

the HEMINGWAY NEWSLETTER

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With Venice 2014 in the History Books, Planning Turns to Oak Park 2016

A year after the Society wrapped up its successful 16th biennial conference with a memorable dinner on the patio of Al Giardinetto in beautiful Venice, Italy, plans are already in place for our next gathering in Hemingway's hometown of Oak Park, Illinois. The 17th biennial Society conference will run July 17-22, 2016, centered upon the theme, "At Home in Hemingway's World."

The Ernest Hemingway Foundation of Oak Park, under the chairmanship of John W. Berry, has generously offered to host the event. Dominican University, located in nearby River Forest, Illinois, will provide facilities. Society board member Alex Vernon of Hendrix College is serving as program director. A call for papers has already been issued and is available on the Society website. For those planning to present, a one-page abstract and forty-word bio should be submitted to Alex at vernon@hendrix.edu by October 1, 2015.

"Oak Park is where Ernest Hemingway learned to tell stories," says Berry. "From the breakfast table where his grandfather recounted the Civil War, to the high school where he got his only formal education, this unique Chicago suburb offers a glimpse of a young man filled with

a hunger to document the world around him.

"His desire to depict 'how it was' was nurtured in the woods along the Des Plaines River, in the classroom of his school newspaper, and in the great museums he saw with a child's open heart. From here, Hemingway went to work and to war, and he returned here to recover from his wounds and heartbreak. Oak Park is a chance to see where the legendary story of the storyteller began."

Another member of the Oak Park team, Foundation executive director Allison Sansone, describes the many sites attendees will see during the conference: "Besides the Birthplace Home built in 1890, other venues include the Boyhood Home at 600 N. Kenilworth for the opening reception, the Nineteenth Century Club for the closing banquet, Pleasant Home for the PEN/Hemingway fundraiser, along with optional visits to the Hemingway Archives, the Newberry Library, the Art Institute of Chicago ... and many more!"

For program director Vernon, Hemingway's Illinois origins are the ideal place to mark the impending centennial of his departure for the Great War: "Oak Park is the perfect setting to celebrate the 100th anniversary of Ernest Hemingway's seventeenth birthday, which we will do in grand fashion. Childhood behind him,

the future and the world before him: this is exactly the moment of Hemingway's transition that the academic program will explore.

"Leaving home, searching for the rest of his life for new homes, taking all that he inherited and making it new—that's what we'll be after. Given Oak Park's location in the middle of the country and next door to Chicago, we expect one of the largest gatherings our community has ever enjoyed. It will be a full and vibrant week, and one not to be missed."

The Oak Park conference comes on the heels of Venice 2014, which drew more than 300 registrants, including nearly three dozen first-time members to the Society.

Venice co-directors Mark Cirino and Mark Ott express their appreciation (and relief) to all who helped make our Italian sojourn so successful:

"It's such a pleasure for us to think back on Venice! We remember all the brilliant papers, the warm exchanges, the uncomplaining and cooperating and positive group we had, and all of the support we got. We love looking back at the pictures of the whole group sipping Proseccos at the Gritti while we baked in the sun, traipsing alongside the Piave in the rain, and meeting the gracious and generous Ivanciches.

"The way we think about Hemingway's Venice became richer, thanks to such a wide range of international scholars and also by visiting the sites ourselves and meeting the people that were there. We know that conferences have a lot of moving parts and complications, so we just hope that you all look back as fondly as we do. We can't wait to see everybody again in Oak Park!"

Several galleries of photographs of Venice 2014 are available on the website at www.hemingwaysociety.org. ■

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“Look! We Have Come Through!”

By H. R. Stoneback

I receive newsletters from many societies and organizations of which I am a member, and I have noted that all the annual presidential messages in other Spring/Summer 2015 newsletters begin with a reference to one of the worst winters in memory for large parts of the United States. Here in New York, it was in some ways the worst winter, not just in memory but in recorded history and it seems as if that's all my Hudson Valley neighbors talked about from Thanksgiving right on through Easter. Thus I brandish my presidential weather-license and give this letter a title borrowed from a D.H. Lawrence volume of poems, the phrase that came recurrently to mind as winter finally gave way to spring—*Look! We Have Come Through!*

I intend no deep allusion to Lawrence thereby, just the general “craving for spring” and rebirth that his title implies. And it does bring to mind this fact: In my first years of teaching at the State University of New York, in the early 1970s, by far the most popular course on campus was the D. H. Lawrence seminar (which I did not teach), followed by Faulkner and Joyce seminars (which I did teach), with Hemingway trailing behind. These days it's hard to find one student who has read Lawrence (some have not even heard of him) and on my campus Hemingway leads all other writers in enduring popularity. Thus we might well say, in the long view—*Look! Hemingway Has Come Through!*

2014-2015 has been a very good year for Hemingway and our society: 1) after a fine conference in Venice, plans are well along the road to what promises to be a splendid XVII Biennial International Ernest Hemingway Conference in Oak Park next year; our conference director, Alex Vernon, has been working hard with our host institution, Dominican University and the Hemingway Foundation of Oak Park to make a very special event; mark your calendar now for July 17-22, 2016 (see the CFP and other information on the society website); 2) *The Hemingway Review*, under the efficient and energetic guidance of our new editor, Suzanne del Gizzo, continues its role as a leading voice in Hemingway studies; 3) the Hemingway Letters Project, with Sandra Spanier's superb leadership of an outstanding

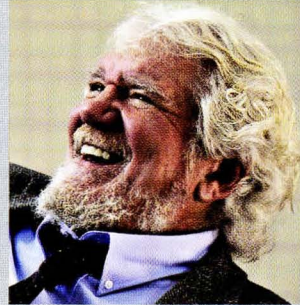
team of distinguished scholars, editors and advisors, is on schedule for the appearance of Volume Three (1926-1929) in the autumn of 2015. All of this and much more was reported at the recent Annual Membership Meeting at the ALA Conference in Boston. (The 2016 Annual Membership Meeting—this announcement is required by our Bylaws—will be at the Oak Park Conference.)

This past year has also been a very good year for fundraising to support the chartered mission of the Hemingway Foundation—to support literary studies and scholarship. With generous gifts from the families of the late Robert W. Lewis and Jim Hinkle, our Founders Fellowship and our Jim & Nancy Hinkle Travel Grants are well-funded and we were able to distribute a record number of Hinkle awards at the Venice Conference. Thanks to the challenge grant made by Steve Paul and Carol Zastoupil (and all society members who contributed to the match), our funding of the PEN/Hemingway Award was substantially increased this year. The Hemingway family also generously increased its support of the award. Every April, the PEN/Hemingway ceremony at the JFK Library is a touchstone event in the annual calendar of the Hemingway legacy. This past April, after a Hemingway Council luncheon hosted by Sean and Colette Hemingway, Patrick Hemingway presented the award to Arna Bontemps Hemenway for his *Elegy on Kinderklavier*. The press release proclaimed: “Hemenway wins Hemingway.” Those of us who were there heard excellent talks by Hemenway and Ann Patchett, and a very moving reading by Patrick Hemingway of the key Count Greffi scene from *A Farewell to Arms*.

I encourage society members to attend the annual PEN/Hemingway celebration, perhaps in combination with your pilgrimage to the Hemingway Collection at the JFK. I have just received word that the date for 2016 will be April 10. This April at the library, as I gazed from I. M. Pei's stunning light-drenched pavilion across Boston Harbor to Thompson Island, where we, the dwindling band of society founders, gathered thirty-five years ago, I was deeply moved at the thought of all the good work, all the joy and fellowship that has so enriched my life and work since we

first went across the harbor and into the library.

In another vein, I report that the nuts and bolts labor of the Society is progressing admirably: through the hard work of our Publications Committee, a new website will soon be launched; and the Bylaws Committee continues the necessary chore of updating and revising our bylaws. This newsletter, thanks to the diligence of editor Kirk Curnutt, is evidence of our desire to cultivate the Society's communication and communion with all members. Sara Kosiba, our sterling MLA Liaison for some years, has stepped down and is working in



transition with Matt Nickel, our new liaison appointed at the recent board meeting. We remain well-represented at national conferences such as ALA, MLA, and SAML. For conventions and conferences that include Hemingway sessions, remember to check the website CFP listings. For example, there will be two Hemingway panels at the 87th Annual SAML Conference this fall (Durham, NC, Nov. 13-15, 2015). The society and Hemingway studies in general have had a long and fruitful relationship with SAML. This November a special Roundtable Session organized and chaired by Matt Nickel will feature John Fenstermaker, Joseph Flora, Allen Josephs and H. R. Stoneback discussing the topic “Hemingway & SAML: Then & Now.” In sum, consult our conference page on the website, send in your proposals and remember to get your abstracts for Oak Park 2016 to Alex Vernon by the October 1st deadline. And don't forget to renew your membership in your society.

Finally, I want to encourage your participation in your society elections. And I must thank and salute the most dedicated board of directors I have ever worked with—our elected board members (Mark Cirino, Kirk Curnutt, Carl Eby, Linda Miller, Gail Sinclair and Alex Vernon) and all of our ex officio and advisory members (especially Cecil Ponder). We are all unpaid volunteer laborers in the Hemingway vineyard, working diligently to make every season's vendange the best ever for the benefit and enrichment of all Hemingway Society members. Onward!—See you soon in Oak Park. ■

Monologue to the Webmaster: A Cyberspace Letter

Your Correspondent had just put down the lion in the yellow grass of the Serengeti with the .256 Mannlicher when Mass blurted out, “How do I know if my website’s any good?”

Now Mass I should say, gentlewomen and men, is the nickname of a young writer who appeared at the door of our thorn boma not long ago insisting he had the stuff of a great writer. When Your Correspondent asked what exactly he had written, Mass toed the ground where the meerkat tracks lay baked hard and rigid in the savannah and shyly boasted he had done some Instant Messages in 2002 that he thought had potential. He would go back to them and make a novel from them. But first, he had decided, he needed a website. Because no great writer today writes before he has a website.

Because this fine young man was so concerned about his online presence, the Great White Hunter nicknamed him the Cybermaster. Because Your Correspondent thought “cybermaster” sounded like a word only a garter-snapper like Joseph Hergesheimer would use, we shortened it even further to “Mass.” Because if Mass was going to be a great writer, Your Correspondent told him, he would need every prayer he could get.

What Mass did not know was that Your Correspondent was on this African shoot as a reward to himself for having spent six months with the Hemingway Society’s Publications Committee redesigning our website. Now a good website is a five-finger exercise, and because the Publications Committee had five members total we had twenty-five able fingers available to redefine the deficiencies of our old www.hemingwaysociety.org site. Mass looked at me with the same expression the lion had when he saw the Mannlicher hoisted to my shoulder. He did not understand why a new website was necessary. He had several questions he hoped I would answer. And Your Correspondent was only too happy to answer. It was information he wished somebody could have provided him when he started out managing literary societies and had a bad habit of pronouncing URL “Earl.”

Mass: What was so wrong with the old site?

Y.C.: The old site would have remained perfectly adequate if this were the Chard Powers Smith Society.

Or the Sinclair Lewis Society (www.disappointedweaselface.org). Or Ford Madox Ford (www.upendedhogshead.com). The traffic on those sites is what Duval Street used to be when P.O.M. and yours truly first moved to Key West. The movement was so non-existent we did not even need stoplights back then. But the traffic on our site has always been like riding in a cab on the Gran Vía in Madrid when the patrolman in khaki lifts his baton, bringing things to a stop. Herky-jerky, in other words.

Mass: I don’t know. I got on the site a couple of times a year, and it seemed to work all right for me.

Y.C.: You didn’t have to deal with the backend. Here’s the thing, Mass: we might be a literary society for aficionados, but the type and amount of business we’re doing requires a level of professionalism we simply couldn’t manage on our own anymore. The old website was built on the back of volunteers, especially our friends William Newmiller and Cecil Ponder. They maintained the site for more than a decade. It cost them a tremendous amount of personal time. It’s not realistic to rely on their kindness forever. If you want to rely on the kindness of gentlemen, you know whose literary society to go join.

Mass: What sorts of demands were taxing the old site? I just went there to look at old conference pictures and programs.

Y.C.: Membership. People found it hard to login and figure out whether they were paid up. Our membership director, who in her real life has a real job, was getting overwhelmed with inquiries. Think, too, of voting. Your Correspondent still has the scars in his tongue from licking 500 stamps from the 2013 election he ran. From here on out, members will vote online, easily and efficiently. Communication was also limited. We were a static website, with updates only every so often and not continuous. The way it will be now each board member will have responsibility for a certain area, whether the next conference, or a membership renewal reminder, or the Letters project, or an e-blast of important news. He or she will do updates him- or herself, without the need for a webmaster to inundate.

Mass: This sounds expensive. How much did it cost?

Y.C.: The board approved the winning bid of \$16,000. Now before you tell me

Kennedy Library to Co-Sponsor Hemingway Exhibit with New York’s Morgan Library

The John F. Kennedy Library, home of our invaluable Ernest Hemingway Collection, will co-sponsor an exhibit titled “Ernest Hemingway: Between Two Wars” with the Morgan Library and Museum in New York. The exhibit will run September 25, 2015 through January 31, 2016 at the Morgan (25 Madison Avenue at 36th Street, “just a short walk from Grand Central and Penn Station”) before moving to the JFK up through spring 2016.

“The upcoming exhibits at the Morgan and Kennedy Libraries will introduce new audiences to Ernest Hemingway’s life and literary work between the two World Wars,” reports Susan Wrynn, curator of the Hemingway Collection. “It will further offer Hemingway scholars and fans a chance to see a broad array of original documents, ephemera, and artifacts from the author’s personal papers.”

According to the Morgan’s website, the exhibit will focus on Hemingway’s creative process, emphasizing “displays of letters, photographs, typescripts, [and] first editions” to celebrate his “remarkable output during this period—including such novels as *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*.”

For more info about the Morgan leg of the exhibit, please visit www.themorgan.org. ■

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“Remembering Schruns: 1988”

By Linda Patterson Miller & H. R. Stoneback

ED. NOTE: This is the second in our series looking back to Hemingway Society conferences of yore. Last year’s remembrance of Paris 1994 inspired us to look back even further to only the second time our organization met on international shores.

We have both meditated on the composition of place—Schruns 1988—in search of lost time, hoping for the Proustian *madeleine* that would bring it all back. We could not locate a conference program as a memory-aid—and this seems the perfect place to issue a call for anyone who may have old conference programs to scan and send copies of all conference programs listed as missing on the Society website: Schruns, Lignano (see the complete list at www.hemingwaysociety.org, clicking “Resources/Conferences”).

We do have, of course, the important book that grew out of the Schruns Conference, *Hemingway: Essays of Reassessment* (ed. Frank Scafella, Oxford UP, 1991). Perusal of that volume reminds us that a key academic focus of the conference was the terrain of biography. For example, the section entitled “Fiction and Biography” contains important essays by Scott Donaldson, H. R. Stoneback, Donald Junkins, Jackson Benson, and Michael Reynolds. Other sections of the Scafella volume contain essays by a veritable roster of significant names (as listed in the Table of Contents)—Hershel Parker, William Balassi, Robert Fleming, Susan Beegel, Paul Smith, Earl Rovit, Ben Stoltzfus, Mark Spilka, James Phelan, Tony Whitmore, Gerry Brenner—in the first decade and after of the Hemingway Society. Thus the Schruns volume reminds us of and recapitulates that era after our founders convened in 1980 on Thompson Island—as some of us were recalling the other day (April 20, 2015) at the PEN/Hemingway event at the JFK Library, looking across the wide water at that sacred island. Across the harbor and into the library.

But conference papers alone do not make a conference. Sometimes the conference you remember depends, in part, on the hotel in which you stayed and who stayed there with you. There were two main hotels for the Schruns conference—the newer and larger Löwen and, up the street, the Taube, Hemingway’s old hotel



On the bus to the Madlener Haus: (from left): Sandra Forman, Allen Josephs, Richard Davison, H. R. Stoneback, and Linda P. Miller, with Jackson R. Bryer, Ben Stoltzfus, and Peter Hays visible in the background.

in the heart of Schruns. The authors of this piece stayed in different hotels. Sometimes conference memories also ride, in part, on recollections from the tour bus you were on. Perhaps the present writers do not remember accurately if we were on the same bus. But we remember where we went and the joy that came with the country and the local people and we both affirm that Schruns was a joyous and magical conference in a numinous place. And (with pictures) now the individual memories:

Linda remembers: Hemingway’s stay during 1925 and 1926 in Schruns, Austria, marked a pivotal turning point in his life and career, and his time there was made graphically real to the 1988 Hemingway Society members privileged to attend what remains in my mind as the most intimate of all the Hemingway conferences to date. Hemingway’s description in *A Moveable Feast* of the train ride to Schruns anticipated our own journey—a meandering train ride through Switzerland to the Austrian border where we continued on through Liechtenstein until the train stop at Bludenz. Here, just as Hemingway described it, we picked up “a small branch line that ran along a pebbly trout river through a valley of farms and forest to Schruns ... a sunny market town with sawmills, stores, inns and a good, year-around hotel called the Taube.” This was where Hemingway and Hadley lived and where those savvy enough to get their conference money in early got to stay. I stayed in the Löwen Hotel, which seemed to me just as good in that everything in town was nestled within the seclusion of the surrounding mountains. The rhythmic pounding of the oompah bands that

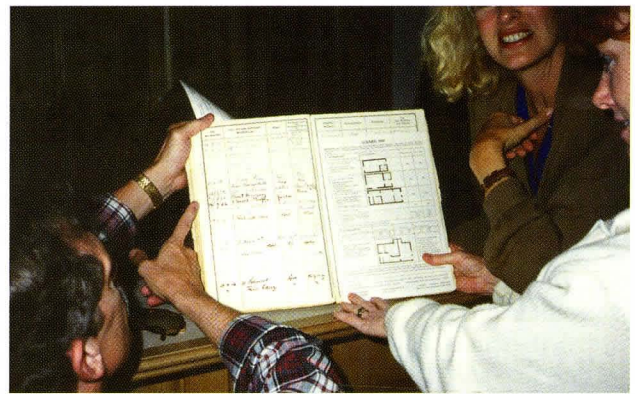
echoed in counterpoint from all the hotel gardens morning to night reinforced the sense that here, for this one week in June, was the center of the world.

Most of our conferences now, because of their multiple and often conflicting sessions, can sometimes make the conference (and the conference-goer) seem more fractured than contained. Our meetings in Schruns were held as singular sessions in one big room with floor-to-ceiling windows that overlooked the green hotel gardens. I can still see us as we sat in long rows faced to the front. We could listen to the speakers while also looking outside to catch glimpses of the occasional conference-goer who had slipped away out the back garden entrance to get a sunny lunch in town.

The highlight of the conference was the discussion of the biographies that had burst on the scene following the opening up of the Hemingway Papers in the early 1980s. Now scholars were able to look at the manuscripts and letters that Mary Hemingway had brought to the Kennedy in large brown shopping bags, and the excitement about all this new “stuff” had everyone talking. Scholars, including H. R. Stoneback, weighed in to assess the biographies and put them into context. I remember that Donald Junkins dared to “take on” the biographers (many of them sitting in that room) by challenging each biographer’s inevitable bias, and it was clear that no one was going to take any of this material lightly. It was clear as well that everything in Hemingway scholarship had begun to turn. The lively interchange among all the conference-goers contained in that one special room defined the thrill



Dancing in the garden of the Hotel Taube, with Scott Donaldson (second from left), Robin Gajdusek (yellow shirt), and Linda P. Miller (far right)



Robert W. Lewis pointing out the signatures of Hemingway and Gerald Murphy in the Hotel Rössle guestbook in Gaschurn.

of being there in those early days when Hemingway and his work was being reassessed in light of new discoveries and within a growing body of more richly nuanced scholarship. One could literally sit there and watch as scholars began to peel away the layers of Hemingway's work to appreciate him as more than a journalist and primarily as a complicated modernist master.

It was exciting to be there as well to participate in new biographical discoveries. On one of the conference side trips (I believe it was on our way by bus to the Madlener Haus, Hemingway and Hadley's stopping point halfway up the mountain) we visited the neighboring ski town of Gaschurn where Mike Reynolds asked to see the guestbook. We saw for the first time the strong signatures of "Ernest Hemingway, Writer" and "Gerald Murphy, Painter" indicating that they had not only stayed in Schruns that 1926 spring but had also stayed in Gaschurn at the Hotel Rössle between March 12 to 17.

Throughout the conference we would gather on the lawn of the Hotel Taube for drinking, dining and dancing. I recall one rugged Austrian chap who asked me to dance and, without waiting for an answer, picked me up off the ground to swirl me (endlessly it seemed) to the persistent beat of the oompah band. Jackson R. Bryer got all this on his unending video of the dance and also of the conference itself. Beyond the whirl of my cotton Swiss skirt and my blonde hair lifted skyward, you will see in the background the attendees standing with arms interlocked and swaying to the music. This was yet a time when the entire body of conference-goers was small enough to be contained in one grand circle as Stoney and Sparrow belted out "Will the Circle Be Unbroken."

The concluding event of the conference

was a play that we put on in honor of Hemingway. Sandra Forman directed this modified version of "Homage to Switzerland." Mike Reynolds held it together as Narrator, and Paul Smith, Donald Junkins, Richard Davison, Allen Josephs, Susan Beegel and Linda Wagner-Martin played key roles. I was the waitress. "The express is an hour late, Sir. Can I bring you some coffee?" Everyone gathered that final night in that same glass-flanked room applauded us heartily before we all parted the next morning.

A few weeks back as I was organizing files (perennial and thankless), I came across a box of oddments I had saved from my son Nathaniel's early years. I discovered a postcard I had sent him from Schruns on 22-6-88. Reading it brought back Schruns and the essence of this Third International Conference with an unexpected poignancy. The front of the card shows a photo of the Silvretta mountain where we had traveled by bus on one of our side trips, stopping midway at Hadley and Hemingway's resting spot, the Madlener Haus. "Dear Nathaniel—I was on top of this mountain looking down. We rode a bus on a very windy road (looked like a ribbon, which Osceola [our cat] would love to play with). A fast-rushing glacial stream pounds through this town where I stay, & out my balcony window a mountain reaches to the clouds, & birds sing. Every 15 minutes church bells chime. I sleep here under a heavy feather quilt.... Love, Mother."

Stoney remembers: As always during our many visits to Schruns, Sparrow and I had the Hemingway Room at the Taube. One of the vivid memories of the conference was our sitting on the balcony of the Hemingway Room, watching our fellow Hemingway conferees walking up the street from the Löwen (the larger hotel where most stayed) pass beneath

us in the street below, waving and calling old and new Hemingway friends to come up to Hemingway's balcony for a glass of well-chilled Grüner Veltliner. And then there was all the singing in that loveliest of hotel gardens at the Taube, sometimes with the locals, sometimes with conferees; sometimes planned for programs, sometimes spontaneous without guitar, and at all times Sparrow was in rare voice in those days. I think that was the first conference for which we wrote a conference song—although it might have been two years before in Lignano (but who remembers the songs of Lignano?)—a tradition that endured through Stresa in 2002, then neglected, but revived in the garden of the Locanda Cipriani on Torcello (for the Venice 2014 event). *Mais où sont* the songs of yesteryear? There was also singing on the bus up the mountain to the Madlener Haus, and singing there at lunch, and singing of a different kind as the bus careened down the mountain, and some looked in anxious terror at the steep drop-off on the curves and the hairpin turns, and others held their eyes shut tight until somebody suggested we sing old hymns and we did, singing for dear life until we reached the level valley of deliverance. There was always singing, yes, and there was folk dancing at the *heimat abends* with the people of the Montafon. And at the outdoor concert at the village bandstand we were so struck by the band's beloved favorite song, new to us then—*Sag Dankeschön mit roten Rosen*—that Sparrow and I rushed up to the stage and, after the show was over, sang the song with the band and learned the words; and in the rush to get backstage with the band, I somehow dropped in the crowd my wallet, fat with thousands of dollars cash for our entire month-plus trip—song always matters

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more than money—and I did not miss it until hours later when it was time to buy my round of pints in the garden of the Taube. But the panic did not last long, because the entire village had gone into immediate action to locate the owner of the wallet and it was passed along by many hands and returned to me, contents untouched, in the garden of the Taube.

So we sang the *roten Rosen* thank you song all that week, on long hikes up the Silbertal valley, high on the mountain by a particularly moving *weg-kreuz*, and we sang it marching with one of the far village bands making their ritual pilgrimage song-procession along the mountain trail. We sang other songs at Mass in the lovely village church where Hemingway tried to sing. But I don't think we sang at that country lane trout place high up in a mountainside hamlet (that we could never find again in all our later return trips to Schruns), that country *haus* where you caught your own trout in the spring-fed pool and then they cooked it for you, perfection over an open wood-fire, and you could eat two or three fat trout or as many as you wanted to catch so you were too busy fishing and eating to sing. And back down in the valley, at dressy moments, there was the way Sparrow looked in her tailor-made dirndl we had made the week before Schruns in the Salzkammergut, in that other magical place called Hallstatt. And how Paul Smith looked at Sparrow's dirndl when they shared cigarettes in the Taube garden. And how Gundi and Pepsi—proprietors of the Taube (in the family since before Hemingway and the family knew many Hemingway things)—kept telling Sparrow as we dined at the Hemingway table in the Stube that the dirndl was perfect for her, commenting on the local knowledge and signs present in the design—as I tried, as usual, to get the answers to important Hemingway questions by cultivating the terroir of *local knowledge* (which was and is my faith, as it was Hemingway's.).

There were these things, too: long conversations, both funny and illuminating, with locals in the garden or the *Weinstube* about many local folklore variations on the old tale told by Hemingway in "An Alpine Idyll"; the way it felt when you exchanged the greeting (and blessing) with the locals—*Grüss Gott*; and, in the village shop windows, the way the signs proclaimed *Grüss Gott*

Hemingway! There was that early morning when Sparrow and I were fishing the Silbertal and downstream from me she sang loud some old mountain ballad as she fished; and three local boys came out of the woods and sat on the riverbank by her, entranced by her singing; then they picked wildflowers and made a flower-wreath and crowned her with the garland she was still wearing on the balcony of the Hemingway Room at the Taube when I borrowed somebody's cheap camera and took her picture.

And, as always in many countries and states in our various travels, comparing local notes with Mike and Ann Reynolds, since we (the *four of us*) practiced local inquiry and the craft of the *livre d'or* (in hotels large and small); and what our resident neurosurgeon and great Hemingway aficionado and collector John Goin (and his lovely family) said to me when they bought me that drink after my paper on Hemingway's Catholicism and the *nominal country of the bogus* in the biographies; and Robin Gajdusek, always the birds and the flowers; and Bob Lewis speaking German with a wry smile in the garden of the Taube, performing his ceremonial presidential duties with great charm and style. And so many others in the *golden book*, the register of the Hemingway Society, who are not with us now. That was twenty-seven years ago and maybe we have changed but Schruns has not changed much—it was still a magical place when, on the way from our Imagism conference in Italy to the 2010 Hemingway Conference in Lausanne I led twenty younger Hemingway scholars to Schruns for a two-day Hemingway Symposium and introduced them to the unbroken circle of the Hemingway communion and moveable feast, where Gundi and Pepsi welcomed us to the Taube in their wonderful way and the village of Schruns, complete with journalists and photographers, welcomed Hemingway, yet again, back to Schruns. Maybe we should all—The Hemingway Society—go back to Schruns again and sing the unbroken circle while we are still here and numinous Schruns is still there.

After that Hemingway week in Schruns in 1988, Sparrow and I sang *Dankeschön mit roten Rosen* all the way down the long road back to Paris. And I still sing *thank you* with words like *red roses* to the village and people of Schruns, to the Hemingway Society, and to all my Hemingway friends and colleagues and loved ones who were there and are not here now. ■



Suzanne del Gizzo: Taking the Helm of *The Hemingway Review*

As her third issue heads to press, we ask the third person only ever to helm our prestigious review six questions....

1. What was your very first thought when the idea was floated of you taking over *The Hemingway Review*?

It wasn't one thought, but a chain of thoughts in rapid succession. First, incredulity. I couldn't imagine the *Review* without Susan F. Beegel. For as long as I have been working in the field, Susan had been at the helm of *THR*. After that initial stage of disbelief, I was extremely honored—and then finally, really, really excited.

I have always respected Susan as an editor, scholar, and person, so her decision to recommend me as her successor was humbling for me. The *Review* is a major part of the Hemingway Society's mission, and it is an institution with a tradition for excellence—both in terms of content and style. Under Susan's leadership, the *Review* matured into what I believe is one of the best—if not the best—single-author journals out there. Quite simply, I understood and appreciated that this is an important job and that it has been done extraordinarily well for many years.

In addition, as a Hemingway scholar for over twenty years, I understand the vital role *THR* plays in advancing Hemingway scholarship and setting a tone for Hemingway studies. I knew I would have to meet the challenge of keeping the journal the premier publication about Hemingway's life and work. I also thought seriously through my qualifications to do the work. It was never a conscious plan, but I realize now that my work on *Hemingway in Context* with Debra Modellmog (Cambridge UP, 2013), Hemingway's *The Garden of Eden: Twenty-Five Years of Criticism* with Fred Svoboda (Kent UP, 2012), and on

the Hemingway and Fitzgerald chapter of *American Literary Scholarship* (Duke UP, 2008-2010) prepared me for this role. These experiences made me aware of the vast terrain of Hemingway scholarship and helped me develop and practice my editing skills. In addition, I recognized the work of an editor is far from solitary. As a Society board member and former conference organizer, I was acquainted with the large network of other Hemingway scholars, which would allow me to select peer reviewers effectively and know the expert to consult on particular areas of Hemingway scholarship. Now, I am most excited by how much I am learning every day in this new post—both as an editor and as a Hemingway scholar. It is great work, and I am honored to do it.

2. As you prepared for your first issue in fall 2014, you and the wonderful designer the *Review* shares with *The Hemingway Newsletter*, Julene Ewert, initiated a redesign of the publication's look. What were your goals?

Susan, Julene, and I agreed that a new editorship should be signaled to readership with a new design for the journal. In addition, although Julene has worked on the journal for five years, she had inherited the design from a previous designer. The redesign would give her the chance to put her mark on the journal. After much discussion, Julene and I decided that we wanted to introduce some fresh elements while maintaining notable features from the previous design. In this way, we hoped to give readers a sense of both newness and continuity—so, something a little short of Pound's dictum to "make it new." Perhaps a better motto for us (although less rousing in the artistic world) would be, "Freshen it up!" I think Julene's work did this beautifully. The biggest changes are the re-orientation of the cover, the decision to use relevant images related to one of the articles as the cover image (although I am sure we will see Papa smiling out at us from the cover now and then), and a new paper color and stock, which gives the journal a different look and a feel. Despite these changes, much is the same (the font, the emphasis on the scholarship on the cover). I think Julene did a terrific job.

3. What do you see as the biggest challenge the *Review* faces in the next ten years?

One thing likely won't be a challenge—innovative scholarship on Hemingway. I am always amazed at how critical work on Hemingway continues to develop.

That said, as editor, I recognize that I have direct responsibility for making the journal the type of venue scholars seek out when they have something to say about Hemingway. I also believe I must ferret out good work from across the membership as well as across the broader community of scholars, so I am always on the lookout either personally or by proxy. In a somewhat larger context, the *Review's* challenge is what it has always been: to enhance appreciation of Hemingway's life and work. The challenge may become a bit more pronounced in the information-rich era in which we live and as our distance from Hemingway's cultural context grows. I am excited to think about ways to reach out to a new generation of scholars and to share ideas with current scholars about how to keep Hemingway relevant for readers.

4. Are there any hot topics in literary studies that you think Hemingwayians have overlooked?

Hemingway scholars are a mighty and diverse bunch; there isn't much they don't address in their work. But perhaps the one area where we might do a bit more—and this came up at the recent Hemingway Society conference in Venice—is to focus on Hemingway's international reputation. At the conference, several colleagues lamented the fact that Hemingway, though a great traveler and nearly lifelong expatriate, was not as studied abroad as he might be. They pointed to a decline in Hemingway's reputation—for a variety of reasons—in non-U.S. literature programs (not to imply, of course, that we can take for granted his reputation within the states). In addition, Hemingway studies perhaps has not fully appreciated or addressed Hemingway as an international figure beyond the expatriate identity. I would very much like to see work on Hemingway that considers him as a cosmopolitan figure with deep ties to other cultures. I am in discussions with several scholars who expressed interest in this topic at the conference, and I suspect readers of the *Review* will see a few special section clusters in upcoming issues that address this topic. In addition to being interesting work, I think this particular initiative with its emphasis on maintaining and advancing Hemingway's literary reputation is at the heart of the Society's—and the *Review's*—work.

5. Talk a little about your approach to editing and how you balance that with your own writing. Do you ever find

you're "heavy-handed" when preparing another scholar's article for publication? Or do you have specific boundaries for intervening in others' prose?

I am energized as a scholar by reading my colleagues' work, and I have always found that editing makes me a stronger writer. I see my editorial work and my scholarship as deeply connected and complementary. As for logistics of it, I would say that like Hemingway, I like to edit or write in the mornings and do administrative work or research in the afternoons. I consider myself lucky that there is always much to do, but I find with good discipline (although I don't like to go hungry), each project moves forward.

As for the degree of my editorial touch—that is a tough question—and truthfully, I take each article, note, and review on its own merits. In all cases, I aim to be respectful of the author's voice while also helping him or her prepare the piece for our readership—depending on the essay that may take the form of macro, structural changes to help with the flow of the argument, or micro, sentence- and word- level changes to improve clarity and ease of expression. There is both a collegial and pedagogical aspect to editing, and I aim to keep both in mind when I work with an author. The ultimate goal, however, is always two-fold: to publish innovative scholarship readers will enjoy reading and essays authors are proud to have put out there.

6. Since you entered the profession, technology has virtually reinvented scholarly publishing and research. What are your goals for integrating tech with *The Hemingway Review*?

THR is currently distributed through online databases like EBSCO and Project Muse, thanks to Susan. These services were a wonderful addition to our print distribution because they exponentially raised our readership by increasing access to the journal. As for the future, I would like to see an expanded presence for *THR* on the Hemingway Society website. Although it may take a few years to unfold, I would eventually like to include materials, such as (color!) images, videos, music clips, etc., that supplement each issue. I would also like to consider less-formal essays or posts from scholars. The *Review* is a peer-reviewed, scholarly journal—and it will remain that way—but an online space may give us

Continued on Page 8

the opportunity to publish other types of material that members of the Society might enjoy and appreciate, even if they wouldn't expect to see it in the print version of the journal. I also believe that there is rich work to be done in the digital humanities for interested Hemingway scholars. The ability to digitally access the multiple versions of Hemingway's texts and mine data from them is tremendously exciting to all of us who love his writing. I'm not sure what the role of the *Review* would be in that work—and there are significant logistical and practical issues that would need to be addressed first—but I would love to see it happen.

Thanks for your answers, Suzanne, and for your wonderful work as our editor in chief! ■

Derp Alert: Caveat Emptor When It Comes to Classroom Anthologies....

By Lisa Tyler

The biographical sketch of Hemingway introducing "Hills Like White Elephants" in the *Norton Introduction to Literature* Shorter Eleventh Edition (2013) contains several remarkable inaccuracies: "During World War I, he served as an ambulance-service volunteer in France and an infantryman in Italy, where he was wounded and decorated for valor. . . . Two volumes of stories, *In Our Time* (1925) and *Death in the Afternoon* (1932) and two major novels, *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), established his international reputation.... [F]rom 1950 until his death [he] lived in Cuba" (590).

Hemingway was never an infantryman. *Death in the Afternoon* is a work of nonfiction, not a volume of short stories. And we all know Papa died not in Cuba but in Ketchum.

The editor, Kelly J. Mays, tells me that the anthology is the product of many hands over many years so that it is impossible now to determine how the errors were introduced, but she promises that they will be corrected in the twelfth edition. ■

ED. NOTE: Please let The Hemingway Newsletter know if you find any errors in our classroom anthologies, and we will help pass them on to the editors and publishers.

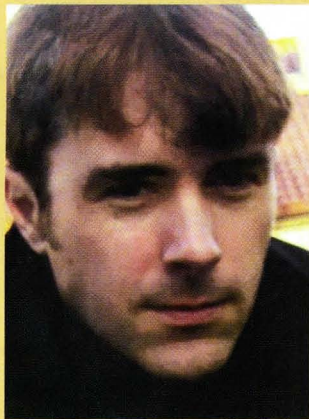
The Year in Fundraising: How in 2014 Did We Do?

2014 was a banner year for fundraising for the Hemingway Foundation and Society. We received a total of \$25,961 for our three funds (the Jim and Nancy Hinkle Travel Grants for graduate student participation at conferences, the Lewis-Reynolds-Smith Founders Fellowship for research, and the PEN/Hemingway Award). If we divide that figure by the number of members on the rolls for the year (491), that's an average of nearly \$53 per member. In last year's newsletter, Your Correspondent asked you to consider how much we could raise if we each matched our \$40 annual dues for these funds, giving \$10 a piece to the fellowships and \$20 to the PEN/Hem. In effect, an average of \$53 per member met that challenge—and then some!

Yet we also need to acknowledge that this average is deceptive. The reality, of course, is that not every single one of our 491 members donated. In fact, the bulk of monies to each fund came from a very small number of contributors. The \$1,370 we raised for the Hinkle fund came from a dozen separate contributors. (This does not include an additional \$4,105 from the Hinkle family). The family of the late Robert W. Lewis donated \$10,000 of the \$11,149 raised for the Founders Fellowship; the rest of that total came from fewer than ten separate contributors. The same is true of the PEN/Hemingway amount. \$5,000 of the \$9,338 raised this year came from two very generous donors, Steve Paul and Carol Zastoupil, who have for years gone out of their way to steward the fundraising efforts. Of the rest, a very generous twenty-six members contributed.

This is not meant to diminish the value of any donation to our three funds. Amounts received ranged from \$5 to \$1,000, demonstrating that no contribution is too small or too large. It is merely meant to challenge the membership to envision what more we are capable of with these three funds if we *each* gave just a little.

Looking forward to the second half of 2015, one final note: according to Debra Modellmog, who manages the Lewis-Reynolds-Smith Founders Fellowship, so far we've not had any applications for this important award. This may reflect the challenges graduate students and junior faculty face in the shrinking academic environment. Or it may mean the board and the membership both need to be more active in promoting the fellowship's existence. Either way, we encourage all our members to familiarize themselves with the Hinkle Grants, the Founders Fellowship, and the PEN/Hemingway. If you know of worthy candidates for the Hinkle and the Lewis-Reynolds-Smith in particular, please notify your nearest board member and nominate them! ■



Jeffrey Herlihy-Mera: The Founders Fellowship isn't Just for Studying at the JFK

"The Lewis-Reynolds-Smith Founders Fellowship is an opportunity for new and established scholars to conduct research with the support of one of the most highly regarded scholarly organizations in the world. My time as a Founders Fellow has been memorable and rewarding. In addition to research support for a trip to the Ransom Center in Austin, as a fellow I presented conference papers on Hemingway at UC Riverside, Universidad de Puerto Rico and Université d'Angers. I published 'Cormac McCarthy's Debt to Ernest Hemingway's Maestro: Allusions to Arnold Samuelson in *All the Pretty Horses*' in

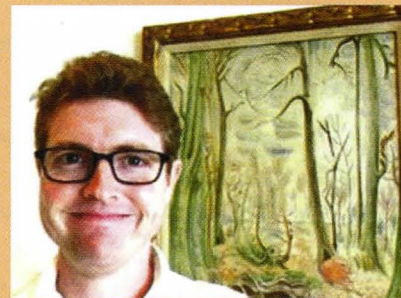
the *Cormac McCarthy Journal* and was named Distinguished Researcher by the Universidad de Puerto Rico. It has been a privilege and an honor to accomplish these with the support of the Hemingway Society, and I hope that the material from my stint at the Ransom Center will contribute some new perspectives to criticism on Hemingway in Cuba." ■



Newly Minted Ph.D. Ross K. Tangedal on the Value of the Lewis-Reynolds-Smith Founders Fellowship and the JFK Research Grant

"I travelled to Boston in late March 2014 for my first research trip to the Hemingway Collection at the JFK. Staying just twenty minutes from the library, I was able to walk or take the train (the station is just two blocks from the hotel) each day, allowing full days at work. Needless to say, the collection is extraordinary. Scholarship on Hemingway would not be the

same without such a collection, as I combed through as much material in five days as time would allow. Letters, articles, manuscripts, typescripts, galleys, and photographs aplenty, I was able to find so much engaging material for my work. The collection's curator, Susan Wrynn, cannot be thanked enough for her patience, assistance, and friendliness; she and her great staff made the research fun and professional. On my first day Susan came down to meet me in the reading room and informed me that the Hemingway Room was closed for a few days getting new duct work, but I would be able to get in for a couple hours on Thursday. Keeping her promise, I was able to study (or sit in awe, whichever you prefer) in the Hemingway Room overlooking the bay. With the green and gray boxes holding Hemingway's papers behind me, a fitting feeling of responsibility permeated my work. Because of this visit my work suddenly mattered, and I knew my scholarly duty was to get it right based on the evidence at hand. This collection provided much of that evidence. I am grateful to the Hemingway Foundation and Society for awarding me a Lewis-Reynolds-Smith Founders Fellowship (and chairperson Debra Modellmog for our phone conversation upon receiving the award), as well as the JFK Library Foundation for awarding me a research grant for study at the collection. From my research I have completed my dissertation and have received my Ph.D. I published an article on Hemingway's prefaces in *The Hemingway Review* (Spring 2015) and another piece on the comedy of *The Torrents of Spring* in *MidAmerica* (2014). The great city of Boston holds the crown jewel of Hemingway studies, and I cannot wait to return, for there is always work to be done." ■



Michael Von Cannon: The View from the Hemingway Room as a JFK Research Grant Recipient

"On the fifth floor of the JFK Library, the Hemingway Research Room overlooks that other blue water of Boston Harbor. When you enter the room, though, the view is not the first thing you notice. Immediately to your right, Waldo Peirce's painting *Kid Balzac* greets you; to your left, a lion skin rug sprawls out underneath André Masson's forest paintings. Then you start to see the finer details: the medals, trunks, scrapbooks, Pernod bottles, safari and toreo statues, and, finally, the unassuming green boxes of archival material spanning the wall nearest the window.

In July 2014, I traveled to Boston as the recipient of a JFK Hemingway Research Grant. I worked on two separate projects: one on *In Our Time*, the other on Hemingway and the Western. This trip marked my first experience working in an archive. In addition to exploring letters, manuscripts, and typescripts, I also stumbled upon other fascinating items, including bicycle catalogues, the contents of Hemingway's wallet, and a pamphlet on the dangers of nuclear fallout. Needless to say, this research offered the surprise and the thrill of intellectual insights. Many of those insights are now informing my projects, leading on to other projects, or otherwise helping me to flesh out the man and his times.

Many thanks to the JFK Library Foundation for awarding me a Hemingway Collection grant; and to Susan Wrynn and her staff for their overwhelming expertise and generosity." ■

PEN/Hemingway Winner Explores Emotional Landscapes and the Truth of Life

By Steve Paul

Mary Hemingway helped establish the PEN/Hemingway Award for a first book of fiction in 1976, and the honor has launched numerous literary careers in the last four decades. The tradition continued in April, when Arna Bontemps Hemenway received the 2015 award in a typically inspiring ceremony at the John F. Kennedy Presidential Library and Museum in Boston.

Hemenway's collection of short stories, *Elegy for Kinderklavier* (published by Sarabande Books), might put you in mind of Hemingway from time to time, with its tales of war and dislocation and memory.

It's only coincidence, of course, that the winner's family name has a faintly familiar sound.

"As far as we know," Hemenway told me in an email interview, "there's no connection. However, when news of this award went out, I got an email from a Hemenway, who told me that he'd done the genealogy and that he thought there was a good chance that I, him, and Ernest all shared a common ancestor here in America. I'm in the midst of figuring that out."

As for the rest of his name, Hemenway is the son of a former chancellor of the University of Kansas and biographer of Zora Neale Hurston who became friends with the Harlem Renaissance poet Arna Bontemps. So he proudly carries it to honor the "original Arna" and his father.

Hemenway, with a ginger beard, wood-frame glasses and a peninsular forelock, is a product of the University of Iowa and currently teaches at Baylor University in Waco, Texas. He and his wife Marissa have two young children, and in his acceptance talk on April 19, he offered effusive thanks and gratefulness to his wife, who's on "every page" of the book.

In the war-related stories of *Elegy for Kinderklavier*, Hemenway portrays his soldier characters with a vivid empathy, all based on reporting rather than experience.

"I am (and always have been) a civilian," he said. "I do have friends (and a brother) in the military, but to be honest I wasn't really drawing from them either. I write mostly research-based fiction, and I did a whole, whole lot of primary research

The goal as a writer is to "open yourself up to feel the whole of someone's life there on the page. That's such a painful, maddening, haunting thing to do. But usually, in my experience, if you can try to do that a little bit you'll get a good slice of what real life—in all its layers and complexities and humors and tragedies and ironies—actually is. That's always what I'm going for. The best you can hope for is to catch a tiny glimpse of it, which I hope I did."

into Iraq, out of which these stories came."

Hemenway's prose is lush at times, carefully composed and poetic, and he recognizes that he and Hemingway can seem like "polar opposites."

"I think Hemingway really had a

fantastic talent for rendering these whole emotional landscapes without ever directly mentioning them, or relying on language to draw them—both of which I really admire him for," Hemenway said.

"Though I'm probably the worst evaluator of my own work, I think I'd say that I try to do the same thing but more directly, both figuratively and literally. I think I'm also much more interested in using formal choices as a means of communication as well."

Hemenway said he always used *The Sun Also Rises* in his workshops, specifically the very end of Hemingway's first novel.

"To me, there's no scene (or line of dialogue) like that in all of fiction," Hemenway said. "I think that was probably also the first time I had my heart broken by a novel, which was wonderful. It helped me see a higher purpose for how you think about your subject matter, and the relationships you're describing in your fiction."

In one particularly startling story, "IED," Hemenway deconstructs and microscopically examines the life of a soldier whose foot is about to land on an explosive device. It represents a structural device he discovered in Nicholson Baker's novel *The Mezzanine*.

That helped him "to get at the way a

soldier's entire life—the whole body of memory and experience and thought—is present at this moment (and that it's this fact that really makes it tragic, and sad, more than anything else)."

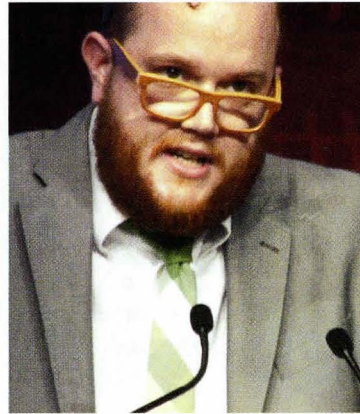
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The PEN/Hemingway event drew a full house, about 500 people, to the auditorium of the JFK library. The first-place award, co-sponsored and administered by New England PEN, has grown to \$20,000, boosted by a new gift from Patrick and Carol Hemingway and an increased annual contribution from the Hemingway Foundation and Society.

In his annual reading from his father's work, Patrick Hemingway chose a poignant passage about old age and youth, Frederic Henry's billiards-room encounter with Count Greffi in the Stresa section of *A Farewell to Arms*.

Keynote speaker Ann Patchett offered advice to young writers on balancing work with real life. And it was announced that Sean Hemingway's next preservation project is a new edition of *Green Hills of Africa*, which, he said, will include never before published pieces of Pauline Hemingway's diary. That's scheduled for publication this summer. ■



IN MEMORIAM:

Michael DuBose (1983-2014)

By Verna Kale

Michael was a promising young scholar of the old school. He loved literature unapologetically, carried a fountain pen and knew how to use it, and he mourned the loss of an imagined idyllic past populated by gentlemen-scholars such as himself. I pointed out to him that in the harsher realities of that past “wouldn’t neither of us be here,” “us” being me, a woman, and him, Cherokee, and “here,” the walls of the ivory tower we were both attempting to scale. I said it just like that too, slipping into the patterns of speech I grew up with because it was easy to be myself around Michael. If you met him at a Hemingway or Fitzgerald conference, or maybe ALA, then you know he didn’t bother with code switching: he wore his Texas all the way down to the toes of his cowboy boots.



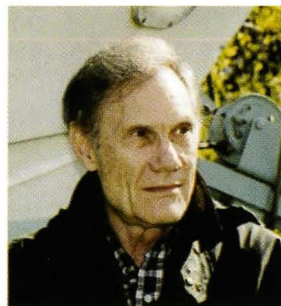
When he died on Mother’s Day, 2014, he left behind many heartbroken friends, and he left behind a body of work-in-progress that suggests he would have contributed much to the study of American literature. He had great promise as a teacher and scholar.

One of his favorite short stories was Ray Bradbury’s “The Kilimanjaro Device.” I read it once on Michael’s recommendation. In this story the speaker drives a truck—a time machine actually—to a lonely road near Ketchum where he intercepts a certain old man and flies away with him. I didn’t really get the story then. I get it now: “There are right graves and wrong ones, just as there are good times to die and bad times.” Michael believed he had been born too late, but, worse for us, he died too soon. ■

Bickford Sylvester (1925-2014)

By Lawrence Grimes

Among last of the pioneer generation of Hemingway scholars, Bickford was perhaps our best authority on *The Old Man and the Sea*. He organized the first colloquium of scholars to meet in Cuba and his essay in *The Cambridge Companion to Hemingway* (1996) called scholarly attention to the significance of Cuba in Hemingway’s later works. He expanded that vision in *Hemingway, Cuba, and the Cuban Works* (2014). At his death, he was writing *Reading Hemingway’s The Old Man and the Sea*. Peter Hays and I are at work completing that project.



Bickford was a mentor to many, a generous scholar who sacrificed his own work at times to enable publication by others. Generous of heart, he was also intense and meticulous with regard to all things Hemingway. Beyond his work as a scholar, Bickford was also an accomplished jazz musician, a soccer aficionado and mentor, and an angler of the first order. ■

The Facts

Current membership:	US 406 Foreign 85 Total 491
Current Society checking balance:	\$45,502.88
Money Market	\$97,329.75
Total:	\$142,832.63
Current Foundation balance:	
Morgan Stanley, Smith Barney	\$379,299.07
Checking	\$11,135.24
Total:	\$390,434.31
Total earned in permissions in 2014:	\$112
Number of monthly permissions requests:	8
Number actually pertaining to copyrights held by the Hemingway Foundation	1-2
Total earned in royalties in 2014:	\$7,344.37
Number of submissions to <i>The Hemingway Review</i> in 2014:	43
Number of acceptances:	14
Cost per member to print and mail	
<i>The Hemingway Review</i> :	\$7.50 per, or \$15 annually
Cost per member to print and mail	
<i>The Hemingway Society Newsletter</i> :	\$10
Number of letters currently in the	
Hemingway Letters Project database:	more than 6,000
Number of letters to be published in	
of <i>The Letters of Ernest Hemingway</i> , Vol. 3:	344
Vol. 3 publication date:	October 2015
Vol 3 editors: Rena Sanderson, Sandra Spanier, and Robert W. Trogdon, with J. Gerald Kennedy and Rodger L. Tarr as volume advisory editors	
Number of applications to the	
Kennedy Library Grants in 2014:	5
Number of applications in 2014-15 to the	
Lewis-Reynolds-Smith Founders Fellowship:	0 (!)
Amount of 2014 donations to the Hinkle Fund:	
From the Hinkle family	\$4,105
From members:	\$1370
Total	\$5474
Amount of 2014 donations to the Lewis-Reynolds-Smith Founders Fellowship Fund from members:	
From the Lewis family:	\$10,000
From the membership:	\$1,149
Total:	\$11,149
Amount of 2014 donations to the	
PEN/Hemingway Award fund from members:	\$9,338
Number of attendees in Venice:	312
Final, overall cost of Venice conference:	\$65,077
Amount of money in conference fund available to	
Oak Park 2016 for graduate student travel:	\$20,000

Continued from page 3
**Monologue to the Webmaster:
A Cyberspace Letter**

that's expensive, you should know the Publications Committee did its due diligence. That is the going rate for a solid professional website with the complicated e-commerce backend we need to do our banking and membership services. The Society has a half-million dollars in assets and in any given year a hundred thousand dollars change hands. That calls for technology that's both easy to use and to maintain. Plus, keep in mind what this African shoot costs. We are paying \$33,000 in 1933 dollars, and we don't even get video or hi-res pictures out of the deal.

Mass: \$16,000 still sounds expensive. Couldn't we find someone's best friend's sister's boyfriend's brother's girlfriend who could build it for cheaper?

Y.C.: Sure, and then in two years we would continue to suffer the same

frustrations, patch the same holes, and lose even more members because we're not building the Society. The new website won't just allow us to maintain; it will allow us to grow. The new website is a sound investment in the future, and investing is part of the board's job. The site will also help boost our visibility. In the past you could come to a period in a Faulkner sentence quicker than you could find the Society if you ran a Google search on "Ernest Hemingway." The site will allow us to become the gateway for all things Papa online.

Mass: What was the process for deciding what company would build the website?

Y.C.: The committee spent the winter interviewing web-design companies recommended to us by colleagues and by other Society members. We each brought one or two candidates to the table and then interviewed our top five choices through GoToMeeting.com. The editor of *The*

Hemingway Review, Suzanne del Gizzo, did an excellent job managing the agenda and timeline so the website could debut in summer 2015.

Let me tell you, the process was an education for this old newsletter writer. There was lots of lingo to learn. Your Correspondent thought Drupa was a form of a.d. he caught the last time he was on safari, that a platform was the place at the Gare St. Lazare where he could end his friendship with John Dos Passos.

After much deliberation, the committee selected New Media Solutions of Wyndmoor PA. We have a friend in Mr. Sam Cohen, the boss there. He's built e-commerce sites for nonprofits for twenty years. The Publications Committee has already been through several rounds of training with Mr. Sam. He's on-call for us for maintenance emergencies, too.

Mass: Well, okay, it sounds like a done deal then.

P.O.M., the Great White Hunter, Your Correspondent, and even M'Cola our tracker could tell Mass was not convinced. Most young men are not convincible. On a whim Mass decided to log onto the site with his iPhone. We watched as he scrolled through various new features. Then Mass decided to test whether the website was any good. He decided to renew his membership and see how long processing his order would take.

Then a funny thing happened. Mass had no sooner entered his credit card number than another lion crashed out of the donga and bore straight down on him. Our young friend froze and Your Correspondent could read his thoughts: do I drop my iPhone in the reeds to defend myself? Or do I let myself get mauled out of my boots waiting for my receipt?

Fortunately for the future of American letters, the choice didn't have to be pondered for long. The new www.hemingwaysociety.org worked like a gem, speedily and efficiently. Before the great shag mane and yellow sheath of muscle could make pulled pork out of our novelist to be, the order was in the can. Our young friend even had time to submit a proposal for the Oak Park 2016 conference before diving into a bush and hiding.

The Cybermaster lived to read another issue of *The Hemingway Newsletter*. ■

Call for Nominations for 2016-2019 Board Seats

As we gear up for this year's board elections, we invite members to nominate candidates willing to contribute to what are rapidly expanding responsibilities in managing the Foundation's finances, membership services, and conference oversight. The election for the 2016-19 term will fill seats currently occupied by Carl P. Eby and Alex Vernon. Please email nominations before October 1, 2015, to Linda Patterson Miller at lpm2@psu.edu. Voting will be conducted online through the new www.hemingwaysociety.org website. The current plan is to open voting no later than November 1, 2015 with a tentative cutoff date of December 1, 2015. Thanks to the new website, results will be known immediately.

Candidates interested in running for the seats should know that the first and primary board meeting of 2016 will be held in Winter Park, Florida, January 4-6, 2016. (This will not affect anyone's ability to attend MLA in Austin, which is January 7-10). Immediately after election results are in, the winning candidates will be provided with details of the meeting. ■

Hemingway Society Leadership

H.R. (Stoney) Stoneback	SUNY-New Paltz	President (2014-2017)
Gail Sinclair	Rollins College	Vice President (2014-2017)
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