Boulevard is the statue of two men in flowing robes." This poses two problems for readers. First, the two statues are not where Jake places them. They are on the west side of the green sward that is the broad Avenue de l' Observatoire, which splits on both sides of the greenery, and just north of rue Michelet and south of rue Auguste Comte, and they seem to have always been there; walking past them is a bit of a detour on their way to the Island, which is north. (Paul Montgomery did the detective work to locate these statues.) Second, the intersection with Denfert-Rochereau is in the other direction, south, away from Île de la Cité.

Hemingway knew this area well. He drank at the Closerie, just to the west; his house was on rue Notre Dame des Champs, which also ends on the Ave de l' Observatoire, just above Boulevard Montparnasse. Why did he have Jake and Bill walk in circle? (They go in circles again when, having walked a bit further, presumably north, since Jake calls it "the Boulevard" [79], they meet Brett and go in a taxi back to the Closerie.) Is this circuitous route an echo of the circular ride he takes with Brett in the taxi (32-35) and a preliminary version of Jake's trip to Spain, back to France, back to Spain, and—ultimately—back to France? Is it an echo of the sun's circular path or of Jake's feeling of "something I had been through and that I must now go through again" (71)? Any interpretations welcome. Peter Hays [plhays@ucdavis.edu](mailto:plhays@ucdavis.edu)

**New Program Director for ALA/MLA** Suzanne del Gizzo, Assistant Professor of English at Chestnut Hill College in Philadelphia, PA, has been appointed to serve as the Hemingway Society's ALA/MLA Program Director beginning with the 2007 ALA in Boston. As Program Director, she will be responsible for organizing the Society's panels at ALA and MLA (we have two panels at each conference). Ideas welcome; contact Suzanne at [delgizzos@chc.edu](mailto:delgizzos@chc.edu).

## Learn a Thing or Two in Kansas City 2008, 13<sup>th</sup> Biennial International Hemingway Conference

Item: "You're only a newspaper man. An expatriated newspaper man. You ought to be ironical the minute you get out of bed. You ought to wake up with your mouth full of pity."

That's Bill Gorton ragging on Jake Barnes in *The Sun Also Rises*. Jake came from Kansas City, where Ernest Hemingway spent his apprenticeship. And as an expatriated newspaper man, too, Hemingway clearly tapped into the irony and pity he picked up in that middle-American place. Kansas City helped launch Hemingway into the world. It may be one of the lesser-known stops on the Papa trail, but its attractions are numerous and its Hemingway echoes are real. Join the Hemingway Foundation and Society in Kansas City for the 13<sup>th</sup> International Hemingway Conference on June 9-15, 2008. Details forthcoming here and on the Web site. For information: Conference planners include Gail Sinclair ([gsinclair@rollins.edu](mailto:gsinclair@rollins.edu)) and Steve Paul ([paul@kcstar.com](mailto:paul@kcstar.com)).

## Books Recent & Forthcoming —Patrick Gregg

Justice, Hilary K. *The Bones of the Others: The Hemingway Text from the Lost Manuscripts to the Posthumous Novels*. Kent: Kent State UP, 2006.

Kottler, Jeffrey A. *Divine Madness: Ten Stories of Creative Struggle*. San Francisco: Jossey-Bass, 2006.

Mercer, Jeremy. *Time was Soft There: A Paris Sojourn at Shakespeare & Co*. New York: St. Martin's P, 2005.

Oliver, Charles M. *Critical Comparison to Ernest Hemingway: A Literary Reference to his Life and Work*. New York: Facts on File, 2006.

Scott, Phil. *Hemingway's Hurricane: the Great Florida Keys Storm of 1935*. Camden [ME]: Int. Marine, 2006.

Strathern, Paul. *Hemingway in 90 Minutes*. Chicago: Ivan R. Dee, 2005.

**Take Your Hemingway Aural** While Googling, John Sullivan came across something called a "Hemingway Lock," and followed a link to the Viking Magic site. It turned out to be a magic trick (an "effect") using a padlock with five keys, identical except for color. Audience members were asked to select any one of the keys from a brandy snifter, yet are unable to open the lock: only the performer—who knows how to correctly insert the key—can do so. Curious as to the origins of the effect's name, he wrote to Viking. The name was inspired by the sound the two-pound lock makes when opened: *ca-ra-wong*. Which, of course, is the sound Francis Macomber heard the white hunter Robert Wilson's rifle make.

## News From

### The Hemingway Collection

—Susan Wrynn, *The John F. Kennedy Library*

#### Save America's Treasures Grant Protects Collection

The Library has completed its second year of a Save America's Treasures Grant from the National Endowment for the Humanities. This grant has allowed the Library to preserve manuscripts, correspondence, and other textual materials along with his scrapbooks, posters and works of art.

In recent months, the Hemingway staff has concentrated its efforts on removing Hemingway's papers from old, acidic folders and storage boxes and rehousing them in non-acidic containers. All of the Manuscript series and Outgoing Correspondence have been rehoused in 57 Hollinger boxes. The staff has begun work on the Incoming Correspondence.

The Save America's Treasures Grant has also allowed for the preservation and digital reproduction of the collection's scrapbooks. These arrived at the Library in 1975 in one of the first groups of collection material from Mary. Although the Northeast Document Conservation Center performed de-acidification and other preservation work on the books soon after they arrived, these one-hundred-year-old plus volumes are inherently vulnerable to damage. The scrapbooks have been re-housed in custom boxes, and each page of each book is being photographed with 4" x 5" color negative stock for preservation and reproduction purposes. Our goal is to make the photographs available digitally via the new Kennedy Library web site (<http://www.jfklibrary.org/Historical%20Resources/Hemingway%20Archive>), fulfilling the objective of providing access to these holdings via the Internet to anyone, anywhere, at any time.

Conservation work has begun on movie and book posters. Completed in time for display at the PEN/Hemingway awards ceremony was one featuring *For Whom the Bell Tolls*, starring Ingrid Bergman and Gary Cooper. Others include the performance poster for *To Have and Have Not*, publicity posters for *Islands and Bell*, and *Fifth Column*, Scribner's for *Farewell*, 20th Century Fox's for *Sun*, and Universal Pictures' for *The Killers*.

#### Hemingway Foundation/PEN and L.L. Winship/PEN New England Awards: Keynote by Joyce Carol Oates

On April 2nd, a record 600 people came to the John F. Kennedy Presidential Library and Museum for the presentation of the 2006 Hemingway Foundation/PEN and L.L. Winship/PEN New England Awards. The Hemingway Foundation/PEN Award, America's best known and largest award for first works of fiction, was presented to Yiyun Li for *A Thousand Years of Good Prayers*. A former immunologist, Ms. Li said she found a whole other side of life when she began writing in English as did a charac-

ter in her novel who was able to express emotions in her newly learned language—English. Finalists for the award were Daniel Alarcon for *War by Candlelight* and Douglas Trevor for *The Thin Tear in the Fabric of Space*. Coincidentally, Douglas Trevor studied as a student under Joyce Carol Oates, the keynote speaker at the ceremony.

Ms. Joyce Carol Oates is the author of many works of fiction, poetry, and non-fiction. Her latest novel is the highly praised *The Falls*. A recipient of the National Book Award and the PEN/Malamud Award for Excellence in Short Fiction, Ms. Oates is the Roger S. Berlind Distinguished Professor of the Humanities at Princeton University. Ms. Oates did not disappoint her admirers as she presented an impressive essay. She introduced it as an essay because "if I say lecture, everyone's eyes glaze over."

Patrick Hemingway presented the awards honoring his father to Ms. Li and the finalists. At the ceremony, Patrick and his wife, Carol, had a Hemingway family reunion with daughter Mina, grandson Patrick Hemingway Adams, cousin John Sanford and his wife, Judy, and nephew Seán Hemingway and his wife, Colette.

The L.L. Winship/PEN New England Award was presented by John Crawford to Jennifer Haigh for *Baker Towers*, Leo Damrosch for *Jean-Jacques Rousseau: Restless Genius* and Stanley Kuniz for *The Wild Braid*.

#### Call for Papers: Hemingway and Travel Writing

The Society for American Travel Writing (<http://mywebspace.quinnipiac.edu/vsmith/SATW/>) and the Hemingway Society (<http://www.hemingwaysociety.org/>) invite proposals for a panel on Hemingway and Travel Writing at the 2007 American Literature Association conference in Boston, MA. Proposals may address any aspect of Hemingway and travel writing, but we are particularly interested in papers that explore the relationship between Hemingway's travel writing and the work of other travel writers and/or Hemingway and the genre of travel writing.

1-2 page proposals should be sent to Russ Pottle at [acdean@sjasc.edu](mailto:acdean@sjasc.edu) and Suzanne del Gizzo at [delgiz-zos@chc.edu](mailto:delgiz-zos@chc.edu). Please include your name, institutional affiliation, and any AV needs in the proposal. Proposals must be received by December 1, 2006. We will notify panelists by mid-January.

**Special Issue of the NDQ** *Hemingway: Places and People* was published this April and can be purchased (\$12) by contacting the journal directly. NDQ's website (<http://www.und.nodak.edu/org/ndq/>)

**Florida Keys Community College sends thanks** to members of the Hemingway Look-Alike Society and participants in the Hemingway Days Festival for their continued support of the FKCC's nursing program. Since the



inception of their scholarship program, supporters of the Hemingway Look-Alike Society have raised over \$30,000 in funding for FKCC students interested in nursing, writing, and literary studies. Future scholarship funding will be distributed among the entire student body. The 26<sup>th</sup> Annual Hemingway Look-Alike contest is set to take place July 20-22 at Sloppy Joe's Bar in Key West. For more information, visit the official website of Sloppy Joe's Bar (<http://www.sloppyjoes.com/lookalikes.htm>).

**A youthful encounter with Hemingway** is the subject of David O'Neal's letter from San Francisco:

In the winter of 1959/1960, during my senior year at Princeton, I went to Ketchum, Idaho, with three classmates, for skiing at Sun Valley. One day we saw Ernest Hemingway in the street and, awestruck, followed the great writer around for a short time. The father of one of the young men I was with had a house in Ketchum and, somehow, wrangled an invitation for the three of us to go to the Hemingways' house for drinks.

When we got there, we found Hemingway, his wife Mary, Taylor "Beartracks" Williams—Hemingway's friend and hunting and fishing guide—and a young English teacher from some mid-western university. Mary, presumably used to making drinks for her husband, mixed us the strongest drinks of whisky I have ever had. Hemingway was not pleased that we were there and lurked, most of the time, in his study adjoining the living room talking to Williams. We three friends knew enough not to ask the great man anything about his work. But, shortly before we all left, staggering under the influence of alcohol, the English professor asked Hemingway what exactly he meant in a certain passage of *The Sun Also Rises*. Hemingway replied, "I never answer shit like that!"

### Advertisements and Headlines

John Sanford spied the following advertisement on a recent sailing voyage in the Sea of Cortez, while reading the April 2006 issue of a boating magazine called *Passagemaker*. Included was an advertisement headlined, "Ernest Hemingway, why do you hate the ocean?" which promoted a Northern Marine 64-foot trawler. The reference was to Hemingway's *The Old Man and the Sea* and its description of a "tense and unforgiving ocean as a metaphor of the struggles of life." The punch line in reference to the advertised trawler was, "And yes, Mr. Hemingway, it even has room for a wet bar. So grab a red pen, Ernest, and let's make some corrections in that book of yours."

Joe and Gay Haldeman share the headline "Next bell tolls for Hemingway in Buenos Aires" from *The Pittsburgh Post-Gazette*. Female boxer Tika Hemingway

went south to compete in the Pan Am Games with the U.S. Boxing team.

**Gellhorn on Film and Stage** Gillian Anderson of *The X-Files* fame has acquired the feature film rights to *Gellhorn: A Twentieth-Century Life* by Caroline Moorehead. The film will not be a biopic; it will focus on Gellhorn's marriage with Hemingway. Anderson will play Gellhorn. Playwright Sharman Macdonald will write the screenplay. Claus Theilgaard writes from Copenhagen Denmark with news of the London Toast Theatre's production of *Don't Mention Hemingway* by Jack Klaff starring Vivienne McKee and Directed by Paul Spence. This one-woman play covers Gellhorn's biography, her brief time as Mrs. Hemingway, and her lifelong work as a correspondent.

### Unwanted Company

Robert W. Lewis spies a typo in *The Cambridge History of American Literatures*, General Editor, Sacvan Bercovitch, Vol. 6: Prose Writing, 1910-1950, where David Minter, author of the section "A Cultural History of the Modern American Novel," writes

Pressured to choose between his father's rigid clarity and his mother's mercurialness, Hemingway drew closer to his sisters, especially one named Ursula, who because the model for both Little in "The Last Good Company" [sic] and the sister whom Nick Adams refers to in "Fathers and Sons" as the only member of his family "he liked the smell of; one sister." Little and Nick "loved each other," we read in "The Last Good Company" [sic] "and they did not love the others."

Although the other 14 Hemingway titles cited by Minter are included in the index, "The Last Good Company" (sic) is not. And the name of the company. . . IBM? Capitalism trumps Hemingway's sense of place?

### Saddam reads Hemingway

Lewis also does not recall any mention together of Hemingway and a reader of his in Iraq, Saddam Hussein. The May 2002 *Atlantic Monthly* published Mark Bowden's "Tales of the Tyrant" about the former Iraqi leader's daily life before his downfall (pp. 35-40, 42-48, 50-53). He enjoyed television and movies: "Two of his favorites are [were?] *The Godfather* series and *The Old Man and the Sea*." Bowden remarked, "It would be easy for Saddam to see himself in that old man," alone and exhausted but courageous still.

A young Baghdad journalist and fiction writer met with Saddam and discussed literature: "When I was in prison," Saddam told him, "I read all of Ernest Hemingway's novels. I particularly like *The Old Man and the Sea*." The young writer was surprised and impressed by "a politician who reads real literature."

—Carl Eby



Foreground, *Miriam B. Mandel, Chtiliana Rousseva, and Valerie Hemingway stroll across the Puente Nuevo. The conference center can be seen in the background to the left.* Photo courtesy LaVerne Maginnis.

of charge. Here we enjoyed papers and panels, including delightful conversations with Valerie Hemingway and René Villarreal. The cloistered courtyard of the conference center (a renovated convent) served as the setting for a concert of pasodobles before a memorable taurine panel at the Restaurante del Escudero, moderated by Diane Buck, with Victor Mendes, Muriel Feiner, Paola Dominguín, and Allen Josphe. D. Ignacio Herrera de la Muela, Director General of the Real Maestranza de Caballería de Ronda, provided us with a fascinating introduction to the noble order of the Real Maestranza and its ties to the origins of bullfighting, after which conferees toured Ronda's famous bullring and taurine museum.

John Hemingway presented a very moving final paper for the conference on a panel devoted to his father, Gregory. And the delicious banquet at the Re-

Many thanks to all of our helpers who helped to make this conference possible. We extend our deepest thanks to our hosts for their almost daily support, without which this conference would not have been possible.

Conferees sipped champagne and sherry at Málaga's new Museo Picasso and perused over 150 works by that city's most famous native son. They explored the house and grounds at La Consula, the beautiful home where Hemingway stayed with hosts Bill and Annie Davis during the summers of 1959 and 1960. Here, thanks to Málaga's city hall and mayor, D. Francisco de la Torre Prados, they were treated to a spectacular lunch, and here they enjoyed excellent opening presentations by Miriam B. Mandel, matador Victor Mendes, and Nena Davis, the daughter of Hemingway's dangerous summer hosts.

In Ronda, Mayor D. Antonio María Marín Lara welcomed us warmly to his city and to the city's beautiful new conference center overlooking the Puente Nuevo and Tajo, which he and his city provided to us through their great generosity free



*The crowd on the cliff-side terrace at the Restaurante del Escudero for pre-dinner drinks at the closing banquet.* Photo LaVerne Maginnis.



to his grandfather's relationship with his father. The conference closed with a beautiful evening and banquet at the Restaurante del Escudero.

special guests and to our many friends who made it a success. Diane and I would also like to thank Susan Beegel and James Meredith. With-  
*Matador Victor Mendes gives hands-on demonstration of bullfighting paraphernalia to the crowd at La Consula.* Photo Muriel Feiner

## Smith-Reynolds Fellowships

### Winners Announced, 2007 Applications Encouraged

The Smith-Reynolds Founders Fellowship Committee congratulates this year's winners of \$1,000 awards. Given a strong field of applicants, the committee took the unusual step of awarding three fellowships. Timothy William Galow, a grad student at the UNC-Chapel Hill, was awarded a fellowship to support his dissertation entitled "'The Hemingway-Fitzgerald Years': *Esquire*, Celebrity, and the Consolidation of the Modern Male Consumer." The committee supported two proposals addressing the recently opened Speiser and Easterling-Hallman Foundation Collection at the University of South Carolina's Thomas Cooper Library: Jill M. Jividen, a grad student at the University of South Carolina, for her dissertation, "Hemingway's Lawyer: Business and Friendship Between Maurice J. Speiser and Ernest Hemingway"; and Mark P. Ott, of the Punahou School in Hawaii, for his book, "Ernest Hemingway and Maurice Speiser: The Business Education of an American Literary Giant."

Submissions are encouraged from graduate students, independent scholars, and post-docs through the rank of assistant professor. See the Hemingway Society web site or contact Professor Carl P. Eby, Department of English, University of South Carolina Beaufort, 801 Carteret St., Beaufort, SC 29902. E-Mail: [carlpeby@gwm.sc.edu](mailto:carlpeby@gwm.sc.edu). The deadline for 2007 submissions is *April 1*.

*Send news, notes, photos, and queries to the editor:*

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## The Hemingway Newsletter

### Publication of The Hemingway Society

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## This Year's Hinkle Winners

—Carl Eby

With over fifty graduate students in attendance at 12<sup>th</sup> Biennial International Hemingway Conference, it was a great pleasure to be able to award a record sixteen Hinkle travel grants. On the evening of June 26, conferees gathered at Ronda's Parador to enjoy drinks, conversation, and fantastic vistas and to honor the family of Jim and Nancy Hinkle and the winners of this year's awards: Nicole Camastra (U Georgia), Richard Fantina (U Miami), Ann Marie Focà (U Sussex/U Zurich), Ian Grody (NYU), Verna Kale (Penn State U), Sara Kosiba (Kent State U), Anne Lederer (U of Düsseldorf), Kevin Maier (U Oregon), Debbie McLeod (U South Florida), David Richter (Vanderbilt U), Jeremy Rosen (U Chicago), J'aimé Sanders (U South Florida), Brian Thill (UC Irvine), Marcus Whiteamire (Kent State U), Grace Waitman (Indiana U), and Kristi Wilson (U Texas, Arlington). These fellowships were made possible by the generosity of the Hinkle family and many members of the Hemingway Society who have supported the Hinkle Fund. Please make a donation when you renew your membership in the fall. You may also donate to the Hinkle Fund anytime; please mail checks payable to The Hemingway Society, marked for the Hinkle Fund, to Susan F. Beegel, Editor *The Hemingway Review*, 14 Terhune Dr., Phippsburg, ME 04562.