

The Hemingway Newsletter

Publication of The Hemingway Society

No. 60 Summer 2010

Notes from the Board

The 14th Biennial International Ernest Hemingway Conference that was held this summer in Lausanne, Switzerland, was an overwhelming success. My deepest gratitude goes out to the conference organizers Suzanne Del Gizzo and Boris Vejdovsky. This conference surpassed every goal that we set out to accomplish when we began organizing it over two years ago. We wanted to celebrate the literary accomplishments of Hemingway in a way that was thematically appropriate to the Swiss countryside; offer as many excursions as was affordable; offer free time to enjoy the scenery; to not only have the conference pay for itself but also provide a small amount of seed money for the next conference; to have a campus atmosphere where participants could use local transportation and relax; and last, but not least, we wanted to develop a program that paid respect to multiple critical perspectives and that would further unify our community. All that was done because of the managerial and leadership skill of Suzanne and Boris.

Now is the time to renew your membership to The Ernest Hemingway Foundation and Society for the 2010/11 academic year. As many of you know, we have been transitioning to a completely virtual system of managing membership and all communications and business done by our organization. However, the Board, in a concerted effort to get as many members to renew as possible before we complete the final transition to the online environment, recently voted to send paper renewal notices to all members *one* more time. This year we are also going to start using September as everyone's renewal date, so, no matter when you originally joined our society, fall will always be the time to renew your membership. Although we are sending out paper renewal notices, we *highly* encourage everyone to renew online. By doing so, you will save us time and money (\$2000-\$3000, annually). Doing all of our business online, from membership renewal to conference registration, is the only way we can effectively operate in the future.

Please understand: this is a very easy and concerted way for you to help perpetuate our outstanding organization. In other words, if you want to make a serious impact on The Ernest Hemingway Foundation and Society, then, this one simple action is it. Send any paper copies to: Gail Sinclair, Rollins College, 1000 Holt Avenue, 2770, Winter Park, FL 32789. Please email Gail (gsinclair@Rollins.edu) or me (meredithjh602@hotmail.com) if you have any questions. Memberships must be renewed by 15 October 2010 to be eligible to vote in this year's Board election.

Please send your nominations for the two Board terms that are expiring this year, which have been served by Robert Trogdon and Gail Sinclair. Also, the current term of president, served by James Meredith, is expiring as well. Please consider nominating someone to serve in these capacities. Carl Eby will serve as the election proctor this year; please send nominations directly to him: carlpeby@uscb.edu. Please remember that all nominations must have the expressed acquiescence of the nominee. The deadline for nominations is 15 October 2010. Ballots will be emailed to members by 1 November and the deadline for having your returning ballots postmarked to Carl will be 15 December 2010. Results of the election will be posted on the Hemingway Society Web page after 1 January 2011. Since MLA now occurs in January, instead of its traditional time in between Christmas and New Year's, we will no longer publically announce these results there.

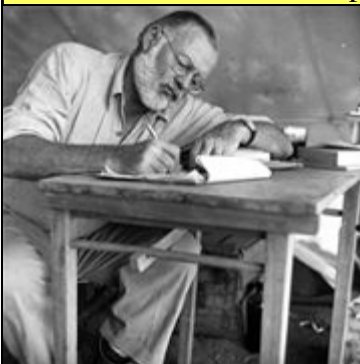
James H. Meredith, President

Hemingway Letters Project

—Sandra Spanier, General
Editor, Project Director
Penn State University

The Hemingway Letters Project reached a milestone this summer with the submission to the publisher of the complete 920-page manuscript of Volume 1 of *The Cambridge Edition of the Letters of Ernest Hemingway*. The volume, encompassing the letters from 1907 through 1922, is scheduled for publication in 2011. The volume 1 editorial team includes editors Sandra Spanier and Robert W. Trogdon; associate editors Albert J. DeFazio III, Miriam B. Mandel, and Kenneth B. Panda; and volume advisory editor J. Gerald Kennedy. The manuscript underwent a final round of review this spring by members of our Editorial Advisory Committee, who deserve special thanks for their active involvement and valuable input at all stages: Jackson Bryer, Scott Donaldson, James Meredith, James L.W. West III, and committee head Linda Miller, who has contributed a foreword to the first volume.

We continue to seek copies of letters in our aim to



make the edition as complete as possible. We are delighted and grateful to have received from Michael Schnack, grandson of Hemingway's sister Ursula, copies of several dozen letters new to scholarship, including a

1908 letter to Grace Hemingway and a 1918 letter to Ursula, written from the Red Cross hospital in Milan. The Kennedy Library has provided the Project with copies of the letters in the recently cataloged Finca Vigía collection, which came to the Library on microfilm in 2009 as the result of an historic cooperative agreement to preserve Hemingway's papers in Cuba.

This spring and summer, Project personnel have made several site visits to repositories to research annotations and perfect our transcriptions of letters against the original documents: Rena Sanderson and Sandra Spanier to the Kennedy Library, Al DeFazio, Miriam Mandel, and LaVerne Maginnis to the Library of Congress, and Robert Trogdon to the Universities of Delaware and Maryland. We are grateful for the support of an NEH Scholarly Editions Grant, which helps to fund this important travel to archives.

News from the Ernest Hemingway Foundation of Oak Park

--Maryanne Rusinak, Editorial Director of the *Despatch*

The Oak Park Foundation welcomes John W. Berry as its new chair. John is currently on the faculty of Dominican University's Graduate School of Library and Information Science, and is the recently retired executive director of the Network of Illinois Learning Resources in Community Colleges (NILRC) based in Chicago. John brings important experience to the Foundation that will assist in its future development. He is a past president of the American Library Association and was on the faculty of the University of Illinois at Chicago, Northern Illinois University, Elmira College (NY), and Indiana University.

Thomas Putnam, the Director of the John F. Kennedy Presidential Library and Museum, visited Oak Park to speak on "Treasures from Hemingway's Trunk" at the annual Birthday Lecture on July 21. His talk engaged our large audience as he spoke of the development of the Hemingway Collection with Mary Hemingway, assisted by William Walton, and of how Hemingway's papers were retrieved from Cuba after Fidel Castro took over with the aid of President John F. Kennedy. Mr. Walton's close relatives, John and Mary Hackett, also joined us on July 21, as did Bridgid Pasulka, PEN award winning author for *A Long, Long Time Ago* and *Essentially True*, who teaches at Whitney Young High School, a Chicago magnet school.



The Oak Park Foundation's new chair, John Berry, with Thomas Putnam, JFK Library Director at the Hemingway birthday lecture

The Foundation continues its partnership with Dominican University in the use of the Hemingway Boyhood Home in Oak Park. Beginning this year, programming will focus on "Great Places for Learning," in collaboration with other midwest cultural and educational institutions instrumental in the development of the Hemingway into an international writer.

We look forward to seeing all of you in watery northern Michigan at the international conference in 2012. In the meantime, visit Oak Park, and keep in touch through our website at www.EHFOP.org, where you can also find the latest copy of our newsletter, the *Despatch*.



Tom Fitzsimmons/John F. Kennedy Library Foundation

News From The Hemingway Collection

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

Brigid Pasulka Wins 2010 PEN/Hemingway Award

Author, Brigid Pasulka is the recipient of the 2010 PEN/Hemingway award for her first novel *A Long, Long Time Ago and Essentially True*. Patrick Hemingway presented the award at a ceremony on March, 28 2010 at the John F. Kennedy Presidential Library and Museum.

Speaking on behalf of the judges, Gail Tsukiyama described Pasulka's first novel as "an illuminating and poignant portrait of Poland and her people. It is a dazzling debut, generous of heart, and deeply rewarding."

Grant Recipients

The Kennedy Library announced the recipients of the 2010 Hemingway Research Grant Awards. Lillian M. Barnes will conduct research on Franco Naranjo and his relationship with Hemingway and Waldo Pierce. Gro Frolund received the second grant to examine the European travel writings of Ernest Hemingway and how they reflect early 20th century American conceptions of Europe.

Salinger Letter displayed at the JFK Library

The death of J.D. Salinger prompted the Kennedy Library to display a letter written by the latter to Hemingway in 1946. The two literary titans met once in 1944 in Paris at the Ritz-Carlton Hotel while Salinger was a sergeant in the army. At the time, Salinger was 25, 20 years Hemingway's junior, and had published a few short stories in the *Saturday Evening Post*.

Hemingway Drama

Acclaimed New York ensemble Elevator Repair Service brings *The Sun Also Rises*, Ernest Hemingway's first major novel, to the stage using only the novel's words to create a full theatrical production. Imbued with the ensemble's trademark sound design, highly energized choreography, and live, re-imagined bullfighting, this classic of American literature is given the immediacy found only in live performance.

A stage littered with liquor bottles and cafe chairs seamlessly transforms itself from the bistros of Paris to the banks of the Irati River; a long bar table roars to life and charges a champion matador; an out of control dance party takes off during a night of nonstop revelry. As *The Sun Also Rises* winds its way through France and Spain and lands in Pamplona where bullfighting and the fiesta rage in the streets, Hemingway's narrator carries the heavy burdens of a war injury and his inability to have the woman he loves; a woman whose amorous escapades he follows with bemused but painful fatalism.

Like *Gatz*, which recreates *The Great Gatsby*, this production is not an adaptation but only uses the novel's actual words. The show is will play in Philadelphia Sept. 15-18.— Peter L. Hayes

Hemingway at Edinburg Festival

A dramatised adaptation of Hemingway's *The Sun Also Rises* was featured at the Edinburgh International Festival in August by a repertory company described by *The Sunday Times* as having "a big reputation for theatrical innovation."

The Sunday Times Culture Supplement (22 August) reported that the production by Elevator Repair Service at the Lyceum Theatre "was notable in that it played up the humour in Papa's tale of impotence and hedonism among the last generation in 1920s Europe, misplacing some of the tragedy."

At times, the report goes on, "It seemed as if the company was spoofing Hemingway, as the cast of drunken aristocrats, plus workshy journalists... got 'a little tight' and then a little tighter. The set remained a bar whether the characters were drinking or sleeping. The sound effects, of wine pouring and corks popping, gave it the feel of a radio play." Most of the romantic chasing in the frustrated love story, says the report, is done by the charmless Robert Cohn as he tries to snare Brett Ashley. But the real emotion flows between Jake Barnes and Brett, war-damaged and unable to consummate their emotions. — John Bird, Solihull, England

Hemingway's Extreme Geographies, Lausanne, Switzerland, June 25-July 3, 2010

Well, we've done it again. The Hemingway Society held its 14th Biennial Conference in Lausanne from June 25-July 3. Approximately 250 people attended the conference, which was held on the beautiful campus of the University of Lausanne.

Lausanne was selected as the conference site because of Hemingway's experiences in the surrounding mountains and his work at the peace conference for the Greco-Turkish War. The conference began with a wine reception sponsored by the city of Lausanne at the Palace de la Palud and ended with another fête du vin at the Hotel de la Paix (one of the buildings used during the peace conference). Scott Donaldson's keynote, which offered lively and moving reminiscences of his encounters with notable figures during his work as a Hemingway scholar, inaugurated the academic program and reminded us of the rich history and warm community behind our work. The conference plenary sessions featured such familiar and notable scholars as Kirk Curnutt, Carl Eby, Boris Vejdovsky (also the conference co-director), H.R. Stoneback, and Allen Josephs and some new faces as well, including Patrick Vincent and the formidable Digby Thomas. The new seminar sessions, featuring H.R. Stoneback, Debra Modellmog, and Robert Trogdon, were also a great success; they were well attended and encouraged audience participation.



Clockwise: Presenters H.R. Stoneback and Allen Josephs with Co-Directors Suzanne del Gizzo, and Boris Vejdovsky (also opposite). Valerie Hemingway looks on during Miriam Mandel's presentation. Dallas Ann Erwood, daughter of Jim and Nancy Hinkle offering a brief reminiscence of her parents during the Hinkle ceremony on the Cruise to Chillon. Above, Hemingway Foundation and Society President Jim Meredith accompanied by conference co-directors.

Photographs courtesy of Tom Adams.

Since Boris and I doubted everyone would be up for doing telemarks and christies as in “Cross Country Snow” and we couldn’t arrange for a peace conference, the excursions were designed to familiarize conferees with the cultural and literary history of the region. The first excursion took us via boat to the castle of Chillon, right on the lake with the Alps on the background. This structure—an impressive fusion of water, stone, and earth—has a long, rich, and “extreme” literary history and beautifully captures the elemental sublimity of the region. And the food on the cruise was amazing! We were also honored to have Dallas Ann Erwood (the daughter of Jim and Nancy Hinkle) with us to offer memories of her parents and to present the Hinkle Travel grants to ten graduate students. On the second excursion, we visited the wine-growing region of Lavaux and Boris’s home “village,” Epesses for a tour of the wine caves and the vineyards (I think most of us gained a true appreciation of Swiss wines, which are, unfortunately, difficult to procure outside Switzerland). That



evening, some of us stayed in the village for the PEN/Hemingway dinner, which was held on the terrace of a private home overlooking the lake, the vineyards, and the Alps. It was, as someone said, something like “Villa America.” As the sun began to set, there was magic in the air. The evening also allowed us to celebrate Jim and Beverly Carothers’s anniversary with them. And again, the food was amazing. I’m still trying to figure out how to cook perches meunière. I think I ate it every other evening while I was in Lausanne. The final excursion took us up into the mountains to the village of Gruyère because, well, it’s Switzerland and you must have some cheese! We spent the afternoon having leisurely lunches (some intrepid conferees even ordered fondue, although it was “too darn hot”) and touring the village. We then took what we affectionately called “the Hemingway Express” back to Montreux, winding through the Alpine landscapes (no skis or oxygen required).

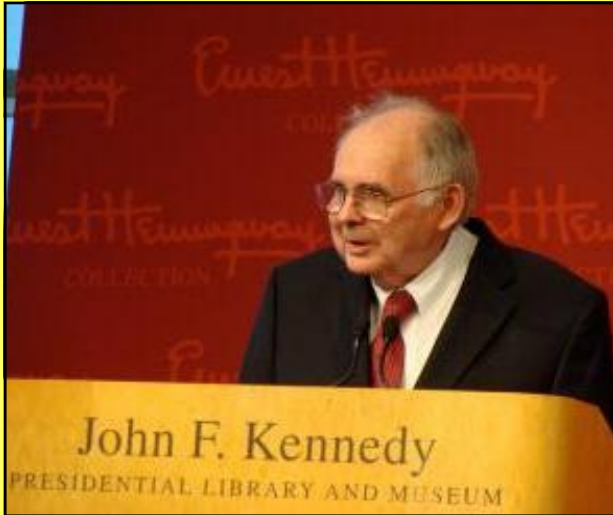
An exciting bonus to our time in Lausanne was the energy of the city due to the World Cup. Although, since I stayed (with my 8 month old) on the lake in Ouchy across the street from a jumbotron featuring the games, I sometimes had other words for it! But it



was impossible not to get drawn in—I had to watch the final when I returned home. Of course, as conference co-director, I had a nervous energy all my own, but all in all, I thought it was a lovely conference—good weather, good company, and (again) good food and wine! In fact, all the food and wine kept wondering how Boris maintain his slim profile... but then again, he does climb and ski the landscapes we viewed from the safety and comfort of the train. I’m now in training for Michigan... until 2012!

35th Hemingway Foundation/PEN Award for First Fiction —Steve Paul

More than 500 people filled the airy auditorium of the JFK Library in Boston on March 28 to celebrate writers and writing. It was the 30th anniversary of the opening of the Hemingway Collection at the library, and the Sunday afternoon event included recognition of the 35th Hemingway Foundation/PEN Award for first fiction.



Patrick Hemingway read an early dispatch by his father Event attendees looked at a letter the late J.D. Salinger wrote to Hemingway in 1944 and other letters from writers, which the JFK Library's Hemingway Collection put on display (right).

Award winner Brigid Pasulka, a Chicago high school teacher, read from the opening section of her novel set in Poland, *A Long, Long Time Ago and Essentially True*. Pasulka receives an \$8,000 prize, funded by the Hemingway Foundation, plus a residency at the University of Idaho's creative writing program and a fellowship to the Ucross Foundation retreat in Wyoming.

The Hemingway Foundation co-sponsors the annual award with PEN New England. Four other books were also recognized and Gayle Tsukiyama, one of three award jurors, noted the impressive quality and range of the award contenders. Two finalists were C.E. Morgan for *All the Living* and Abraham Verghese for *Cutting for Stone*. Honorable mentions went to Lydia Peelle for *Reasons for and Advantages of Breathing*, a story collection, and Mary Beth Keane for *The Walking People*.



Patrick Hemingway, center, joined the Hemingway/PEN Award judges and honorees in a reception prior to the ceremony at the JFK Library in Boston. Flanking him, left to right, were judges Michael Lowenthal and Julia Glass, Lydia Peelle (honorable mention), Mary Beth Keane (honorable mention), winner Bridig Pasulka and judge Gail Tsukiyama. Unable to attend were award finalists C.E. Morgan and Abraham Verghese. (all photographs by Steve Paul)





Hemingway Foundation/PEN Award winner Brigid Pasulka. Patrick Hemingway joined award honorees at a reception prior to the ceremony at the JFK Library in Boston. From left: Lydia Peelle (honorable mention), winner Brigid Pasulka and Mary Beth Keane (honorable mention). Unable to attend were finalists C.E. Morgan and Abraham Verghese. Writer Dorothy Allison (below) was the keynote speaker for the award ceremony. A reception followed in the harbor-side atrium of the JFK Library.



As he has at prior events, Patrick Hemingway read a selection from his father's work, this time "Japanese Earthquake," an inventive 1923 feature story for *The Toronto Daily Star*. Also in attendance were Patrick's wife, Carol Hemingway, and Seán and Colette Hemingway.

The Hemingway/PEN Award shares the stage with a literary prize given to New England writers or books with New England subjects.

Judge of the latter and keynote speaker for the awards ceremony was Dorothy Allison, the self-described "cross-eyed working class lesbian" author of *Bastard Out of Carolina* and other books. Allison's passionate and funny account of writing and the writing life – what she described as a transfiguring journey from humiliation to art to immortality – prompted a standing ovation.



Because it recognizes young and/or first-time authors, the Hemingway/PEN Award has become one of the most prominent and sought-after literary awards in the U.S. Previous winners have included Marilynne Robinson, Louis Begley, Jhumpa Lahiri, Edward P. Jones, Yiyun Li, Ben Fountain, and, last year's winner Michael Dahlie. The Hemingway Foundation is stepping up its fund-raising efforts in support of the award. Watch for appeals for contributions to the Foundation (or send a check now!).



From the 8 August 2010 issue of the *International Herald Tribune*'s column "In Our Pages 100, 75, 50 Years Ago": **"1960 Hemingway Double at Bullfight**

MALAGA American novelist Ernest Hemingway, who dropped out of sight today [Aug. 8] amid rumors that he was ill, failed to make a scheduled appearance at a bullfight here this afternoon, thus deepening the mystery surrounding his whereabouts. Earlier today a friend denied reports of his death. He was not there. However, it took an expert to determine that. Leaning over a railing was a similar burly, bearded figure, that of American Spanish-language expert Kenneth Vanderford. Mr. Vanderford, a longtime resident of Spain, is often mistaken for the Nobel Prize-winning novelist." --Cecil and Charlotte Ponder

Hemingway in the Camargue

—Tom Adams

In May of 1927 Ernest Hemingway and Pauline Pfeiffer were married in Paris and took the train to southern France, to the Camargue region for a honeymoon of several weeks.

Le Grau du Roi was and is a small fishing village just south of Arles and Nimes and there were not many tourists in 1927. The part of the town on the canal where the Hemingways stayed has really not



changed much. Fishing boats still go out in the morning and return in the afternoon. There is a swinging bridge that turns to allow the boats to go to and from the basin and one can really get an idea of what the Hemingways saw on their honeymoon. I went to Le Grau for several days in March, and with the help of the tourist office, was able to see the places where EH stayed in both 1927 and in



1949 with Mary, the Viertels and Aaron Hotchner.

In addition, the towns of Aigues Mortes and Les Saintes-de-la-Mer which EH and Pauline visited in 1927 are still not the big tourist spots compared to the villages in Provence and the Riviera so one can visit the area and get some idea of what it was like then when Ernest and Pauline biked to Les Saintes for the gypsy festival. Aigues Mortes is a 13th century walled village that was on the coast at one time, but by 1927 it was few miles inland.

The building that was the small hotel in 1927 where they stayed in Le Grau can still be seen on the canal, and while most of it is private apartments today, one part is a small restaurant which tries to capitalize on the Hemingway stay as you can see in the picture (opposite page).

The 1949 Hotel where they stayed, the Bellevue D'Angleterre, is still a hotel right on the canal as well, almost opposite the 1927 hotel.

I want to thank the personnel at the Le Grau du Roi tourist office for being so helpful and supplying details of the area as well as copies of postcards from the early 20th century.

Historic Photos of Le Grau-du-Roi can be found in: *Memoire en Images Le Grau-du-Roi*, Frederic Simien, pp 28-29, in French ISBN 978-2-84910-672-3



Photographs by Tom Adams

The Fate of the Forger

—Roger Lathbury

The man primarily responsible for the nefarious Hemingway forgeries was one Forrest R. Smith III, 48, of Reading, Pennsylvania. In addition to signatures by Ernest Hemingway, Smith faked autographs of Truman Capote, Norman Mailer, Anne Rice, Tom Wolfe, Tom Clancy, John Steinbeck, and Robert Frost.

Articles about him claim that he used rubber stamps to forge some signatures (who would be fooled?), but the signatures I saw didn't look stamped, and I know of one bookseller in Lancaster, Pennsylvania, who "stung" the forger by secretly marking an unsigned Steinbeck volume in a colleague's bookshop and then trapping the man who attempted to sell the same volume when it was offered to him with a putative Steinbeck inscription.

In January 2009 Judge Mitchell Goldberg, in Philadelphia court, sentenced Smith to 33 months in prison. Goldberg ordered him to pay \$120,000 to the people he defrauded, although his actual take was more than double that amount. The judge expressed concern about Smith's mental condition.

To sell his dirty work, Smith used a number of people as front men. Some escaped scot free. One I knew about compensated a dealer he had bilked and then disappeared. This man's most outrageous forgery, possibly done by Smith and unbelievably stupid, was a postcard supposedly from Hemingway to Picasso--at an address where Picasso could not have lived and in a practically illiterate style. The handwriting was nothing like Hemingway's.

Another, more ingenious Hemingway forgery was made by copying words in Papa's hand from the endpapers of Baker's collection and making them into a "new" letter. Clever idea--a little rough in execution.

For the moment, the Forrest Smith forgery machine has been stopped.



Convocatoria calling

The Ernest Hemingway Museum at Finca Vigía in coordination with the Hemingway Chair of the International Institute of Journalism "Jose Martí" announces the 13th International Colloquium Ernest Hemingway, to be held on **June 16 to 19, 2011**. The event will promote the exchange of information among similar specialists and institutions related with the museum, to discuss the most recent research on the life and work of the writer, commemorate his 50th anniversary of his death, the 50th anniversary of handing over Finca Vigía to the Cuban people, the 85th anniversary of publishing *The Sun Also Rises*.

Topics:

The Subject of death in Ernest Hemingway.
Spain in Ernest Hemingway's life and work.
Research works related with his life and work.
Museology and Conservation in the collections and Museums dedicated to Ernest Hemingway.

Participants:

All persons interested can attend as observer or speaker. Speakers should present their works (either written or audiovisuals), related to the topics of the colloquium.

About the presentation of papers:

The summaries of the text should be limited to one page together with a brief professional data of the author, in digital format before the 1st of April 2011 to the Ernest Hemingway Museum at Finca Vigía.

The Organizing Committee will notify acceptance of the paper or presentation submitted before April 31st. Each speaker will have 15 minutes for the presentation and 10 minutes for questions and answers.

Contacts:

Ada Rosa Alfonso Rosales / Gladys Rodríguez Ferrero/
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EMINGWAY SOCIETY AND FOUNDATION, SMITH-REYNOLDS AND CORRIGAN FELLOWSHIPS

The Smith-Reynolds Fellowship honors the memory of past Hemingway Society presidents, Paul Smith and Michael Reynolds, and provides \$2000 each year to support research on Ernest Hemingway by graduate students, independent researchers, and younger scholars. In addition, the William P. Corrigan Fellowship provides \$1000 to support projects of any sort that explore Hemingway's Cuban connections. Those who hope to use either fellowship to support work in the Hemingway Collection at the JFK Library should apply first for JFK Library funding. For further information on applying for the Smith-Reynolds and Corrigan Fellowships, see: <http://hemingwaysociety.org/Default.aspx?content=welcome.txt>. Or write to Debra A. Modellmog, Dept. of English, Ohio State Univ., 421 Denney Hall, 164 W. 17th Ave., Columbus, OH 43210 (modellmog.1@osu.edu). The deadline for submissions is 1 February.

Smith-Reynolds Fellowship: Matthew C. Nickel, Ph.D. candidate at University of Louisiana-Lafayette, to support research for a chapter on Pound and Hemingway, which is part of his dissertation on Hemingway and Catholicism.



Matthew Nickel reading at the Lausanne conference. (photo Steve Paul)



William P. Corrigan Fellowship: Scott McClintock, Assistant Professor in the College of Letters and Sciences at National University, to support his study of Cuban-related materials in the Hemingway Collection at the JFK library.



**MHS FALL
CONFERENCE
OCTOBER 15-
17, 2010**

Dining At Hemingway's Table

The Michigan Hemingway Society will hold its 21st annual weekend October 15-17, 2010, at the Odawa Hotel in Petoskey. This year's conference is lining up to be a wonderful culinary weekend not to be missed! One of the Society's most popular keynote speakers, Valerie Hemingway, is returning to present "At Hemingway's Table: Food for the Five Senses". This will be held Saturday afternoon at the Crooked Tree Arts Center Auditorium, and will also be available by ticket to area residents.

Other programs during the weekend will be based on both Hemingway's personal preferences for food and drink and also those references appearing in his writings. Both Friday and Saturday dinners will include dishes from recipes in Craig Boreth's book *The Hemingway Cookbook* (Chicago Review Press, Inc., c1998). Saturday lunch will be a tasting experience at the Crooked Tree Arts Center, featuring food and drinks offered by several local restaurants, focusing on different cuisines that Hemingway enjoyed. (Some examples are a Cuban steak sandwich, gazpacho, pasta, and even the infamous Nick Adams camp entrée of canned spaghetti with pork & beans and cat-sup!)

Book dealer Steve Ruebelman will again have many Hemingway-related used books for sale during the weekend. There will be a writing contest based on this year's theme, and also informal two-hour car tours led by board members.

Those interested in registration or additional information about the conference may visit the Society's website at: www.MichiganHemingwaySociety.org or contact Nancy Nicholson at (231) 347-0117 or grannynanny37@hotmail.com.

A Dialogue about the Two Versions of *A Moveable Feast*

—Peter L. Hays and Jacque Vaught Brogan

PLH: Susan Beegel published two reactions to the "Restored" version in *The Hemingway Review* (Fall 2009). In the first response, Steve Paul quoted Charles Scribner III, who said of the new book, "This is about commerce, not about literature" (21). Bob Trogdon, identifying himself as Hemingway scholar and textual editor, values the new book because "the works [Hemingway] left unfinished at the time of his death should be published, for nothing provides a greater insight into an author's mind" (25). Of course, by 1961, Hemingway's mind was not in the best shape, beset as he was with a depressive mental condition, and suffering the aftereffects of electro-shock therapy at the Mayo Clinic. As he poignantly says at the conclusion of one of the fragments that Seán Hemingway includes in the new version, "This book contains material from the remises of my memory and of my heart. Even if the one has been tampered with and the other does not exist" (225). (*Remises* has been glossed as storage places, although it does not have that meaning in either Spanish or French in the dictionaries I consulted.) And thus, do we want a picture of the author's troubled mind, of his inability to draw an accurate picture of his betraying Hadley with Pauline?

JVB: I would like to offer two responses—one of a more personal nature, that I'm a little reluctant to give, and another of a more professional nature.

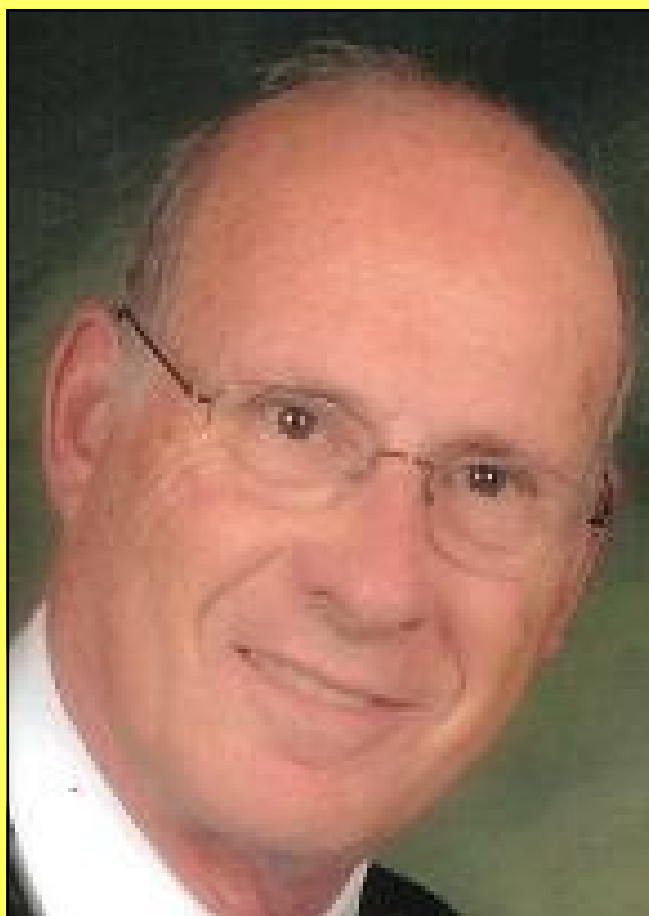
First, I find that after reading *A Moveable Feast: The Restored Edition*, I don't like Ernest Hemingway, as a person, as much as I used to. Like many others, I have regarded Hemingway as being his best "ethical self" in his writings—as Mark Spilka asserted some time ago in *Hemingway's Quarrel with Androgyny*, and that has been variously confirmed in other publications, most notably by Robert Fleming and Rose Marie Burwell, in *The Face in the Mirror* and *The Postwar Years and the Posthumous Novels*, respectively. I, too, have made the same point, particularly in the conjunction of how I have interpreted the "classic" *A Moveable Feast* in relationship to *The Garden of Eden*. Taken together, these late works demonstrated to me an Ernest Hemingway who was ruthlessly exposing his guilt and remorse in having used real people and events from his actual life as the fodder for his literary outpourings (including, but not limited to, *The*

Sun Also Rises). The arc of *A Moveable Feast*, as edited by Mary Hemingway, certainly shows an older Hemingway reflecting, with some genuine remorse, negatively about the younger Hemingway and the choices “he” made when starting his literary career—a fact that is confirmed in both the heavily edited version of *The Garden of Eden* published some years ago and in the much more complicated manuscript version. There we see a David equally involved in using “real” people (in the fiction of the work) for precisely artistic production—and money. More on that last topic later.

PLH: If I may interrupt, agreeing with Jacque's position, I have always admired how scrupulously Hemingway could document the behavior of a male shit-from “Up in Michigan,” through “Hills Like White Elephants,” to “”Snows of Kilimanjaro”--even while he continued to act that way.

JVB: However, with the “restored edition” (a title I wish to challenge momentarily), I do not find the mature self-reflections on Hemingway’s part that I did in the earlier “classic” version. With the addition of the “Paris Sketches” (including “The Acrid Smell of Lies” and the remarkably absurd and cutting sketch of Fitzgerald called “The Education of Mr. Bumby—a story

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which a very young child, perhaps three years old, orders only a small beer in order to teach Fitzgerald the proper amount of drinking)--I find something of an infantile Ernest Hemingway, arrogantly insisting upon his literary and moral superiority to almost everyone around. This facet of the “restored edition” is made even worse by concluding the nominal *Moveable Feast* with “A Matter of Measurements,” in which the total rendition of those pivotal Paris years now concludes with judging the size of Fitzgerald’s penis. As I said, this new book, edited by two of Hemingway’s descendents (son Patrick and grandson Seán), leaves me with an older Hemingway who is sadly narcissistic, arrogant and even infantile.

So, that said, I like the “classic” *A Moveable Feast* much better. Although this may be heresy to say, I believe that Mary Hemingway accurately edited the unfinished manuscript to reveal what Hemingway actually was finally writing—whether he wanted to or not. What I mean by that comment is that whether in the first version or in the “restored” version, we find over and over again, at the end of the vast majority of the sketches, an ominous foreboding of the end of those Paris years, with Hadley, and the terrible cost. Although Seán Hemingway suggests in his “Introduction” that Mary Hemingway made several distorting editorial changes (including “the changing in many places of Hemingway’s use of the second person in the narrative, evident from the very first paragraph of chapter one and then throughout the book”—Bob Trogon lists thirty changes throughout the entire book where first person is changed to second erson), as well as deliberately maligning Pauline (which I think is a gross overstatement and which the “restored edition” does little to mitigate, despite Patrick’s and Seán’s positioning in the “Foreword” and “Introduction,” respectively), I find that Mary Hemingway’s editing of the book we have received for years as Hemingway’s last completed book is, in fact, quite in keeping with what the older Ernest Hemingway, both as person and as author, was in fact trying to articulate. So here I want to say that I think that Mary Hemingway shaped the book to the very thesis that Hemingway himself was formulating—whether he could consciously admit it or not—the very guilt or remorse he says that David did not have in *The Garden of Eden*, but which the older Hemingway in *A Moveable Feast* clearly does in recalling the formative years with Hadley in Paris. Perhaps such a confession was too acute for Hemingway as an actual person, but the writings he left keep saying as much. In this sense,

I don't think Mary Hemingway falsified what Hemingway was last writing in the least.

PLH: The ominous foreboding of what is to come starts at the very opening of the book as Hemingway describes the Café des Amateurs as a cesspool; *Amateurs* connotes lovers, and the beginning in rain, cold wind, and sodden leaves foresees the sad ending. Thus, like Jacque, I also feel that the mature Hemingway portrayed himself in the 1964 book as not a very nice person. He constantly talks of his walks around Paris, his wonderful meal at Lipp's, and I wonder why isn't he walking with Hadley if they are so much in love, and what is she eating—this is before Bumby is born? He paints himself as a naïve innocent set upon by a designing woman, unnamed, in the person of Pauline and gives us leave to judge how much he is mitigating his own complicity in the affair, a denial that's further indication of his guilt. Pauline is never mentioned by name in the 1964 version; she is named in the book her grandson edited. Thus for the most part I agree with Jacque that the 1964 book gives us a clearer picture.

The one passage I take livid exception to is the 1964 book's preface. The fragments that Seán includes show that Hemingway repeatedly wrote "This book is fiction," not, as Mary presented it, "this book may be regarded as fiction." Hemingway feared libel suits, particularly from Ethel Moorhead—strange, since she had died in 1955, before he first presented the manuscript to Scribner's in 1959 as unfinished and before he wrote an unsent letter to Charles Scribner in 1961 stating his apprehension about her—but more importantly he was stating that any account of one's life, any memoir, is a fiction. (The letter is quoted and reproduced in the first volume of Gerry Brenner's two-volume annotations and interpretations.) Hemingway wrote in the fragments published in the recent book, "No one can write true fact in reminiscences" (229) and, echoing Proust, "All remembrance of things past is fiction" (230). These statements show his sophistication and self-awareness, and all readers should know that he regarded the book as a fiction.

JVB: I agree with you. That statement does change how we read the book—or possibly, how we might read the book—in significant ways. However, I have even more problems with the supposed *A Moveable Feast: The Restored Edition*. Here, I want to offer my more "professional" (as opposed to personal) objections.



I find when comparing this new book to the classic one that we are confronted with not one, but actually three different texts. And this should give us great pause as critics. First, we are given something called the *A Moveable Feast: The Restored Edition*, which purports to give us what "Hemingway had intended"—supposedly deleting sketches he decided not to include and changing the ordering of certain chapters included in both versions. But, we should note, despite Patrick's and Seán's assertion that this version is the closest to what Hemingway "intended," we know that the manuscript was never finally authorized as being finished by Hemingway, so that even this version is as suspect as Mary's, if we have to look at it this way. And we know also that Hemingway clearly explained his inability to finish the publication *AMF* in the letter he wrote to Charles Scribner, as Pete has said above.

Next, we confront the supposedly "restored" edition of the main text of *A Moveable Feast* with "Additional Paris Sketches"—some of which Hemingway had clearly decided NOT to publish, some of which are irrelevant to the Paris years, as well as the complete "The Pilot Fish and the Rich," part of which Mary Hemingway used, with what is called "Winter in Schruns" in the new edition, as the last chapter of the first *AMF*.

PLH: The sketch "Scott and His Parisian Chauffeur" takes place in the United States after a 1928 Princeton

football game and is clearly not an early Paris sketch and so was wisely dropped by Mary and/or Harry Brague, the Scribners editor with whom she worked. The “Education of Mr. Bumby” is, as Jacque said, is absurd. Three-and-a-half year old Bumby comments on the whores he sees strolling the boulevards, saying they “were not bad,” presumably not bad looking (204), a very young connoisseur of beauty, and then orders a small glass of beer—with his father's permission—in order to demonstrate proper drinking control to Scott Fitzgerald. This, says the father and grandfather in me, is an outrageous fiction. Another sketch continues the denigration Ford Madox Ford—begun in “Ford Madox Ford and the Devil's Disciple,” a sketch cut from *The Sun Also Rises*—as smelling badly, having bad breath, and lying. The “Devil's Disciple” chapter takes place in the Closerie des Lilas, which Hemingway mentions was frequented by the wounded and mutilated of World War I. What Hemingway does not mention is that Ford, at the age of 42, enlisted in the war though he was beyond the age for the draft, after having served at home writing propaganda, was commissioned, suffered shell-shock at the battle of the Somme after being knocked down by the explosion of a shell—much like Hemingway, but without the shrapnel wounds—and, after his broken teeth got some attention, went back into service. Hemingway also minimizes that Ford paid him for what Hemingway published in *The Transatlantic Review*, and minimizes also what he learned from Ford's *The Good Soldier* and *No More Parades*. “*The Acrid Smell of Lies*” chapter that Mary did not include but Seán does continues this attack and makes Hemingway seem even nastier.

JVB: As I said earlier, ending the nominal “restored” *AMF* with “A Matter of Measurements,” and then including such sketches as this absurd slam against Fitzgerald with the toddler Bumby, or the rather vile portrayal of Ford, leaves us with “a Hemingway” who seems ridiculously egotistical and even narcissistic in his attempt to demonstrate his intellectual and moral superiority. However, I do find “Secret Pleasures,” another previously uncollected chapter, worthwhile for a very different reason—it clarifies quite specifically that the sexual charge associated with the growing or cutting of hair in *The Garden of Eden* was something that Hemingway was clearly experiencing with Hadley, even before the appearance of Pauline (and something that he presumably continued with all of his wives, based on some evidence from Mary's

diary entries from Africa). However, this fact has been fully explored already in Carl Eby's book on Hemingway's “fetishism.” So, in general, I don't think that the inclusion of these “Additional Paris Sketches” does anything to improve *A Moveable Feast*. This “restored edition” lacks the aesthetic coherence that Mary was able to tease out of the not-quite-finalized manuscript.

Let me elaborate on that remark. What I seem to find in most of the chapters included in the “classic” version and in many of these “additional” sketches is that Hemingway crafted, over and over, very ominous endings that alluded to the tragic break-up with Hadley. Perhaps there was something of a real conflict in Hemingway as he tried to shape this fictionalized memoir. On the one hand, his conscious self may have wanted to insist that his relationship with Pauline “was not an ending, but a beginning”—a remark that Hemingway says only once in one of the fragments “and which his grandson emphasizes in the “Introduction.” On the other hand, most of what he wrote clearly shows that, in fact, that supposed “beginning” was indeed a painful ending and something about which the writer Hemingway was compelled to unfold. In this regard, I once again find that Hemingway is his best ethical self as a writer, just not as consciously as I had once believed. In this regard, it seems to me that Mary Hemingway managed to shape the text into a coherent one that tells the real story he was trying to tell (despite himself).

As an aside, we might want to ask who has the right to edit any manuscript, given the fact that most manuscripts are edited in one form or another. In this case, an unusual case, the editing jobs have been done by what we might call “interested parties,” whichever version we choose. And yet it seems to me, that living with Hemingway, over the many years he composed these various sketches, knowing probably in great detail the kinds of remorse he was experiencing toward the end of his life and as his mind deteriorated, Mary probably had a very good idea of what Hemingway was ultimately trying to compose with these stories of his Paris years. In fact, despite Seán's assertion that the “extensive edits Mary Hemingway made to this text seem to have served her own personal relationship with the writer as his fourth and final wife,” Mary's shaping of the work we have known all these years does absolutely nothing to promote herself and does not actually present a particularly negative picture of Pauline (as both Patrick and Seán imply).

This brings me to the “third text” that we have with

this restored edition—and that is the fact that the nominally “restored” *Feast* and the “Additional Sketches” are prefaced by a “Foreword” written by Hemingway’s son Patrick and an “Introduction,” written by the grandson Seán—both of which offer interpretative statements which I find not only suspect in places, but actually wrong or misleading. For example, as just mentioned, Seán says that Mary’s editing serves her own purposes and seems to have maligned Pauline in ways that Hemingway didn’t intend, suggesting that in reading the “restored edition” plus the “additional sketches” that we will find a more positive representation of Pauline than Mary allowed. In fact, this is not true. If anything, we find a much more predatory Pauline than in the classic version: “The new one says you cannot really love her if you love your wife too. She does not say that at the start. That comes later when the murder’s done” (216). Furthermore, both son and grandson suggest in their various introductions that this new edition will give us a more positive sense of Hemingway himself, when in fact (as we have discussed above) this edition gives us a decidedly more negative picture of Hemingway. I am concerned that for a naïve reader, these prefatory remarks will suggest that this book is indeed “the” reliable text (when it is not) and that it will be interpreted following the biases just summarized.

PLH: I agree. The 1964 version never mentions Mary except for her initials after the introductory note and thus cannot be seen as promoting her. In fact, the version grandson Seán published refers to Pauline’s pursuit of Hemingway as relentless, twice repeated (216), which Mary (or Harry Brague) excised. She (or he) also excised this passage, that Seán prints in “The Pilot Fish and the Rich”: “If you deceive and lie with one person against another you will eventually do it again” (219). As Hemingway deceived Hadley with Pauline, so he deceived Pauline with Martha Gellhorn, condemning himself, but also saying that what goes around comes around. These excisions minimize criticism of Pauline, who is never mentioned by name in the 1964 book, but is in all these passages from “The Restored Edition.”

JVB: To give but one more example—Seán Hemingway offers a particular interpretation of one of the alternate titles Ernest Hemingway had listed with this remark: “The title that he tentatively settled on was *The Early Eye and The Ear (How Paris Was in the Early Days)*. This last title sounds a bit like a medical

textbook that could have belonged to his father.” Then Seán goes on to say, “In seriousness, though, I think that Hemingway was trying to get at what he believed were key facets of his writing technique with this title,” comparing “the eye” with the painterly aspects of Hemingway’s prose and “the ear” with music: “Hemingway’s writing typically reads well when spoken aloud. When complete, his writing is so tight that every word is integral, like notes in a musical composition” (11). Compare this interpretation to that of Rose Marie Burwell, a scholar who has worked extensively with all the posthumous works in manuscript form (revealing the complicated interconnections of *A Moveable Feast*, *The Garden of Eden*, *Islands in the Stream*, and what was once called “The African Story,” but which was first published as *True at First Light* and now as *Under Kilimanjaro*). Noting that in 1992 Don Skinner found the letter in which Hemingway had withdrawn the manuscript from publication back in April of 1961, Burwell concludes her *The Postwar Years and the Posthumous Novels* with this critical insight: “Attached to Hemingway’s withdrawal letter is the list of titles we have come to expect as the final evidence of Hemingway’s intention when a work was nearly ready to leave his hands. *A Moveable Feast* is not among them. The title he chose was “*The Eye and the Ear*” (from Eccl. 1:8)—just three verses beyond the passage from which he had chosen the title for *The Sun Also Rises*. The verse reads:

All things toil to weariness;
Man cannot utter it,
The eye is not satisfied with seeing.
Nor the ear filled with hearing.” (186)

Unpacked, this allusion seems much more in keeping with the sense of remorse, regret, and loss that proves to be the dominant tone of Hemingway’s recounting of the Paris years.

PLH: From the winter rains and cesspool at the opening, to the chapter titled “A False Spring,” to the chapter titled “The Man Who was Marked for Death,” omens of loss constantly pervade the text. But I want to return to a point we made earlier, the switch from “I” to “you” in Seán’s compilation. Because of the restoration of “you,” “you” and “I” occur together. For instance, in the book’s first chapter, now it’s the reader, not Hemingway, who rents a room away from the family flat in order to write undisturbed: “...and in the hotel where Verlaine had died you had a room on the top floor where you worked....It was very cold and

I knew how much it cost for a bundle of small twigs” to heat the room (16). The first edition has “I” throughout. How is a student to respond to constant switches of person? I made very sure that the campus bookstore ordered the 1964 book for my course this summer, not the 2009 one.

JVB: The confusion as to what is now the “reliable” text of *A Moveable Feast* brings to me to an important aspect of Hemingway’s works in general—and that is, quite ironically for a man who was so meticulous about revisions, there is virtually no authentic text for any of Hemingway’s works. The worst case is, of course, *The Garden of Eden*, in which the published version leaves out an entire second couple (Barbara and Nick Sheldon, who are growing their hair long together, in contrast to Catherine and David Bourne, who are bleaching and cutting their hair together, as well as a third character, a writer named Andy). Of the posthumous works, *Under Kilimanjaro* is perhaps now the most reliable. But as Pete Hays amply demonstrated in his *Concordance to IN OUR TIME*, even with that most famous of his works, we have no single reliable text. Over a period of years, mistakes, deletions, changes in punctuation were added to various publications of the work, with possible consequences in how we might interpret (or misinterpret) the work.

PLH: Scribners, as both Jim Hinkle and Mike Reynolds have pointed out, did not edit Hemingway well; he did not get close copy editing. Max Perkins was only concerned with removing obscenities and made no effort to change anything else. The typesetters cleaned up Hemingway’s spelling—they would have removed the first “e” in “moveable”—but they did not know French, French place names, etc. Nor could they always read his handwriting. In “Summer People,” as originally published in the *Nick Adams Stories*, Stut became Slut—a serious difference, especially since she has just had sex with Nick. In *AMF* they misread terza rima, printing it as “terza riruce,” a nonexistent verse form. One could list other examples, but the fact remains that Hemingway deserves a carefully edited edition of his works, and that has not happened yet.

JVB: These changes have consequences. For example, since the 1950s, in editions of *In Our Time*, a significant phrase involving the breaking of the neck of one of the prisoners in the inner chapter between the two parts of “Big Two-Hearted River” has been deleted. I find this critical, for the inclusion of the very

violent depiction of the cracked neck as the man is hanged in the inner chapter has profound resonances with Nick’s “whacking the neck” of the fish in the named short story. To be brief, I don’t believe that Nick is healing in that short story (though many critics would argue otherwise). I think that as in the rest of the total work, Nick is portrayed as someone who is irrevocably damaged by the hypocrisies and violence of his time and that that fact is underscored by the tonal and verbal connections of the broken necks in the inner chapter and outer short story.

We have to ask ourselves, “Where is the real ‘Hemingway’—when ‘Hemingway’ means a verifiable text.

I would like to conclude my remarks with two ironies. First, we know that Hemingway had great disdain for critics. With the complicated non-completion of *A Moveable Feast*, perhaps Hemingway has given us (quite ironically in a fictionalized memoir that purports to give us the real Hemingway) a “Hemingway” that we, as critics, will never be able to pin down. Perhaps he has escaped us, intentionally, once and for all. The other irony is related to the fact that despite his many disavowals of writing to make money—remarks he published in several of his works, often at Fitzgerald’s and others’ expense—Hemingway was in fact obsessed with how much money his various writings and screen productions would make. He also intended that his unpublished manuscripts and letters, etc., would continue to make money for his family in the future, and he carefully placed in the vaults in Cuba vast amounts of material for just this purpose. And, indeed, with the publication of *The Restored Edition*, Hemingway’s posthumously published work is continuing to make money for his descendents. And maybe that is as it should be. It’s just that I am concerned that with the interpretative “Foreword” and “Introduction” offered by Patrick and Seán, this edition will take on a status among Hemingway readers that it really does not deserve.

PLH: One last point. In the 1964 book, the episode on skiing in the Voralberg comes in the closing chapter, “There Is Never Any End to Paris”; in the 2009 book, it is relegated to Chapter 16, before the chapters on Scott Fitzgerald. And that removal from the book’s end is unfortunate, since the book is, among other things, Hemingway’s mature attempt to remember how he wrote in the ‘20s. Hemingway describes skiing in the mountains in the era before ski lifts, of gradually developing the muscles to climb the moun-

foot carrying your skis higher and higher up” (198 [1964]; 114 [2009]). “We all knew the different snow conditions and everyone knew how to ski in deep powder snow....Part of the climb...was steep and very tough. But the second time you made that climb it was easier, and finally you made it easily under double the weight you had carried at first” (same text in both editions, p. 200 [1964], 116 [2009])--and we should remember that he does so on a surgically reconstructed knee. But we know from *SAR* and *Death in the Afternoon* that Hemingway often alluded to the craft of writing through his descriptions of bullfighting, and he does so here through skiing. It was in Schruns that he rewrote *SAR*. He writes, “I did the most difficult job of rewriting I have ever done there in the winter of 1925 and 1926” (202; 118) shaping his first real novel. The writing climb was “steep and very tough,” but at Schruns, and in Paris before that winter, *Moveable Feast* describes how he worked to create the style that made him famous, and for which we still read him.

Peter L. Hays, University of California, Davis and Jacqueline Vaught Brogan, Notre Dame University, based on their discussion at the ALA, May 29, in San Francisco

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