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An exhibit introducing The Speiser & Easterling-Hallman Foundation Collection of Ernest Hemingway with correspondence of Maurice J. Speiser

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An exhibit introducing
The Speiser &
Easterling-Hallman
Foundation Collection
of
ERNEST
HEMINGWAY
with
correspondence of
Maurice J. Speiser

Thomas Cooper Library
University of South Carolina
January 31, 2001
The University of South Carolina has received a major modern American literature collection. The Speiser and Easterling-Hallman Foundation Collection is centered on a superb collection of the books of Ernest Hemingway, with correspondence, transcripts, and proofs. There is additional strength in Maurice J. Speiser's correspondence with other friends and clients in literature, music, and the arts.

The Donors
This new collection comes to the University through the generosity of two donors: Mrs. Ellen Speiser Katz, Maurice J. Speiser’s granddaughter, who had maintained the collection in the Philadelphia house Mr. Speiser built in 1931; and the Donald C. Easterling-Edward S. Hallman Foundation, through the support of Mr. Edward Hallman, a 1950 USC graduate.

Note: the text of previously-unpublished material, including letters, by Hemingway and others, remains copyright. Items in the exhibit should not be reproduced without permission.

THE EXHIBIT

Case 1: MAURICE J. SPEISER and some 1920's literary magazines
Maurice Speiser (1880-1960), a Philadelphia lawyer, had wide interests in the arts. In Paris in the 1920's, he met such writers as Ezra Pound, Gertrude Stein, e. e. cummings, and Ernest Hemingway. Shown here with Speiser’s portrait and his 1925 Paris identity-card are some of the ‘little magazines’ in which Hemingway
appeared alongside more established modern writers. The letter from cummings to the editor Ford Madox Ford shows the poet's concern over typographic detail.

Case 2: EARLY BOOKS
The comprehensive collection of Hemingway's publications includes all Hemingway's early books in fine condition, both the limited Paris publications and his first books with the New York houses of Boni & Liveright and Scribner's. Shown here are: *Three Stories and Ten Poems* (Paris: Contact Editions, 1923), in original wrappers, one of 300 copies; *In Our Time* (Paris: Three Mountains Press, 1924), in original boards, one of 170 copies; first printings, in dust-jackets, of *Torrents of Spring* (1926), *The Sun Also Rises* (1926, with jacket by 'Cleon'), *Men Without Women* (1927), and *A Farewell to Arms* (1929); and a copy of Hemingway's book about bullfighters, *Death in the Afternoon* (1932), inscribed to the Speisers four days before publication.

Case 3: SPAIN: Hemingway's 1937 speech & *For Whom the Bell Tolls*
The Collection includes typescripts and the galley proofs for several of Hemingway's books of the 1930's and 1940's. Shown are: typescript, with Hemingway's revisions, for his speech to the American Writers Congress in June 1937, about the Spanish Civil War; galleys proofs from two stages in publication of his novel about the war, *For Whom the Bell Tolls* (1940); a slim "salesman's dummy" before the jacket had been designed; bound page proofs for the novel, and a copy of the first
printing. The collection contains copies inscribed both to Martha and Maurice Speiser (see next case).

Case 4: RARITIES
The Collection includes printed Hemingway items of great rarity, both small-press publications and items documenting the production process of his books. Shown are: Today is Friday (1926), with the Cocteau cover-drawing and its original envelope, one of 300 copies; the salesman’s dummy for the short-story collection Winner Take Nothing (1933), when the volume’s title had still not been decided; the salesman’s dummy for Death in the Afternoon (1932); and the first issue of The Spanish Earth (1938), one of fewer than 100 copies with the pictorial endpapers Hemingway disliked (the Collection includes copies of both first and second issues, both in glassine jackets). Also shown is Hemingway’s inscription to Maurice Speiser in the first printing of For Whom the Bell Tolls.

Case 5: SPAIN, II: Hemingway’s play The Fifth Column & its staging
One of the most significant groups of material in the Collection documents the development of Hemingway’s play about the Spanish Civil War, The Fifth Column (published 1938), and its successful adaptation for the New York stage by Benjamin Glazer. Shown here are: Martha Speiser’s 1934 suggestion that Hemingway write a play (in Maurice Speiser’s letter-carbon); four successive typescripts from the development of the play, the first with insertions and additions in Hemingway’s
hand; and Hemingway’s 1940 letter to Speiser after the play’s success. The Collection also includes galley proofs for Hemingway’s published text.

Case 6: CORRESPONDENCE
Maurice Speiser’s wide interests in all the arts brought him letters, not only from writers, but also artists, sculptors, composers, musicians, actors, and photographers. Shown here (clockwise from top left) are: the novelist Henry Miller, outlining a new story-idea; the editor Maxwell Perkins (“Very Confidential”), reporting Hemingway’s progress on *For Whom the Bell Tolls*; Hemingway himself (in one of over 100 letters in the Collection), describing his rejection of F. Scott Fitzgerald’s proposed ending to *A Farewell to Arms* and lamenting Fitzgerald’s “crack-up”; the artist Marc Chagall, responding to a proposed commission from Speiser; William Faulkner’s (apparently-unrecorded) 1930 revisions for his novel *The Sound and the Fury*; and the composer Aaron Copland’s account of a new choral work.

Case 7: HEMINGWAY IN MAGAZINES AND TRANSLATIONS
The Collection is comprehensive in including, not just Hemingway’s books, but the magazines including material both by and about him, and the translations (authorized and unauthorized) that document his worldwide influence and reputation. Shown here are one of his very first magazine appearances, the Oak Park high school magazine *Tabula* (1916), and
one of his most famous, the *Life* magazine issue with *The Old Man and the Sea* (1952). The translations shown include a German *For Whom the Bell Tolls* printed for World War II prisoners-of-war, a newsprint edition of *A Farewell to Arms* from post-War Hamburg, and the same work in Bulgarian and Finnish.

**Case 8: HEMINGWAY in the BRUCCOLI COLLECTION**

The Speiser & Easterling-Hallman Foundation Collection links closely with the University’s Matthew J. & Arlyn Bruccoli Collection of F. Scott Fitzgerald. The Bruccoli Collection includes complementary items documenting the Hemingway-Fitzgerald relationship. Shown here are: a 1925 letter from Hemingway to his mother, listing Fitzgerald among his pupils for boxing lessons; a 1931 photograph of Hemingway, inscribed to Fitzgerald (by Hemingway, under the name of one of Fitzgerald’s Princeton friends); Maxwell Perkins’s letter to Fitzgerald in 1938, reporting on Hemingway’s return to Spain and on his new play; a 1926 pen-and-ink sketch of Hemingway in a Paris cafe, by Stephen Longstreet; and the first issue of *For Whom the Bell Tolls* (1940), inscribed by Hemingway to Fitzgerald.

For information about this collection, related special collections, the library, library hours, and access for scholars, see: http://www.sc.edu/library/spcoll/amlit/hemingway/hemingway.html or tel: 803-777-8154.